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CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Poor BULL & his Burden — or the Political MURRAION !!! —

"And the land stank — so num'rous was the fry" —

— What will become of these Vermin, if the Bull should Rise — ? !!!!!!!!!!!

No 13288

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS IN THE BRITISH MUSEUM

VOL. IX

1811–1819

By

MARY DOROTHY GEORGE

LITT.D.

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PREFACE

A CONVENTION, which goes back to 1877 and the issue of Volume III, Part 1, of the *Catalogue of Political and Personal Satires*, imposes on the Keeper of the Department of Prints and Drawings the task of introducing each volume with some prefatory remarks and acknowledgements. The need to introduce Mrs. George, who resumed the series in 1935 and has now completed five volumes of the catalogue, is no longer obvious. Her work speaks for itself and the material which she describes and annotates, though it forms part of the contents of the Department, is primarily material for the historian of politics and manners rather than for the historian of art. For someone who is not a professed historian (in the former sense) it is something of an impertinence to introduce Mrs. George's introduction, in which the scope and contents of the volume are fully explained.

The following facts may, however, be recorded here. The volume covers nine years, one year less than the preceding volume, with some 200 fewer entries but with twenty-one more pages of text. The principal theme of Volume VIII was the comparatively simple issue of defence against invasion; events recorded here have become more complex, their implications wider, and their interpretation has demanded more space.

The first draft of Volume IX was prepared in manuscript at Aberystwyth during the war and revised and completed in London.

Dr. George wishes to express her thanks for help given her by the Staff of the National Library of Wales, Mr. S. G. H. Burger, Miss R. M. Clay, Mr. W. E. Cox, Brigadier-General Sir James Edmonds, C.B., C.M.G., Professor Constantia Maxwell, Dr. Percy Scholes, and Mr. A. S. White. Dr. George wishes also to thank the Director of the Staatssammlungen in Vienna for the information, obtained through the kindness of Dr. Gombrich, that no Austrian Napoleonic caricatures are recorded. This negative information arrived too late for inclusion in the introduction.

A. E. POPHAM

NOTES ON THE METHOD USED IN THE PRESENT VOLUME

THE method is that of Volumes V–VIII, namely, that of the earlier volumes with certain modifications. The prints are divided into two categories, political and non-political, with a few borderline subjects scarcely possible to classify with rigid consistency. Political prints are arranged chronologically according to the date of publication. Undated prints are given a conjectural date in a square bracket; French prints are normally undated, but dates of some of these have been obtained from De Vinck (too late for rearrangement). Such dates (given in a square bracket) are those of deposit at an official bureau, which coincided with a licence to publish; occasional Press notices show that publication followed almost immediately. Non-political plates are grouped in years, but arranged according to series, subject, or artist, categories which overlap in a way that defies uniformity of classification. The titles are given in block capitals, the publication line and the inscriptions on the plate in italics. To avoid ambiguity, foreign words, &c., which would normally be printed in italics, are in roman type in the descriptive paragraphs to show that they are no part of the inscription. The dimensions are those of the subject, not the plate, except when the contrary is specified, the first being the upright, the second the horizontal measurement (reversing the order in Volumes I–IV).

As in Volumes V–VIII 'engraving' is used to include line-engraving, etching, and stipple-engraving. The majority of the plates are in fact etchings, but woodcuts have become more numerous, and from 1817 lithographs increase. As before, a few prints have been described from photographs or reproductions; it is hoped that these will some day be included in the collection, and it will be noted from *Corrigenda* that some have been acquired since the publication of Volume VIII. Copies or slightly altered states have the number of the original followed by A (or A, B, &c.). No distinction is made between different states unless there has been some essential alteration in engraving or lettering. The addition of a press-mark preceded by the letters B.M.L. indicates that the print is in the British Museum Library, not in the Print Room.

The subject-index is supplementary to the index of persons and to the cross-references in the text. It is intended to show broadly from year to year what were the main preoccupations of the caricaturist, and also, so far as possible, to give references to the subjects most sought after by students. Political events are not indexed, but will be found under the appropriate date and from the cross-references there given.

PUBLISHED WORKS AND COLLECTIONS REFERRED TO IN THE CATALOGUE BY ABBREVIATIONS

A. de R. = A collection of caricatures belonging to Mr. Anthony de Rothschild, bound in twenty folio volumes, lettered I–XVIII, 'Gillray', and 'Bunbury'. Typescript catalogue in the Print Room presented by Mr. de Rothschild.

Binyon = *Catalogue of Drawings by British Artists and Artists of foreign origin working in Great Britain, preserved in the Department of Prints and Drawings in the British Museum.* 1898–1907.

Bourguignon = Jean Bourguignon, *Napoléon Bonaparte*, d'après Arnault, . . . [&c.]. Deux tomes. Paris, 1936.

Broadley = A. M. Broadley, *Napoleon in Caricature 1795–1821.* With an introductory essay on pictorial satire as a factor in Napoleonic history by J. Holland Rose. Two vols. 1911 [1910].

'Caricatures' = A collection of caricatures, mounted in twelve folio volumes, transferred from the B.M.L. (press-mark Tab. 524). See Volume V, p. viii.

Caricatures of Gillray = *The Caricatures of Gillray; with historical and political anecdotes and notes.* Pts. i–xi. Pub. John Miller [1818].

Cohn = Albert M. Cohn, *George Cruikshank, a Catalogue Raisonné of the work executed . . . 1806–1877.* 1924.

Colas = René Colas, *Bibliographie générale de Costume et de la Mode.* Deux tomes. Paris, 1933.

Cruikshankiana = *Cruikshankiana, . . . the most celebrated Works of George Cruikshank* [and others] . . . *81 Plates on 68— Price four Guineas . . . London: Published by Thomas McLean, 26, Haymarket* [1835].

Cruikshankian Momus = . . . *Pictorial Broadsides . . . by the three Cruikshanks* . . . 1892.

Dayot, *Napoléon* = *Napoléon raconté par l'image d'après les sculpteurs, les graveurs et les peintres.* Paris, 1895.

De Vinck = *Bibliothèque Nationale, Inventaire analytique de la Collection de Vinck. Tomes i, ii par F. L. Bruel,* Paris, 1909, 1914; *Tome iii par M. Aubert et M. Roux,* 1921; *Tome iv par Marcel Roux,* 1929; *Tome v par Anne-Marie Rosset,* 1938.

Everitt = Graham Everitt, *English Caricaturists and graphic humourists of the nineteenth century* . . ., 1886.

Fenaille = Maurice Fenaille, *L'Œuvre gravée de Philibert Louis Debucourt* . . ., préface et notes de Maurice Vaucaire. Paris, 1899.

Fuchs = Eduard Fuchs und Hans Kraemer, *Die Karikatur der europäischen Völker vom Althertum bis zur Neuzeit.* Berlin, 1901.

G.W.G. = *Genuine Works of Mr. James Gillray.* Published T. M'Lean, 1830 (from the original plates). *Illustrative Description* in separate volume.

Genest = John Genest, *Some Account of the English Stage from . . . 1660 to 1830.* Ten vols. Bath, 1832.

Grand-Carteret = John Grand-Carteret, *Les Mœurs et la Caricature en France.* Paris, 1888.

Grand-Carteret, *Allemagne*	= John Grand-Carteret, *Les Mœurs et la Caricature en Allemagne, en Autriche — en Suisse.* Paris, 1885.
Grand-Carteret *Napoléon*	= Idem, *Napoléon en Images, Estampes anglaises.* Paris, 1895.
Grego, *Gillray*	= *James Gillray the Caricaturist, with the History of his Life and Times.* Ed. T. Wright, 1873.
Grego, *Rowlandson*	= Joseph Grego, *Rowlandson the Caricaturist.* Two vols. 1880.
H.M.C.	= *Historical MSS. Commission.*
Hagen	= Carl Hagen, *Der Maler J. M. Voltz . . . . Neben einem Verzeichnisse seiner Werke.* Stuttgart, 1863.
Hennin	= *Inventaire de la Collection d'Estampes relatives à l'histoire de France léguée en 1863 à la Bibliothèque Nationale par Michel Hennin, redigé par Georges Duplessis.* Tome iv. Paris, 1882.
J.L.D.	= A collection of caricatures belonging to Mr. J. L. Douthwaite, bound in one volume.
Jaime	= *Musée de la Caricature, ou Recueil des Caricatures les plus remarquables, publiées en France depuis le quatorzième siècle jusqu'à nos jours, calquées et gravées par E. Jaime.* Deux tomes. Paris, 1838.
Kay	= *A Series of Original Portraits and Caricature Etchings by John Kay with Biographical Sketches and Illustrative Anecdotes.* Ed. H. Paton. 2 vols. Edinburgh, 1877.
Layard	= George Somes Layard, *Suppressed Plates, Wood Engravings,* &c. . . . 1907.
Meteor	= *The Meteor; or, Monthly Censor. A Critical, Satirical, and Literary Magazine.* 1 Nov. 1813 to 1 July 1814.
Milan	= *Comune di Milano, Istituti di Storia e d'Arte: Le Stampe Storiche* . . . P. Arrigoni e Achille Bertarelli, *Catalogo Descrittivo.* 1932.
Reid	= George William Reid, *A Descriptive Catalogue of the Works of George Cruikshank* . . . 1871.
Rubens	= Alfred Rubens, *Anglo-Jewish Portraits. A Biographical Catalogue of Engraved Anglo-Jewish and Colonial Portraits from the Earliest Times to the Accession of Queen Victoria.* 1935.
Satirist	= *The Satirist, or Monthly Meteor.* 1808–14.
Schulze	= Friedrich Schulze, *Die deutsche Napoleon-Karikatur, Eine Auswahl und Würdigung der bezeichnendsten Blätter.* Weimar, 1916.
Scourge	= *The Scourge; or Monthly Expositor of Literary, Dramatic, Medical, Political, Mercantile, and Religious Imposture and Folly,* 1811–16.
Simond, *Paris*	= Charles Simond, *Paris de 1800 à 1900 d'après les Estampes et les Mémoires du temps,* Paris, 1900. Tome i, 1800–1830.
Town Talk	= *Town Talk; or, Living Manners.* 1811–14.
Van Stolk	= G. van Rijn, *Atlas van Stolk, Katalogus der Historie- Spot- en Zinne-prenten betrekkelijk de Geschiedenis van Nederland, verzameld door A. van Stolk, Cz.* vii^{de}, viii^{de} deel. Amsterdam, 1906, 1908.
Wright and Evans	= Thomas Wright and R. H. Evans, *Historical and Descriptive Account of the Caricatures of James Gillray,* 1851. A key to the edition of Gillray's plates published by Bohn in 1851.

FURTHER ABBREVIATIONS USED IN THE DESCRIPTIONS

B.M.L. = British Museum Library.
H.L. = Half length.
T.Q.L. = Three-quarter length.
V. & A. = Victoria and Albert Museum, Department of Engraving, Illustration, and Design.
W.L. = Whole length.
l. = left.
r. = right.
pl. = plate.

INTRODUCTION

THE tremendous drama and the startling transitions of the nine years of the Regency (covered, except for a few days, in this volume) could scarcely be more vividly displayed than in the caricatures of the day. From being almost entirely English, Napoleonic satire suddenly, from 1813 to 1815, becomes European, to some degree international, yet with English and French satires in strong and significant contrast. The volume opens with the turn of the tide, with the Russian bear escaping from bondage, and the Peninsular War on the way to victory. But in 1811 and 1812 this was not apparent, distress at home filled much of the horizon; the Government had difficulties which the Opposition had not fathomed.[1] Nevertheless, the Opposition believed in the invincibility of Napoleon; they thought his bulletins more truthful than Wellington's dispatches: the shock of the famous 29th Bulletin, on the 'frightful calamity' that had overtaken the Grande Armée, was correspondingly great, but fleeting. From the first the caricaturists appreciated the news from Russia, and exploited the popular glorification of the Cossack, who, with Jack Frost, became their hero. In France, apotheoses of Napoleon and state-directed attacks on his enemies had filled the print-shops. On the mere rumour that a royalist print had been seen, Napoleon set his police in motion.[2] A few anti-Bonapartist prints circulated as the Empire was crumbling; after the abdication bitter royalist satires took their place. Before the Hundred Days anti-Bourbon prints had begun[3] to creep out; with Napoleon's entry into Paris a flood of Bonapartist prints began, to be replaced after Waterloo with the most cruelly savage phase of French graphic satire on Napoleon. More or less clandestine anti-Bourbon prints were soon in circulation.

In England, Napoleonic prints continued after victory much as before; they corresponded as always to the events and controversies of the day. It is noteworthy that though English prints are essentially and unmistakably English, they are far from insular: Leipzig made more impression than Vittoria, perhaps than Waterloo, and Wellington as hero does not rank appreciably higher than Alexander, Bernadotte, or Blücher. The Cossack plays a part scarcely less and far more gallant than John Bull. Here again the shrinking from heroics plays its part.[4] English caricaturists have been blamed for 'ignoble exultation' at the fall of Napoleon, and such is undoubtedly the spirit of many of the Elba prints. Gentlemanliness and restraint were no part of the caricaturists' code, and the Regent and his Ministers were treated at least as harshly as Napoleon. Exultation and derision, following naturally on the long years of effort and disappointment, were an instinctive British reaction to Imperial pomp; hate is more conspicuous in French and German prints. Internal dissension and an attitude to a defeated enemy that was to become traditional

[1] 'Had the Opposition been in possession of all the difficulties attendant on carrying on the war in the Peninsula two years ago, the troops would have been by this time withdrawn.' Bathurst to Wellington, 13 Oct. 1812. Wellington, *Supplementary Dispatches*, vii. 456.

[2] A. Blum, 'La Caricature politique en France sous le Consulat et l'Empire', *Rev. des Études Napoléoniennes*, i. 302.

[3] So say Blum and Grand-Carteret, instancing a February plate to *Le Nain Jaune*. But according to the *Examiner*, 30 Oct. 1814: 'Caricatures against the Bourbons continue to be circulated with great audacity. There is one representing "The Thuilleries from which a number of *Eagles* are flying, and a flock of *geese*, preceded by an unwieldy *gander*, waddling in." ' This print was a subject of pleased comment by Napoleon at St. Helena, according to the *Mémorial* of Las Cases.

[4] Volume VIII, p. xvi.

soon combined to evoke prints in which Napoleon is an injured exile. Also, satire at its most characteristic attacks those in power: Ministers always, Napoleon while an Emperor. In fact, almost every view-point of a period of bitter controversy can be found in the satires.

With regard to Napoleon the question of state-influenced propaganda does not arise; it was unnecessary, the prints are clearly the expression of national feeling. No artist takes the place of the pensioned Gillray, ready in an emergency to come to the help of Ministers.[1] No consistent political sympathies are discoverable in the professional caricaturists (with the possible exception of Marks), other than the natural inclination of the satirist to oppose. Printsellers on the other hand have their political sympathies. There are many Radical prints that are propagandist in the sense of being intended to influence opinion. Some on the other side are doubtless to be attributed to amateurs, or to printsellers anxious to counteract dangerous tendencies, or hoping for Ministerial favour. Some possibly owe something to Ministerial suggestion, as some newspapers published articles and paragraphs supplied by Croker or Arbuthnot. Plates to the Tory *Satirist* are frankly Ministerial, and are usually at odds with other political prints.

What distinguishes these English caricatures from all others in Europe is that they are based on a completely free Press and on a deep interest in the details of politics and the debates in Parliament. How free the Press was is sometimes obscured by the notoriety given to Press prosecutions. But even when these did not fail, as they often did, they did not curb the Press. Leigh Hunt, in prison for a libel on the Regent, continued to edit the *Examiner*, and, now embarked on a vendetta, increased the severity of his gibes at the Prince. Carlile, similarly safe from prosecution in Dorchester Jail, went on with his *Republican*, publishing articles that were openly seditious. When in 1812 Wellington complained to Liverpool of the information given to the enemy in the newspapers, the answer was that when once the information (from Wellington's own officers) had reached England, it was impossible, as he must know, to prevent publication. The Press Acts of 1819 (part of the ill-famed Six Acts) were inoperative, and were immediately followed by a licence so excessive that, as Brougham said, it defeated its own ends.[2] And while journalists were liable to prosecution, caricaturists were almost immune, so that, as before, the more risky allegations of a magazine or pamphlet would be embodied in a caricature without comment in the text. For the intense interest in Parliament (reflected in the caricatures) the contents of newspapers are evidence—no need for a Hansard Society. In 1824 an anonymous pamphlet begins: 'Although the Chapel of St. Stephen forms for half a year the leading topic of conversation with the whole British public, and though it always contrives to impose upon them some memorial, in consequence of which they do not forget it during the other half. . . .'[3] Debates were said to be far more effective than pamphlets, because more read.[4]

This preoccupation with the details of politics is an important element in the contrast between French and English caricature: in France the boredom engendered by years of official news and a rigid Press censorship; in England a zest for politics and the daily and weekly newspaper. English prints are factual, often detailed to a fault, with lengthy citations from the Debates, and tending to be Oppositionist where home affairs are concerned. French satires are primarily expressions of emotion or of ideas, and are alternately Bonapartist and Bourbonist with changes as sudden and complete as the *volte-faces* of

[1] Ibid., pp. xii, xiv.
[2] *Edin. Rev.* lxvii. 51 (1838). See below, p. xliv, n. 1.
[3] *The Collective Wisdom; or Sights and Sketches in the Chapel of St. Stephen.* . . .
[4] *Edin. Rev.* xliv. 458 (1826).

the Press. In both countries the relationship between the spirit of caricature and of the Press was close. 'La veille de l'abdication les journaux appelaient encore l'Empereur "l'arbitre souverain des destinées du monde, l'interprète des volontés du ciel, l'exécuteur des décrets divins", le lendemain ils le traitent de "despote, d'oppresseur, de tigre à face humaine". Un de ceux qui l'avait le plus adulé lui donne le nom de "Nicolas" et le compare à Robespierre.'[1] Just so is he treated in the prints. Facts are, comparatively speaking, irrelevant to French caricaturists. An extreme example is *Expedition Anglaise* (No. 10537), in which a British expedition to the Continent ends in rapid and ignominious retreat. This might apply to more than one occasion, and in Volume VIII it was conjecturally attributed to the Weser expedition in 1806; in De Vinck it is placed with prints on the French occupation of Hanover. But it was published in July 1801 when no expedition was in contemplation. Conversely, several English prints give lengthy quotations from Napoleon's most important speeches; no such concern with the details of policy is to be expected in a French print.

The impression made by the retreat from Moscow, followed by international co-operation, evoked a remarkable episode in caricature history, the international copying of prints on an unprecedented scale.[2] England, the first in the field, and a great exporter of caricatures, might have been expected to take the lead. But, if we regard as international those prints with variants in at least three countries, Germany takes the first place with Russia as sole competitor.[3] There is indeed one international English satire on Napoleon, but it belongs to 1803: Gillray's famous *The King of Brobdingnag and Gulliver* (No. 10019); this was copied for *London und Paris* in 1803, a Spanish version probably belongs to 1808. In a German adaptation of 1813 the Tsar replaces George III, and there is a verse inscription beginning 'Zu mir nach Russland kamest du'; there is an Italian version of this with a literal translation of the verses. In its adaptation to three separate crises it must surely stand alone. The first caricature reaction was a set of Russian caricatures, purely national in outlook and confined to the events of 1812. It is clear, however, that the Russian artists have been influenced by Western prints. Perhaps the earliest of the prints here called international is the Russian print of Napoleon riding a crayfish and holding out a bunch of twigs to a Cossack who gallops towards him, lance in rest. A German copy is in the Print Room. There is also a later German version adapted to March 1814 by the introduction of Paris (Montmartre) in the background (Milan, No. 2480) and a similar French version (De Vinck, No. 8909). But the theme of the unlucky general riding a crayfish—emblem in France for the slow and the retrograde—is French, and was applied to Jourdan in a print of 1799.[4]

From January to June 1813 Cruikshank did a set of eight caricatures from Russian originals, chiefly by Terebenef. Though more adaptations than copies they are unlike the German-Russian plates in being professedly from the Russian; they have inscriptions in Russian and in English—on one indeed there are also inscriptions in German and French. One of the set, *Russians teaching Boney to dance* (No. 12046), is international in that there are also

[1] Welschinger, *La Censure sous le premier Empire*, Paris, 1882, p. 128.

[2] There is an earlier instance of an international set of caricatures, *Hollandia Regenerata*: drawn by Hess, a Swiss, etched by Gillray, produced in England for propagandist circulation in Holland, copied in Italy and in Germany (Göttingen). See Vol. VII, p. xii, No. 8846, &c.

[3] The instances given below are based on the prints in the Museum, on Broadley's analysis (Appendixes in vol. ii), reproductions in Schulze, Grand-Carteret, and other works listed on p. ix f., and on the catalogues cited as De Vinck, Van Stolk, Milan, and Schulze.

[4] Grand-Carteret, p. 63.

German and Italian versions of the original. Another interesting example of Anglo-Russian copying is Rowlandson's adaptation of Terebenef's *Shepherd and Wolf* to the first abdication and the return of the Bourbons. This is shown in the frontispiece and it will be noted that the Russian artist seems to have based his shepherd (the Tsar) on George III in Gillray's *Death of the Corsican Fox* (1803) adapted by Rowlandson in 1814 (No. 12220).

The high tide of German caricature was after Leipzig (there had previously been a few cautious prints on the coffee shortage, &c., due to the blockade), when there was an outburst of satirical prints comparable with the uprush of patriotic verse. The international satire *par excellence* is the famous 'corpse head' by Voltz, published as 'A New Year's Offering to the German People' (No. 12177). Though it is in some degree a new form, it derives in part from the old hieroglyphic print, packed with allusions and incomprehensible without an explanation, in part from the puzzle-print with contours that conceal a profile, in part from the popular prints of persons constructed from the tools or symbols of their trade.[1] The new idea was that of taking a flattering portrait of Napoleon, well known in Germany, and turning it into an emblematic expression of hate as 'The true Portrait of the Conqueror'. The cocked hat becomes a Prussian eagle gripping the head with its claws; the face is covered, inconspicuously, with naked figures, correctly drawn, victims of a lust for conquest. The coat is a map of Germany marked with the battles of the Leipzig campaign; the collar is 'a sea of blood'; the star on the breast becomes a cobweb, the Confederation of the Rhine, while the epaulet is 'the mighty Hand of God' about to tear the web asunder. There are other German versions, one with a hat composed of five eagles (for Russia, Austria, Prussia) and one where the epaulet-hand represents the Allies, on each finger a ring, and on each ring an initial letter. This last is the version most copied abroad, and the beringed hand appears on other German prints. In one French version, known as 'La Chouette', there is an owl; in one the hand becomes 'la main de Justice' (see No. 12247). There are at least five French, eight Italian, several Dutch, two Swedish versions. The Spanish variant seems based on an English version, at all events prominence is given to *Inglaterra*. The Portuguese is an inferior version of the Spanish and the only Portuguese Napoleonic print discovered by Broadley, as the Russian variant is the only Russian print not relating to the campaign of 1812. It is probable that some of these were produced in Germany for circulation abroad. In the first, or seemingly the first, of many English variants the venue is changed from Germany to the Peninsula, and the eagle of the hat becomes a damaged French eagle (as in many versions). Six English variants are catalogued here, including two on broadsides with much printed matter. The spider becomes either the vigilance of the Allies or the black heart of Napoleon, and the German theme of the direct intervention of God is absent. A seventh (No. 12535) is a more remote adaptation, a print of the Hundred Days. Before this, a companion plate to the head of Napoleon was produced in England, a wholly flattering portrait of the Tsar. There is also a set of three equestrian portraits by Heath, in March 1814, in the manner of the Voltz head, one of Napoleon as a fiend (No. 12195), his thighs covered with interlaced corpses, the others of Alexander and Bernadotte as heroes. From the *Buonaparte* may derive, paradoxically, the only patriotic French print discovered by Champfleury relating to the invasion of 1814: a Cossack, emblem of war, on a horse formed of the corpses of men, women, and children.[2] After Waterloo, a

[1] See below, p. xxiv f.

[2] Other patriotic prints, published during the first Restoration, are directed against the plundering Cossack. De Vinck, Nos. 8890–2, 8931 (31 Aug. 1814).

similar W.L. portrait of Napoleon, *General Sans Pareil*, probably also by Voltz, appeared. French and English versions are described here, the latter almost certainly copied from the former. There is also said to be an Italian version.

The history of the 'corpse head' does not end here. It was adapted in France in 1871 to a savage attack on Napoleon III, and analogous heads have appeared of Bismarck, William I, and Pius IX.[1] The head of 1814, in one of its many forms, was widely circulated throughout Europe, and 20,000 copies of the original are said to have been sold in a week in Berlin. In the later nineteenth century Thomas Hardy saw one of the prints in a Dorsetshire cottage and introduced it into the *Trumpet Major*. He adapted the design to the invasion threat of 1804 (paraphrasing the original inscription): 'the hat represented a maimed French eagle; the face was ingeniously made up of human carcasses, knotted and writhing together in such directions as to form a physiognomy; a band or stock shaped to represent the English Channel, encircled his throat and seemed to choke him; his epaulette was a hand tearing a cobweb that represented the treaty of peace with England; and his ear was a woman crouching over a dying child.'

Only less popular was the German print copied and enlarged by Rowlandson as *The Devil's Darling* (No. 12196), of which there are also French, Dutch

ERRATUM

On page xvi it is said that Terebenef's *Shepherd and Wolf* is shown in the frontispiece. For this and No. 12220, No. 13288 has been substituted: *Poor Bull & his Burden—or the Political Murraion!!!*

variants) and the two 'Soap Bubble' prints (*Ah, Papa, welche schöne Seifenblasen!* by Voltz, and a similar plate). These Broadley derives, on rather slight grounds, from *Playing at Bubbles* (No. 10022); they have a closer analogy with No. 8345, *A Member of the French War Department raising Forses to conquer the World*. Besides the Gulliver print, and the copies in *London und Paris*, only two German copies from an English plate have been traced. *Ein Grosser General und ein Kleiner Kaiser*, in which Blücher holds Napoleon poised on his thumb and is about to flip him away, is said by Broadley to be the original of *A Great General and a Little Emperor*, published by Knight, 23 May 1814 (not in the Museum; reproduced, Grand-Carteret, *Napoléon*). But since the German plate is post-Waterloo there can be no doubt of its English origin. The other is a German adaptation of Gillray's *Political-Dreamings!—Visions of Peace!—Perspective Horrors!* (1801), No. 9735. This is *Napoleons Traum*, which Broadley reproduces and attributes to *London und Paris* in 1809: a close copy of the original had appeared in the magazine in 1802, and it is scarcely possible that the adaptation could have appeared in Germany before 1813, certainly not in 1809. The plate is not in the B.M.L. copy of the magazine. A print published by Ackermann for publication in Germany seems to stand by itself. It is on Murat's flight to France after Tolentino in May 1815: *Komisches Ende des Neapolitanischen Feldzugs, oder König Ioachim Murats Flucht zu Wasser*, imprint, *London bei Ackermann & C° N° 101 Strand* (De Vinck, No. 8200).

[1] Grand-Carteret, *Vieux Papiers, Vieilles Images*, 1896, p. 149.

German and Italian versions of the original. Another interesting example of Anglo-Russian copying is Rowlandson's adaptation of Terebenef's *Shepherd and Wolf* to the first abdication and the return of the Bourbons. This is shown in the frontispiece and it will be noted that the Russian artist seems to have based his shepherd (the Tsar) on George III in Gillray's *Death of the Corsican Fox* (1803) adapted by Rowlandson in 1814 (No. 12220).

The high tide of German caricature was after Leipzig (there had previously been a few cautious prints on the coffee shortage, &c., due to the blockade), when there was an outburst of satirical prints comparable with the uprush of patriotic verse. The international satire *par excellence* is the famous 'corpse head' by Voltz, published as 'A New Year's Offering to the German People' (No. 12177). Though it is in some degree a new form, it derives in part from the old hieroglyphic print, packed with allusions and incomprehensible without an explanation, in part from the puzzle-print with contours that conceal a profile, in part from the popular prints of persons constructed from the tools or symbols of their trade.[1] The new idea was that of taking a flattering portrait of Napoleon, well known in Germany, and turning it into an emblematic expression of hate as 'The true Portrait of the Conqueror'. The cocked hat becomes a Prussian eagle gripping the head with its claws; the face is

seems based on an English version, at all events prominence is given to *Inglaterra*. The Portuguese is an inferior version of the Spanish and the only Portuguese Napoleonic print discovered by Broadley, as the Russian variant is the only Russian print not relating to the campaign of 1812. It is probable that some of these were produced in Germany for circulation abroad. In the first, or seemingly the first, of many English variants the venue is changed from Germany to the Peninsula, and the eagle of the hat becomes a damaged French eagle (as in many versions). Six English variants are catalogued here, including two on broadsides with much printed matter. The spider becomes either the vigilance of the Allies or the black heart of Napoleon, and the German theme of the direct intervention of God is absent. A seventh (No. 12535) is a more remote adaptation, a print of the Hundred Days. Before this, a companion plate to the head of Napoleon was produced in England, a wholly flattering portrait of the Tsar. There is also a set of three equestrian portraits by Heath, in March 1814, in the manner of the Voltz head, one of Napoleon as a fiend (No. 12195), his thighs covered with interlaced corpses, the others of Alexander and Bernadotte as heroes. From the *Buonaparte* may derive, paradoxically, the only patriotic French print discovered by Champfleury relating to the invasion of 1814: a Cossack, emblem of war, on a horse formed of the corpses of men, women, and children.[2] After Waterloo, a

[1] See below, p. xxiv f.

[2] Other patriotic prints, published during the first Restoration, are directed against the plundering Cossack. De Vinck, Nos. 8890–2, 8931 (31 Aug. 1814).

similar W.L. portrait of Napoleon, *General Sans Pareil*, probably also by Voltz, appeared. French and English versions are described here, the latter almost certainly copied from the former. There is also said to be an Italian version.

The history of the 'corpse head' does not end here. It was adapted in France in 1871 to a savage attack on Napoleon III, and analogous heads have appeared of Bismarck, William I, and Pius IX.[1] The head of 1814, in one of its many forms, was widely circulated throughout Europe, and 20,000 copies of the original are said to have been sold in a week in Berlin. In the later nineteenth century Thomas Hardy saw one of the prints in a Dorsetshire cottage and introduced it into the *Trumpet Major*. He adapted the design to the invasion threat of 1804 (paraphrasing the original inscription): 'the hat represented a maimed French eagle; the face was ingeniously made up of human carcasses, knotted and writhing together in such directions as to form a physiognomy; a band or stock shaped to represent the English Channel, encircled his throat and seemed to choke him; his epaulette was a hand tearing a cobweb that represented the treaty of peace with England; and his ear was a woman crouching over a dying child.'

Only less popular was the German print copied and enlarged by Rowlandson as *The Devil's Darling* (No. 12196), of which there are also French, Dutch, Italian, and Swedish versions. A similar print whose German origin has not been noted (the plate is reproduced in Schulze) was published by Ackermann in 1814 as *Magical Print of the Destroyer!!!* (not in the Museum). The Devil stands in profile, beside him is his shadow, forming a silhouette of Napoleon. The French version seemingly derives from the English copy: it is called *Magical Print Portrait Magique* (De Vinck, No. 10388). In the case of *Der Rheinische Courier*, the French version, and probably the Italian, are from the German original. Rowlandson also copied and enlarged it, as *Head Runner of Runaways, from Leipzic Fair* (No. 12192). There is a second German version in which Napoleon approaches, not the Rhine, but Paris.

Some of these international prints of German origin have no recorded English version. Such are *Der Glückliche* or *Der Rheinische Jaeger* (two variants) and the two 'Soap Bubble' prints (*Ah, Papa, welche schöne Seifenblasen!* by Voltz, and a similar plate). These Broadley derives, on rather slight grounds, from *Playing at Bubbles* (No. 10022); they have a closer analogy with No. 8345, *A Member of the French War Department raising Forses to conquer the World*. Besides the Gulliver print, and the copies in *London und Paris*, only two German copies from an English plate have been traced. *Ein Grosser General und ein Kleiner Kaiser*, in which Blücher holds Napoleon poised on his thumb and is about to flip him away, is said by Broadley to be the original of *A Great General and a Little Emperor*, published by Knight, 23 May 1814 (not in the Museum; reproduced, Grand-Carteret, *Napoléon*). But since the German plate is post-Waterloo there can be no doubt of its English origin. The other is a German adaptation of Gillray's *Political-Dreamings!—Visions of Peace!—Perspective Horrors!* (1801), No. 9735. This is *Napoleons Traum*, which Broadley reproduces and attributes to *London und Paris* in 1809: a close copy of the original had appeared in the magazine in 1802, and it is scarcely possible that the adaptation could have appeared in Germany before 1813, certainly not in 1809. The plate is not in the B.M.L. copy of the magazine. A print published by Ackermann for publication in Germany seems to stand by itself. It is on Murat's flight to France after Tolentino in May 1815: *Komisches Ende des Neapolitanischen Feldzugs, oder König Ioachim Murats Flucht zu Wasser*, imprint, *London bei Ackermann & C° N° 101 Strand* (De Vinck, No. 8200).

[1] Grand-Carteret, *Vieux Papiers, Vieilles Images*, 1896, p. 149.

Instances of the same theme repeated from country to country are many. Such are, pre-eminently, the enforced dance, with other designs than those mentioned above as deriving from the Russian; the shaving-shop prints in which Napoleon is stripped of his conquests (reversing earlier prints in which Napoleon or a French general had been the barber); Napoleon as Robinson Crusoe (not an English theme, though Crusoe is mentioned in Elba prints); Napoleon and the rats of St. Helena, elaborated with wearisome reiteration (No. 12710). One of the German rat-prints was copied by Rowlandson for Ackermann: *Alte Liebe rostet nicht . . .* becomes *War in the East against the Cats* (23 Feb. 1816, not in the Museum). Foreign prints circulated in Holland with printed descriptions in Dutch, often in verse (cf. No. 12114). The subject of cross-currents in Napoleonic graphic satire is one that Broadley has made his own; it would not be easy to exhaust it.

In these English importations from Germany, all published by Ackermann,[1] the question of propaganda is almost irrelevant: they were saleable novelties, in the spirit of the overwhelming sentiment of the moment. But from the spring of 1814, and possibly earlier, French versions of prints by Cruikshank were made for circulation in France; here deliberate propaganda is probable, and there is reason to suppose that these copies were produced in England: *Le Volant Corse* is annotated in a contemporary hand 'cette caricature et les cinq suivantes ont été faites en Angleterre'. There are in fact seven plates by Cruikshank with French versions which are similar in style and format. The English originals are *Anticipation for Boney or a Court Martial* (No. 12023, March 1813, with a French adaptation which may be post-Leipzig or post-Waterloo, possibly earlier); No. 12120 on 'The Allied Extinguisher', December 1813; *Delusion, a New Farce* (January 1814, the French copy only in the Museum, No. 12178); *The Allied Bakers* (1 April 1814, No. 12206); *The Corsican Shuttlecock* and *The Corsican Whipping Top* (10 and 11 April 1814, Nos. 12217–18). Finally, *The Last Tubfull* (20 June 1815), the French copy only in the Museum (No. 12573). Other English satires with French copies are *The Daw stript . . .* (No. 12098) and *Explanation of the Arms of Napoleon Bonaparte* (No. 12235); the spelling 'Moscow' and 'Leipsig' on the latter suggests that this too was produced in England. In a rather different category is a French adaptation of a non-political print by Rowlandson of 1800 to a satire on Napoleon and Marie Louise (No. 12270).

English adaptations of French prints are more varied in character and intention. No. 12115, *Un Empire a vendre un Empereur a pandre* [sic], professes to be copied from a 'Placard posted on the walls of Paris', and this may well be true. The French 'Corporal Violette' prints of March 1815 were much copied and adapted in London (and some were produced in Paris with English inscriptions for circulation in England),[2] but perhaps without much political significance, though No. 12544 is certainly Bonapartist in character. The violets were afterwards introduced into anti-Bonapartist prints. Cruikshank's *Louis XVIII climbing the Mat de Cocagne*, one of Hone's Bonapartist productions, is styled 'New French Caricature selling privately in Paris'. It is certainly a free elaboration of a French original, combining hatred of the Bourbons and indignation at Napoleon's exile with the usual venom against Castlereagh. There is something Gallic about the amusing *French Elephant* (No. 13008), and it is probably, though perhaps indirectly, from a French original.

During the occupation of France caricatures on the Allies could appear only secretly or in the milder form of gibes at the appearance and manners of the foreigners. Prints on the English in Paris in 1814 and 1815 and later form a

[1] No. 12215, 'Designed at Berlin', was published by an obscure printseller.
[2] De Vinck, No. 9398.

large group,[1] quasi-political in intention, since they are a retort to military defeat. British officers are depicted as tipsy and grossly ill-mannered; there is a variant on the old theme of British gold in the Englishman who crudely proffers a money-bag to a ballerina in contrast with the advances of an elegant Frenchman. There are also prints on the gaucherie and brutality of the English at home. The English in Paris are depicted as ugly, greedy, ill-mannered, ill-dressed,[2] and speaking contemptible French, or with an ill-bred sight-seeing stare. On the stage the English tourist was ridiculed in *Les Anglaises pour rire* by Sewrin and Du Mersan, and it is worth noting that the play was afterwards acted in London. But there were also the *Anglomanes* and the Royalist Anglophils.

A Bonapartist print on the capitulation of Paris in 1814, on the old theme of British bribes and British gold (No. 12237), was perhaps published secretly —it is without imprint; or, like No. 12588 on the return of Louis XVIII on the bayonets of the Allies, it may be a print of the Hundred Days. Two bitter satires, almost certainly secret publications during the first Restoration, attack the abolition of the Slave Trade as British hypocrisy (Nos. 12312, 12313). They express the strongly hostile attitude of the French to English attempts to induce them to abolish the Trade. Napoleon's bid for British favour by a decree of abolition in 1815 forced the King's hand after the second Restoration. These plates are without imprint and are not recorded in the catalogues of the great European collections. A print of May 1815 on the Congress of Vienna, *La Balance Politique* (No. 12542), attacks British subsidies and British influence in Europe in the time-honoured way. Wellington's position *vis-à-vis* the Ministers of Louis XVIII seems to be the subject of No. 12713. Lavalette's rescue from prison by three British officers is the subject of several French prints, one in the Museum (No. 12706). There is a royalist satire on Napoleon and Sir Hudson Lowe (No. 12903). Here, French interest in the English, as expressed in caricature, costume prints excepted, seems to have faded out till the scandals of the Queen's affair in 1820 proved an attractive theme to French artists.

In England, as appears in former volumes, the law of libel had few terrors for printseller or caricaturist, and the more risky allegations of a pamphlet or magazine are sometimes embodied, without comment in the text, in a caricature frontispiece. There is still no example (the case of Peltier in 1802 excepted) of a political prosecution; as before, civil suits occur. In two cases the victim of a libellous print takes action. One is the outcome of a vendetta in St. Luke's parish, Chelsea, where a prolonged struggle was going on between rival vested interests. *The Inside of a newly reformed Workhouse with all Abuses removed* (No. 11951) is a print which Cruikshank afterwards autographed 'Unfortunately designed & etched by me . . . for some libellious scoundrel'. It charges a doctor, one Smith, with stealing parish malt, treats Mrs. Smith with disrespect, and makes further allegations of corrupt practices on the usual lines. The injured doctor, one of the Guardians, sued Wood (the 'scoundrel'), but Ellenborough, though declaring such publications highly unwarrantable, saw no proof of malicious intention, and the plaintiff was non-suited. The other case was an action for 'three poetical libels and two caricature drawings' produced and circulated (in manuscript) by a young woman of Margate, accusing a local attorney, one Boys, of three dishonest and contemptible actions. Ellenborough tried the case at Maidstone Assizes; Boys claimed £1,000 damages and got £10. Cruikshank, who had been staying at Margate, was in court, clearly with strong sympathies for the defendant.

[1] Many are listed in the Catalogues cited here as Colas and de Vinck; some of the prints in the Museum are not in either work. [2] See below, p. l f.

He made etched copies of her drawings to illustrate a pamphlet account of the trial, repeating the allegations, and provided a view of the scene in court (No. 13493), all for the further discomfiture of the miserable Boys, and one more example of the discouraging results of an action for pictorial libel.

The relations between literary and graphic satire are exceptionally close and important. This is because of the concerted campaign against the Regent, set on foot in 1812 by his disappointed 'Friends', in newspaper lampoons and squibs and in verses, anonymous and otherwise. Many have survived on their merits and from the fame of their authors. In this vein Moore was supreme, admired and imitated by Byron. It was Bate Dudley's part to defend the Prince against newspaper wit in his *Morning Herald*,[1] and he did it with spirit: the reputed headquarters of the campaign were at Holland House, as appears from lines entitled 'Dinners of Holland House' (2 April 1812), beginning

> Let Falsehood in caricature begin
> To empoison the mob and insinuate sin.

The leading authors, who 'work underground', 'a dark trio juncta in uno', were said in the same paper (7 Feb. 1814) to be 'Lord Byron, Anacreon Moore and Sam Rogers'. Judging from epigrams acknowledged by Byron and printed in his *Works* (on Pitt, Castlereagh, Cobbett, and Queen Caroline, 1820–2) some unacknowledged trifles may well lie hidden in the columns of the *Morning Chronicle*, whence they reached the annual volumes of *The Spirit of the Public Journals*.[2] These authors make the Holland House suggestion more than plausible, and Lord Holland wrote in retrospect: 'We all incurred the guilt, if not the odium, of charging his Royal Highness with ingratitude and perfidy. We all encouraged every species of satire against him and his mistress.'[3] Leigh Hunt played his part in the *Examiner*. 'I was very much flattered', Moore wrote to Hunt in August 1812, 'by your taking some doggrel of mine out of the *Morning Chronicle* some months since, called "The Insurrection of the Papers". I dont know whether you saw the "Plumassier" about the same time; it was mine also but not so good. I hope next year . . . to help you with a few shafts of ridicule in the noble warfare you are engaged in, since I find that you have thought some of them not unworthy of your notice.'[4] Hunt continued to print and reprint suitable verses in the *Examiner*, (including an epigram by Lamb in 1812), besides other lampoons on the Regent with whom he was soon to have a personal vendetta. He had already printed Lamb's amusing 'The Triumph of the Whale' which is illustrated in one of the best of Cruikshank's early plates (No. 11877).

The themes of the literary satirists[5] are also the subjects of caricature, and priorities are hard to determine, except that in 1811 the caricaturists had in some degree anticipated the Whig satirists of 1812. Both dilate on the wigs, the whiskers, the fatness, the stays of the Regent, his punch and his brandy, his preoccupation with tailors and exotic uniforms, the selfish extravagance of his fêtes and his yachts, his penchant for elderly women, and, of course, his *maîtresses en titre*. The George IV of history is partly a product of this scurrility and graphic wit. Thackeray's picture would have been different if,

[1] *Corr. of George IV*, i. 137 f.
[2] Unfortunately the volumes from 1815 to 1823 are not in the B.M.L.
[3] *Further Memoirs of the Whig Party*, 1905, p. 122.
[4] Moore, *Prose and Verse* . . . , ed. R. H. Shepherd, 1878, p. 395.
[5] Shelley joined in the 1812 chorus of dispraise:

> Fat as that Prince's maudlin brain
> Which, addled by some gilded toy,
> Tired, gives his sweetmeat, and again
> Cries for it, like a humoured boy.
> *The Devil's Walk*, published as a broadside, 1812.

as a boy, he had not been a caricature addict, familiar, as he says, with 'the atrocious Castlereagh, the sainted Caroline, and the dandy of sixty'. G. W. E. Russell quotes as a serious verdict lines from one of Hone's illustrated squibs, given additional publicity in a second caricature (No. 13305), the famous *Dandy of sixty*. Far more serious injustice, as is now recognized, has been done to Castlereagh, and history is permeated, sometimes visibly, more often invisibly, with the allegations of satire. 'Mankind, and especially literary mankind', wrote Lord Salisbury, 'are ready dupes of a squib or of a caricature.'

The Regent's 'ingratitude' was conveyed to the Whigs in his famous Letter; this was the starting-point of the campaign against him and it evoked satires from both Moore and Byron. Moore's well-known 'Parody of a celebrated Letter' appeared early in March in the *Morning Chronicle*; it was reprinted on a broadside illustrated by an unrecorded caricature by Cruikshank.[1] The Letter is one of the subjects of the well-known 'Insurrection of the Papers' already mentioned: 'His own dear Letter, void of grace. . . .' The verses are illustrated in detail in a plate by Elmes (No. 11869). The Letter caused the altercation between the Regent and Lord Lauderdale which led to Princess Charlotte's tears and thus to Byron's 'Weep daughter of a Royal Line . . .', printed in the *Morning Chronicle* on 12 March as 'A sympathetic Address to a young Lady'. The tears are an incident in a comprehensive caricature by Cruikshank (No. 11864). Moore's *Morning Chronicle* epigram on 'The Prince's Privy Purse' is illustrated and quoted in *A Ridicule; or a new Æra . . .* (No. 11874). The liaison with Lady Hertford is a leading theme of Opposition wits and of caricaturists from 1812, though it had been well known for many years. McMahon (Keeper of the Prince's Privy Purse) had been his factotum much longer; not till 1811 (with one doubtful exception in 1800) does he appear in these prints, and not till 1812 is he a butt of the Whigs.

When the exploitation of Lady Hertford began to flag, the Opposition turned to the Princess of Wales. Here they had been anticipated in caricature and here they were on delicate ground. Satirists of note on the whole avoided the topic, though Lord Grey suggested in April 1813 that 'persons not implicated as we were' should take up her case.[2] It was taken up, but by 'the Mountain' in Parliament, and the caricaturists, and in the long scurrilous verse satires without literary merit which came out in such surprising numbers on every scandal and striking incident of the day. Moore and Byron seized on two incidents for a more subtle attack on the Prince's relations with his wife, avoiding the theme of injured innocence. An opportunity was given by Ellenborough's words at the trial of the Hunts, when he said that the offence of crim. con. might be either venial or enormous according to circumstances. This dictum was twisted, misrepresented, and exploited in the Opposition Press and defended in the *Morning Herald*. Moore's *Correspondence between a Lady and a Gentleman . . .* came out in the *Morning Chronicle* on 6 January 1813, was at once reprinted in the *Examiner*, and was acknowledged by Moore by its inclusion in the *Twopenny Post Bag* in that year. The lines, a dialogue, are quoted and illustrated in No. 12042. Meanwhile, the opening of the coffins of Henry VIII and Charles I at Windsor was the subject of Byron's 'Windsor Poetics' and lines 'On a Royal Visit to the Vaults' which circulated in manuscript.

> By headless Charles see heartless Henry lies,
> Between them stands another sceptred thing—
> It moves, it reigns—in all but name a king:
> Charles to his people, Henry to his wife. . . .

[1] Discovered too late for inclusion in this volume, see under No. 11855.
[2] *H.M.C., Dropmore Papers*, x. 234.

The squibs may have been known to the inventor, whoever he was, of two caricatures by Cruikshank, cruder but less savage representations of the same theme (Nos. 12041, 12056).

The visit of the allied sovereigns and notables to England in June 1814 was a boon to Opposition satirists who had been almost silenced for some months by the victories that had belied their prophecies. The outstanding squib was 'The Two Veterans' by Moore in the *Morning Chronicle*, a bitter attack on the Regent, not reprinted till 1878.[1] This was twice illustrated by Cruikshank on a broadside where the verse dialogue was printed at length (Nos. 12296–7). 'The Two Journals', a similar but inferior verse satire in *The Champion*, was also transcribed on two illustrated broadsides (Nos. 12290–1). The Regent, as a selfish debauchee and vindictive husband, is contrasted with the Tsar, described as self-denying and public-spirited, and (absurdly) a model husband.

Better known and more politically important are Moore's *Morning Chronicle* verses, 'Epistle from Tom Cribb to Big Ben concerning some foul Play in a late Transaction', a savage attack on the Regent for Napoleon's exile to St. Helena: 'see him *dunghill* all o'er, Insult the fall'n foe, that can harm him no more.' It represents the attitude of Opposition, their mouthpiece being Lord Holland, and is illustrated and quoted in *Boxiana* . . . (No. 12613). In 1816 came Moore's 'Lines on the Death of Sh–r–d–n', with an altogether deeper note, a bitter attack on the Regent for deserting his friend:

> And thou, too, whose life, a sick epicure's dream,
> Incoherent and gross, even grosser had passed, . . .

By dint of quotation these lines have become part of the verdict on George IV. The desertion of Sheridan (denied by modern research) is a subject of No. 11914 (1812); the 'sick epicure' is the George of many caricatures, before and after 1816.

The squibs noted here are primarily, if not entirely, directed against the Regent, and are part of the Whig vendetta: their leading wits must have been well aware of his dread of ridicule, his 'one fear', according to Wellington.[2] His Ministers were not spared. The attacks of Byron, Moore, and Shelley on Castlereagh are well known. Many coarser and cruder but not more cruel onslaughts are to be found in the caricatures and on the same grounds: Ireland (Moore's 'His Lordship loves, though best of men, A little torture now and then'[3] and Byron's 'Cold-blooded, smooth-faced placid miscreant! Dabbling its sleek young hands in Erin's gore'[4]); Walcheren; the Treaties; Peterloo; his speeches ('Thou *Malaprop* Cicero . . .)[5]. But direct relationship between poems and prints is not easily traceable.

The association between caricatures and verses where personal scandal was involved (part of the horrible publicity given to private affairs in printshops and the Press) is illustrated by Byron's separation from his wife and departure from England. 'Fare thee well' is printed in full on a broadside illustrated by Cruikshank (No. 12827). It is quoted, together with the more savage 'A Sketch', in No. 12828.

A new form of association, amounting to partnership, between written and graphic satire was started by Hone's verse pamphlets. Cruikshank's woodcuts are inset on the printed page and are an essential part of the satire. The first was one of the many parodies of 'The House that Jack built' which had long

[1] Moore, *Prose and Verse*, ed. Shepherd, pp. 12–14.
[2] Greville, *Memoirs*, 1938, i. 322 (23 Sept. 1829).
[3] 'Wreaths for the Ministers', *Morning Chronicle*, 12 Apr. 1812.
[4] Mock dedication to Southey of *Don Juan*, 1818.
[5] Moore, 'Lines on the departure of Lords C–st–r–gh and St–w–rt for the Continent', *Works*, 1910, p. 652.

been found suitable for caricature illustration, but in the form of a sequence of little designs etched on a single sheet. There were many direct imitations —indeed parodies—of Hone's *The Political House that Jack built* (1819), followed by a great outcrop of shilling pamphlets in verse illustrated by woodcuts. The vogue reached its peak in 1820, died down after 1821, with a partial revival from 1830 to 1832. That is, it was an outcome of political excitement tending towards revolution. Hone's squib was a challenge to Peterloo and the Six Acts, and in general these pamphlets are radical or republican in spirit, though there are Tory efforts to stem the tide. The most famous satire on Peterloo, Shelley's *The Mask of Anarchy*, is not here in question, since Leigh Hunt withheld it from publication till 1832.

The many separately published lengthy verse satires, now forgotten, were sometimes illustrated, the only appropriate illustration being a caricature. This was either by a frontispiece, also published separately, and usually missing from the B.M.L. copy of the work, or by a selection of verses printed on a pictorial broadside. Examples are Nos. 11843, 11844, 12626, 12770, 12771, 13346. Many are imitations of Wolcot, and adopt some variant of his 'Peter Pindar' pseudonym.[1]

John Bull has become standardized as the personification of the British nation or of the typical Englishman, who is above all the bearer of burdens. According to the trend of events and opinion he is the defender of his country, the shocked observer of depravity in high life, the opponent (with George III) of Catholic Emancipation, the mainstay of the Alliance against Napoleon, and then the arbiter of his fate; he is the victim of penal taxation, a destroyer of the hydra-headed Income-tax, the dupe of Ministers or demagogues, and, if driven to extremes, the avenger of his wrongs. He is all this and more in this volume, but the most characteristic and significant John Bull is perhaps the patient—puzzled, frightened, or angry—of doctors who drain his life-blood with their lancets. The theme begins with Isaac Cruikshank's *Doctor Sangrado . . .* (No. 8620) in 1795, and is developed in Gillray's *Doctor Sangrado curing John Bull of Repletion . . .* (No. 9986) on the Peace of Amiens, and by George Cruikshank in No. 12756. A similar symbolism is that of leeches who suck him dry (Nos. 10965, 11732). There are also the quacks who proffer competing remedies, notably the bloodthirsty surgeon whose nostrum is Reform (Nos. 11340, 12110).

His appearance undergoes some modifications. The oafish yokel introduced by Gillray disappears, though he is sometimes a countryman and occasionally oafish. Commonly, he is a prosperous or once-prosperous citizen, reduced in 1816 and 1819 to starvation and rags. When pugnacious, he is formidable, but fundamentally good-natured, with a cudgel of 'British Oak' intended for enemies abroad or at home. It is part of his character to be paunchy and bottle-nosed, marks of approval as signs of good living. Even when ruined, a deflated paunch and bulbous nose bear witness to past prosperity. Cruikshank introduces a new type, ascetic-looking and dangerous. His first appearance is as the countryman, outraged by the Corn Bill and determined to emigrate with his wife and family (No. 12503). He is not yet *in extremis*, as he is in 1819, when the type reappears as a shop-keeper, ruined by forged banknotes (No. 13197). This John Bull is aggressive and muscular, with beetling brows and frontal baldness which give him a look of intelligence, alien to the typical John Bull. Angry and resentful, a similar figure watches

[1] These include 'P.P. Poet Laureate' (George Daniel), 'Peter Pindar Junior' (George Daniel and John Agg), and 'the Younger', 'the Elder', 'Minimus'. Perhaps the best-known example is *Royal Stripes . . .* (see No. 11843), by Daniel. Shelley's *Swellfoot the Tyrant* (1820) is an experiment in this genre.

the Duke of York profiting to the extent of £10,000 a year from his father's illness in No. 13215. There are several prints in which John Bull and his family are reduced to starvation, and a convention by which the children are in much worse case than their father, wearing scanty rags and gnawing bare bones, is perhaps not without significance as indicating a society where the head of the family came first, the children last, in the household economy.

Where John Bull is symbolized by a bull, it is that he may be depicted as overburdened, baited, butchered, or dangerous (Nos. 11845, 12550, 12864). He tosses the Manchester yeomanry and chases the magistrates in No. 13270. Heavily overburdened and about to be slaughtered, he threatens to 'rise' in No. 13288. In earlier years John Bull has been occasionally identified with George III. Even when the King is literally blind and deaf to the world he appears as a symbol for John Bull in one of the counter-pamphlets to Hone's *House that Jack* [i.e. John Bull] *built* (No. 13320). It is surprising to find the Regent as John Bull, but this is dispraise in a parody of Arbuthnot's *John Bull* adapted to post-war distress. Brougham seems equally ill cast as John Bull (No. 12766); high approbation is implied and is due to his violent speech against the Prince.

The representative or typical Spaniard and Dutchman are as before, one a lanky don in the costume of *circa* 1600, the other short and broad in bulky breeches and sleeved waistcoat or jacket; the Prince of Orange is so depicted. The standard Frenchman of caricature, who dines on *soupe maigre* and frogs, has temporarily disappeared; perhaps, as a defeated enemy, he is immune from ridicule. English caricaturists were probably unaware of the many French caricatures of the clumsy and vulgar John Bull in France. The much-admired Russian is represented for a year or two as a Cossack, with trousers tucked into his boots, a fur-bordered cap, and long spear. The American is lank-haired and Quaker-like.

Caricature changes subtly from year to year, with new artists, new topics, kaleidoscopic fashions, but with a basic conservatism: the persistence of traditional symbols and themes. Outstanding in this volume is that of the *Danse Macabre* with Rowlandson's plates to Combe's *English Dance of Death* (1814–16); war is the subject of one plate only; the tradition prevails that Death is ubiquitous and incalculable: the quack doctor and the runaway horse are more lethal than gunpowder. In English political prints of the Hundred Days, as in French post-Waterloo satires, Death accompanies Napoleon. The medieval representation of Hell as the flaming jaws of a monster still persists: they gape for Napoleon in No. 12233. 'Nobody' is still depicted as in 1600 as a man whose legs are joined to his shoulders, a figure used to point the moral of political and social satires. Figures of artisans and others constructed of the tools or emblems of their trades are an ancient form of popular print, especially in Germany, Flanders, and Italy before the seventeenth century. The genre was elaborated in France in the seventeenth century in some charming engravings by Nicolas de Larmessin.[1] Cruder prints were published by G. Bickham in the early eighteenth century, and the device was used more subtly by Hogarth for the figures of a fashionable pair and for the attributes of Monarchy, Episcopacy, and Law, in *Some of the Principal Inhabitants of y^e^ Moon*, a hieroglyphical print of 1724. 'The Giant Commerce', in a design by Woodward on the blockade (No. 10699), is most effectively constructed on this principle, and something of it is to be found in Voltz's famous 'corpse head',[2] not to speak of Gillray's 'Old Lady of Threadneedle Street' (No. 9016). There are some straightforward but interesting examples in this

[1] Grand-Carteret, *Vieux Papiers, Vieilles Images*, 1896, pp. 142–6.
[2] See above, p. xvi.

volume, notably *A Flint* (No. 11824), with its detailed illustration of the tailoring trade. A variant is the musical instrument which represents a musician (No. 13085). Burlesque heraldry is a time-honoured form with some striking examples in this volume. Among pictures travestied, always a comparatively rare form of satire, Fuseli's *Nightmare* has been supreme since Rowlandson's caricature of Fox in *The Covent Garden Night Mare* (No. 6543). Here, the picture inspires a satire on Napoleon and the liberation of Holland (No. 12105) in *The Dutch Night Mare* . . . , and on Matthew Wood's police activities in *The Night Mayor* . . . (No. 12817). There is also a striking travesty by Rowlandson of a well-known apotheosis of Napoleon by Dabos (No. 12112). Travesties of sentiment and romance are less interesting than in Volume VII.

The innovations are of a minor character. One is the grouping by Cruikshank of several subsidiary designs with one principal one, with which these may merge, but are usually entirely separate, forming a composite plate, as in No. 12714. It may be guessed that this form of composition owed something to his early work on his father's plates, when background figures or groups, or small inset scenes, such as pictures on the wall, were added by the boy. He was afterwards to develop this arrangement in, for instance, *Sketches of Time*. Here it is only an occasional device, soon given up. It appears only in plates to the *Scourge*, and may well derive from the desire to include as much as possible in a single print. The burlesqued medieval design, the point stressed by 'Olde Worlde' spelling, was to be a stand-by of the comic artist (e.g. F. C. Gould). Perhaps its first appearance is in Cruikshank's *Myy Lord Yarremouth equippedde forre hisse trauell innto Forreign Partes* (No. 12210) and its companion plate. But these seem to stand alone. Designs in lines and dots (Nos. 12955–8) are a novelty by Cruikshank, but not a new invention: Woodward designed two plates called *Multum in Parvo, or Lilliputian Sketches shewing what may be done by lines and dots*. Cruikshank's prints are full of spirit and expressiveness. Marks, in *The Progress of Boney!!* (n.d.), cleverly translates Cruikshank's aquatints to Combe's *Life of Napoleon* into a running design in lines and dots. Grandville afterwards adapted the device with much virtuosity to music: *Musique animée*.[1]

A new look invades caricature, with lithography increasingly used from about 1817. These early examples are all pen lithographs, seemingly intended to resemble etchings as closely as possible. But a decorative treatment, the blackness of the line, with flat washes of watercolour, gives them a distinctive character. This is especially the case with a set of boldly designed prints, chiefly by or after Cruikshank, issued from 1817 to 1819, and apparently plagiarized, as there are close copies of many. They are comic studies of life and character, some being imitations of earlier plates by Rowlandson, and seem intended to fill the place taken by Rowlandson's social caricatures, which were now appearing only occasionally.

Political Satires

As in earlier volumes, the sequence of political prints illustrates the relative importance in John Bull's eyes of home and foreign affairs: politics at home, war and peace abroad. A third strand, or sub-plot, is more than usually prominent: the personal affairs of the Royal Family. At times, these dominate politics, as in 1809 with the scandal of the Duke of York and Mrs. Clarke. And when, from 1812, the Opposition fell out with the Regent, the effect of such personal matters on politics was important and prolonged. The sub-plot,

[1] Grand-Carteret, *Vieux Papiers, Vieilles Images*, 1896, p. 155.

if so it can be called when the personal concerns of the Prince become matters of high politics, reached its climax after his accession. In this volume there are the ramifications connected with Princess Charlotte and the royal dukes. If these matters get excessive attention from the caricaturists it is because they are the things in which John Bull takes the greatest interest, and which lend themselves peculiarly to the uninhibited caricature of the day. They can be swept from the scene by events of moment, as the most important events may be kept from the stage by some passing sensation.

The second decade of the century, like the first, opened in gloom and suspense. The number of political prints for the year is only forty-six—two less than the low level of 1801. It was a year of crisis, but of crisis that was not dramatic or clearly related to personal issues. There was also a certain apathy due to reaction from the fevers of 1809–10. Good news came from the Peninsula, where the tide had turned with Masséna's retreat from the Lines of Torres Vedras—Napoleon's 'Leopards into the sea' operation had miscarried. But though Tories rejoiced, the general attitude was cynical or despondent. A short speculative boom had just collapsed; there was a currency crisis, combined with a commercial and industrial crisis. The note of Mrs. Barbauld's poem *Nineteen Hundred and Eleven* (1812) is despair and ruin; Britain

> Bravely, though vainly, dares to strive with Fate,
> And seeks by turns to prop each sinking state. . . .
> Ruin as with an earthquake shock is here, . . .
> Thy baseless wealth dissolves in air away. . . .

Something of this theme is to be found in a complicated plate by Cruikshank on the currency imbroglio (No. 11716), but the chief concern of the caricaturists at the beginning of the year is the Regency, when the old controversies of 1789 were revived, one of the prints of that year being adapted to the new situation in *The Comet of 1811* (No. 11705). This was a warning to the Whigs that their hopes were ill-founded, and would be short-lived. Conversely, Perceval is threatened with a fall in No. 11706. The struggle for power and the uncertainty of party grouping is the subject of No. 11713. The Regent's decision to retain Perceval while there were still hopes (or fears) of the King's recovery is expressed in No. 11714, *The Cats let out of the Bag*. . . . A significant incident was the quiet reinstatement of the Duke of York as C.-in-C. as compared with the excitement over his resignation in 1809. Cobbett, who had then declared it 'the only interesting subject' to the people, kept a significant silence for many weeks and then declared the return to be 'in my opinion, of very little consequence to the nation'. The three prints on this incident are well informed and give a good picture of the situation. In Cruikshank's *The Return to Office* (No. 11728) there is a significant detail: one of those funerals of the Whig party by which caricaturists have recorded a sequence of disappointed hopes. It is rightly suggested that this reinstatement at the wish of the Regent, for which Perceval took full responsibility, points to the Minister's continuing favour at the expense of the confident Opposition.

One of the chief topics of the year is the birth of the King of Rome; the child is a little replica of his father, lusting for conquest. In one of these plates (No. 11738) is the first suggestion that the Russian bear is escaping from bondage. Or, perhaps, the dangling chain is a mere symbol of servitude —the bear's restiveness was scarcely apparent except to the well-informed. The fulsome attitude of Dutchmen to Napoleon on his visit to their newly annexed country is burlesqued in *Men of Bottom* . . . (No. 11741). Meanwhile the news from Spain is the theme of the Tory *Satirist*. In two plates (Nos.

11722, 11736) Napoleon is horror-struck at the news from the Peninsula: in one Cobbett is pilloried as the Emperor's 'faithfull frind'—he continued to deplore the campaign and to disparage Wellington. The *Scourge* also gives a tribute to Wellington and Graham in a plate unlike its usual vein of all-round scurrility (No. 11723).

Personal scandal connected with the Royal Family centres round the Regent's sprained ankle at Oatlands, subject of a sequence of satires (No. 11746, &c.), and the suitors of Miss Tylney-Long, which gave opportunities for cruel ridicule of the Duke of Clarence, one of the rejected. The succession of satires on the Regent's costly fêtes begins with three plates on the Carlton House fête in June, one of the scenes in *The Dynasts*. The famous gold and silver fish of the table-decorations are ridiculed in *Gudgeon Fishing à la Conservatory*, as they were by Moore, two years later, in the *Twopenny Post Bag*. From the beginning of the Regency, the Prince's appearance alters, wig and whiskers are conspicuous, with a crest of curls that gives his head a pine-apple shape. After 1820 there is another complete change; the pine-apple head and the figure tightly encased in uniform and (from 1814) spangled with orders disappear.

The year 1812 (82 political prints) began like 1811 in profound gloom. Fears of revolution were abroad with Luddite riots in the Midlands, but no such alarms are discoverable in the satires. The caricaturists are preoccupied with the approaching end of the Regency Restrictions, when the Whigs counted on office; for the greater part of the year their concern is politics in the narrowest sense, the struggle between the Ins and the Outs. *The Mountebanks* (No. 11846) is a canvassing of probabilities; Wellesley and his satellite Canning are expected to get the better of the Whigs, who beguile and bewilder John Bull with the quack remedies of Reform and Emancipation. In *Reading the Letter* (No. 11855) the *Satirist* derides the disappointed Whigs. With this famous letter, dashing their hopes of office on their own terms, not of grace but of right, as the Prince's Friends, the long campaign begins.[1] The campaign opens in February with *Delilah depriveing Sampson of those Locks in which consisted his Strength* (No. 11853), the first of many satires on Lady Hertford's political influence. Grey's outburst in the Lords, 'an unseen and separate influence that lurked behind the throne', was on 19 March. Lord Donoughmore went farther in April in a notorious speech on the 'matured enchantress'. Lord Hertford was Castlereagh's uncle, the Hertfords were Tories and 'Protestants', but there is little evidence of their political influence. For some months Lady Hertford, her husband and son, and McMahon, the 'Prince's Privy Purse' and Private Secretary, dominate the prints. She is a stout sultana with huge spherical breasts and, as head-dress, a circlet or small crown.

Princess Charlotte's tears (No. 11864) were a minor but not unimportant episode in the quarrel with the Opposition. The Whig heiress presumptive, the disciple of Fox, became potentially a political puppet. This is her first appearance in the prints since the negotiations in 1805 over her custody (No. 10363). The Regent's daily visits to Manchester Square were the common ground of newspapers and prints. These topics were interrupted by two satires on the burning and important question of the Orders in Council, which were a factor in the prevailing distress, and were on the verge of provoking a breach with America. A speech by 'Old George Rose' is illustrated in *Which drowns first or Boney's improved Bucket* (No. 11876, 1 May): Napoleon is the beneficiary of the licensing system, here represented as disastrous to Britain, while the dearth is attributed to the Non Intercourse Act, one of the few

[1] See above, p. xx.

allusions to the pending war with America. The print is more effective than a *Morning Chronicle* squib (5 June) beginning:

> One day old George Rose in a fit of finance
> Saw, or thought that he saw, in two buckets
> The two gasping nations of England and France,
> Not worth by their warfare two ducats. . . .

Suddenly, the scene is changed by Perceval's assassination, a subject of rejoicing for Cobbett and some of those who saw him as the author of their misery. Nothing of that spirit appears in the prints of the year (though it does retrospectively in a print of 1819); interest is concentrated on the new and prolonged political crisis which lasted from 12 May to 8 June, and was remarkable for its publicity and for the animosities that embittered it. It is comprehensively, if confusedly, dealt with in Cruikshank's *The Political Medley or Things as they were in June 1812*. The Regent is in the 'Hertford Nursery', a baby, dandled by Lady Hertford, the first of a number of satires (especially in 1820) in which he is an infant. He had avoided the choice of a successor to Perceval till the different factions had exhausted themselves in efforts to form a Ministry, when he turned with relief to Liverpool. Grenville and Grey, 'friends' whom he had long disliked, played into his hands. Ostensibly, negotiations with them broke down on the question of the Household appointments, involving Lady Hertford's husband and son. The Tory *Satirist's* contribution to the confused and heated controversy was *Whig Patriotism, or the Struggle for the Kitchen Stuff* (the cook's perquisites, No. 11890). A different viewpoint is taken in *A Midsummer Nights Dream* (No. 11893), a complicated design with allusions to national distress, and a contemptuous gibe at Ministerial scares of plots and treasons. The distress is attributed to the Prince's forgetfulness of Fox under the influence of Lady Hertford: the Princess is introduced as a much-wronged wife. Absorbed in personalities and faction, the caricaturists disregard the American declaration of war on 18 June, and the massing of French troops on the Russian frontier (crossed on 23 June) on which the attention of Europe was fixed. The first print on the invasion of Russia is on 24 August, *The Bear, The Bull Dog and the Monkey* (No. 11896), contending that Russia and England together could defeat France and so restore peace to Europe. But after this Russia disappears from view till December. There was also good news from Spain—Salamanca, and the departure of King Joseph from Madrid. But the departure was not final, and the pessimists were only very slightly disconcerted. There is a bitter attack on the Regent, the Ministers, and the War in *The Opening of Pandora's Box* (No. 11897) in which Princess Charlotte is the hope of an afflicted world. But in the prints there is also a note of exultation, with some of the earlier tributes to Wellington. The *Satirist* represents Salamanca as a death-blow to the Whigs, and one of the funerals of the party is depicted (No. 11905). Liverpool's weak position was strengthened, and a general election in October went well for the Tories, with successes in the great commercial centres of London, Bristol, and Liverpool (No. 11906, &c.).

In December there is at last a complete change; home affairs are forgotten in the excitement of the Russian news. Elmes begins with a splendid design, and a theme that was to be popular: *General Frost Shaveing little Boney* (No. 11917). The first print on Napoleon's bulletins from Russia is Cruikshank's *Boney hatching a Bulletin, or snug Winter Quarters*—fantasy and burlesque with a solidly documented basis. The famous 29th Bulletin, with its news of the 'frightful calamity' that had overtaken the Grande Armée, did not reach London till 21 December. Before this Elmes adapted Gillray's *Valley of the*

Shadow of Death, stressing the contrast between the bear of 1808, Napoleon's captive, and the formidable monster of 1812: Death rides the bear, threatening Napoleon with a Cossack spear. As on other occasions, the caricaturists were at odds with the Opposition and the defeatists over the war. Grey communicated to Grenville his own 'very detailed and accurate accounts [from Sir Robert Wilson] of the proceedings both in Russia and Spain' where there was 'no reasonable hope of success'.[1] Leigh Hunt wrote a remarkable article in the *Examiner* (17 Jan.) on the 'State of the civilised world at the close of the year 1812': England 'remains as she was at the commencement of last year, gazing wistfully on the Continent instead of attending to her internal interests, and feeding idle hopes of Buonaparte's downfall'. France's losses, he said, would be easily made good: little impression had been made by them on Austria, or the rest of Germany, or Scandinavia. He anticipates 'our speedy evacuation of the Peninsula . . . '. 'Such is the present condition of the civilised part of Europe—hopeless, for all that we have done to make it otherwise.' The only hope was that 'the final loss of Spain and the new intercourse of Buonaparte with Russia, which we shall see before long, will give us something of a disposition to treat of peace'. Seldom has political prophecy been more quickly belied by facts: Prussia had already deserted Napoleon—the impression on Germany and Scandinavia was profound.

The beginning of 1813 (138 political prints) is still dominated by the retreat from Russia: frost and snow, the Cossacks, the Bulletins, Napoleon's desertion of his army, and the army's ghastly plight. Plates on these subjects, though past history, continue into June, evidence of the deep impression they had made. The diplomatic position was obscure, actual fighting was in abeyance. Austria and Prussia were still ostensibly humiliated satellites of Napoleon and are so depicted in *The Imperial Shaving Shop* (No. 12007, 1 Feb.). Competing themes at the beginning of the year are the Princess of Wales and the controversy over the renewal of the East India Company's Charter. The more radical part of the Opposition, Brougham (out of Parliament), Whitbread, Creevey, and others, discountenanced by events in Europe, turned to the Princess, with the support of that underworld of literature that battened on scandals in high life, and, inevitably, of the caricaturists. The campaign opened with the publication of 'The Book', for which Cobbett had clamoured in 1809.[2] In No. 11990, a plate to the *Scourge* (1 Jan.), its imminent appearance is represented as a disaster for Ministers, the Regent, and Lady Hertford. 'The Book' contained a defence, by Perceval, of the Princess from the findings of the 'Delicate Investigation' set on foot by the Whig Ministry in 1806 in the interests of their patron, the Prince. It also contained the depositions against her, highly damaging, except on the assumption that they were perjuries. Consequently 'the Book' was followed by violent attacks on the witnesses of 1806 as perjurers, and the chief witnesses (Sir John and Lady Douglas) repeated their depositions, to the rage of the Princess's supporters. 'The poor Princess . . . ,' Walter Scott wrote in March, 'surely her fate has been a hard one, and no less so to have fallen into the hands of her present advisers whose only object in making these scandalous anecdotes public is to disgrace the royal family in the eyes of the public. After all, the whole affair reminds me irresistibly of a hand at Commerce. The present Ministers while out of office [1806–7] held the Princess in their hand—a court card to be sure, but of no great value—they have the luck to take up the Prince (cast by the blunder

[1] *H.M.C., Dropmore Papers*, x. 300 (1 Nov. 1812).

[2] 'These books [Mrs. Clarke's blackmailing memoirs (No. 11315, n.) and "The Book"] would be of much more real service to England than all the horse and foot in the country.' *Pol. Reg.*, 8 July 1809.

of their opponents) and they discard the Princess as a matter of course: while the Outs equally as a matter of course, take her up and place her in their hand as a kind of *pis aller*. And thus goes the strange game at politics.'[1] Just so, but Scott could not have anticipated the storms that were to follow. Meanwhile, a series of prints on the East India Company begins (No. 11999, &c.); both sides of the controversy are represented, with the balance against the Company's monopoly and in favour of the Out Ports, hitherto excluded from trade with India and China. Many of the contentions of the pamphlet war are graphically rendered, but with relatively little heat, since the question was outside party politics and was argued more or less on its merits.

The deadly game in which the Princess was a puppet opened with her letter to the Regent (probably by Brougham) protesting against her separation from her daughter. It was printed in the *Morning Chronicle*, then in other papers, then on a pictorial broadside, *Regent Valentine* (No. 12011). It contained the words which were the key-note of the campaign, 'the perjuries of my suborned traducers'—the suborners of course being the Prince and his agents. This was only an interlude in what was still the most engrossing subject, the fortunes of Napoleon and the feats of the Cossacks. In *The Hero's Return* (No. 12012) the Emperor, unrecognizable from the ravages of the journey from Russia, terrifies his wife and son. Other topics are the levies of conscripts and Napoleon's important speech to the legislative body (No. 12014), both treated with cruel burlesque. In April the Douglases are revealed as perjurers in chief of the Princess, and are savagely treated in several prints (No. 12026, &c.). In one of these is an allusion to a scheme for a divorce, concocted by the Regent and his Ministers, seven years before it was openly mooted. This was the moment when the public belief in the victimization of an innocent woman, cruelly separated from her daughter, was at its height.[2] Only the *Satirist* attempts a counter-stroke, *A Caput* (No. 12030, 1 Apr.) in which Brougham is shown as the wirepuller in this sordid branch of the campaign against the Prince. *A Key to the Investigation or Iago distanced by Odds*, one of the many illustrated parodies of *The House that Jack built* (No. 12031), is a summary of the Princess's case from the usual standpoint. It is based on a debate in which Whitbread called upon the House 'to become the protectors of an innocent, traduced and defenceless stranger'. In the same month Fores published *Boney and the gay Lads of Paris calculating for the next triumphant Entry into Moscow* (No. 12033), illustrating doggerel verses of his own. The Princess and Napoleon are competing interests with the public and the printsellers. Great enthusiasm was caused by the arrival of two Cossacks in London, one of whom exhibited himself, his spear, and his horsemanship in the Park, to the delight of the public; needless to say he was a butt of the Opposition Press. *John Bull and the Cossack, in London* (No. 12040) is a plate to the *Satirist*, with the comment: 'While we . . . behold one of the liberators of Europe, they [Opposition] see in him only one of the enemies of their idol Buonaparte.'

Not till May is there a print on the American war (No. 12043), the illustration of a minor but discreditable incident. *The Boroughmongering Trio* (No. 12067) on three Cornish elections is an interesting example of the way in which personal, political, and constitutional issues can be represented in a

[1] *Corr. of Sir Walter Scott*, 1932, iii. 241.

[2] The publication of *The Correspondence of George IV*, 1938, has shown that the separation was entirely justified. The Princess claimed that George III's illness had deprived her of his support. Dr. Guttmacher shows from the Windsor MSS. that after the Delicate Investigation the King decided that she was no longer to be 'an Intimate in his Family and no nearer intercourse could he admit than outward marks of Civility'. *America's Last King*, 1941, p. 351.

comparatively simple print. A savage attack on Pitt in a cheap broadside (No. 12062) occasioned by the monument in Guildhall, erected in 1813, is a condemnation of the whole policy of the war from the Radical and pacifist viewpoint; it is clearly at odds with popular feeling in 1813.

News of Vittoria suddenly changed the political atmosphere, and the rejoicings at so complete a victory, with the final flight of 'King Joe', and the capture of his Spanish loot, are graphically expressed in many prints. After this, the first adverse note comes with the Vauxhall fête on 20 July to celebrate the victory. To spite the Regent, the Opposition had arranged that the Princess should be present; he therefore stayed away. The scene at Vauxhall is depicted in a plate by Cruikshank (No. 12076), attacking the Regent ('afraid of meeting his wife'), his brothers, and Ministers. Meanwhile, the situation in Europe was critical during the so-called Congress of Prague—this might have led to a peace between Napoleon and the Russian and German Powers which would have left the British isolated in Spain, against the whole might of France. Disregarding their treaty obligations and their subsidies, England's allies had made an armistice without consulting her. British diplomacy, especially the treaty with Sweden and the policy of subsidies, was violently attacked in Parliament and in Cruikshank's *Preparing John Bull for General Congress* (No. 12077), which, however, cannot forbear a tribute to 'the brave Wellington'. Simple-minded exultation is the note of *British Valour and Yankee Boasting, or Shannon versus Chesapeake* (No. 12080), one of the few prints on the war with America.

With the autumn attention turns to the campaign in Germany, and Napoleon's demands for conscripts. Cruikshank's *Comparative Anatomy* . . . (No. 12087) is the most grisly of a sequence of prints between February 1813 and March 1814 on levies of conscripts (also the subject of many French satires). The battle of the Katzbach is the subject of *Cool Summer Quarters* . . . (No. 12086), a victory damped by the more important Battle of Dresden. The battle of Leipzig transformed the situation; its significance was at once grasped, the rejoicings exceeded those for Vittoria, and till the spring the victory and its consequences are almost the sole topics of the caricaturists, although Wellington was advancing into France from the Pyrenees.[1]

Rowlandson's fine design, *The Two Kings of Terror* (No. 12093), for the transparency exhibited by Ackermann at the illuminations of 5 and 6 Nov. was popularized on broadsides and is still familiar from reproductions. Prophecies of disaster recoiled on the Opposition; Whitbread is taunted with his words in No. 12099. The consequence of Leipzig that roused most enthusiasm in England was the liberation of Holland. 'Orange Boven' became a catchphrase; there was something dramatic in the return of the Prince of Orange to Scheveningen, whence his father had escaped to England in 1794, and it is the subject of cheap popular prints (No. 13491). The results of Leipzig, successes in the Pyrenees, and events in Holland are merged in prints celebrating the triumphs of the Allies. Faction and pessimism almost disappear. Almost: in *National Phrenzy, or John Bull and his Doctors!* (No. 12110) victories are quack remedies; John exclaims: 'What! My shop door open! My business going on!! Hurrah hurrah, Little Boney destroy'd!!!!! Leipsic taken, Hanover restored, Holland free and France invaded!!!!! Is this not too much to swallow?' But he is bewildered and perturbed at victories that are combined with disastrous expenditure; all political groups are condemned: Ministers for their salaries and sinecures, Carlton House

[1] Wellington entered France on 7 Oct.; on 15 Sept. Brougham wrote to Creevey: 'I beg to remind you of my predictions, viz. Wellington's retreat in Nov. or Dec. and a separate peace on the Continent before Xmas. . . .' *Creevey Papers*, 1904, ii. 186.

for selfish extravagance, Foxite Whigs for selfishly shirking responsibility, Burdett for his advocacy of Reform. Opposition to Reform excepted, this is Cobbett's theme: 'Tax gatherers yet unborn will cover the land in consequence of this war, the apparent result of which is such matter for bragging![1] With this exception, exultation at victory, spontaneous and unmixed, dominates the prints of December. In one week the Tower guns were fired four times, for revolution in Holland, the liberation of Hanover, the battle of the Nivelle, and the surrender of Dresden. In this spirit of unalloyed rejoicing, and of enthusiasm for his Allies, John Bull's part as paymaster is, most exceptionally, stressed without rancour in *Bleeding & Warm Water! Or the Allied Doctors bringing Boney to his Senses* (No. 12118). All these prints are international in outlook, glorifications of the Allies in which John Bull certainly gets no more than his due and Wellington perhaps less. One of the most striking of the post-Leipzig prints is German, *Le Commencement du Finale* (No. 12549), by Schadow, a survey of the European scene in the guise of a theatre. Four allied sovereigns (including Bernadotte), ready for war, watch the stage where Napoleon's satellites disappear into the wings, and Wellington advances from the background: 'from the foot of the Pyrenees'.

For 1814 there are 156 political prints, but of these 23[2] are French, 4 German, and 2 Italian. The burning question at the new year was that of peace, which seemed fast approaching. Would France have her 'natural limits' as offered to her in the Frankfort Proposals, or her 'ancient limits'? Would peace be made with Napoleon? What would be his fate, and the fate of his dynasty? This suspense is illustrated in *The Double Humbug or the Devils Imp praying for Peace* (No. 12169), one of several prints showing how closely Napoleon's pronouncements were scanned. The uncertainties of the first weeks of the year are reflected in a certain inconsequence, and choice of non-committal subjects such as the Regent at Belvoir or at Petworth. For a few weeks the Regency of Marie Louise for her son seemed a possibility and several prints hint at this, notably Cruikshank's *The Infant Richard* (No. 12172). There is silence on the engagement of Princess Charlotte till 1 March; it is opposed in No. 12191, as it was by the Opposition, who, for various reasons, worked up an agitation against it. Meantime, the allied armies in France had suffered a series of checks, owing to divided aims and dubious strategy. On 4 Mar. appeared an optimistic and prophetic print, *Political Chess Players, or Boney bewilder'd—John Bull supporting the Table* (No. 12193), one of those rare satires in which John cheerfully accepts the burden of the financial support of the Allies. All this time Cobbett was prophesying disaster: on 5 Mar. 'the French are now in a position to dictate terms to their invaders'. A week later he was convinced that the invaders would be driven from France. Not till the 19th did he admit that Bonaparte's defeat was 'not impossible'. This was after news of Blücher's victory at Laon, which was followed by *John Bull bringing Bonys Nose to the Grindstone* (No. 12199). At this time a considerable proportion of English caricatures are copies of German prints, including several versions of Voltz's 'corpse head'.[3] In *The Allied Bakers* (1 Apr.) all the Allies co-operate in the final disposal of Napoleon, all, that is, but Francis I, who surreptitiously protects his son-in-law, an illustration of suspicions heightened by the calculated inactivity of Schwartzenberg. It was not known in London that the Allies had entered Paris on 31 March.

Momentous happenings in France were temporarily obscured by one of those scandals that delighted the caricaturists; at such a time, though connected with the war, it could be but a minor excitement. This was 'the Stock

[1] *Pol. Reg.* xxiv. 715 (4 Dec.).
[2] Not including some copies.
[3] See above, p. xvi.

Exchange hoax': news was dramatically published, during the set-back in February (after Champaubert and Montmirail, with more defeats to come), that Napoleon was dead and the Allies were in Paris. Shares were bought and sold to take advantage of the short boom and quick reaction caused by the news and its falsity. Eventually Lord Cochrane, his uncle, and one Butt were convicted of conspiracy. All but Cochrane were undoubtedly guilty; the prima-facie evidence against him was strong and his own affidavits weakened his case. This started a controversy which is still not forgotten, and can hardly be regarded as settled. The caricaturists assume his guilt, and attacks upon him end only with his departure for Chile four years later. This and another incident combined further to discredit the Princess's supporters, whose prophecies of defeat and ruin had been so signally falsified. Cochrane Johnstone had clamoured in Parliament for the accusers of the Princess to be tried for perjury: he was now manifestly guilty of perjury. Secondly, Whitbread and others had accused Moira of inserting paragraphs in the newspapers disparaging the Princess; in February Lady Perceval was found to have been concocting libellous paragraphs and 'hints' from 1811 to 1813 in favour of the Princess, with the supposed object of securing posts in her Household for herself and her son, and she had falsely accused her tool of being their author. The newspapers rang with the affair, which is the subject of one print only, filled with innuendoes that for once seem to be justified (No. 12194).

But events in France soon overwhelmed every other topic. News of the occupation of Paris reached London on 5 Apr., of Napoleon's abdication on 9 Apr., while the treaty of abdication was signed on 11 Apr. From 8 Apr. onwards these are the subjects of the prints, rapidly drawn reactions to sudden and astonishing developments. Rowlandson's *Blucher the Brave exacting the Groan of Abdication from the Corsican Bloodhound* (No. 12216, 9 Apr.) is the first open reference to a Bourbon restoration. Exultation at Napoleon's defeat, abdication, and exile dominates the caricatures; the artists compete in the invention of humiliating details, especially in connexion with the journey to the coast and the installation in Elba. The cruelty of the satires is in some degree mitigated by their burlesque. The old allegations of the atrocity satires which began in 1803[1] are repeated and brought up to date. The part played by Talleyrand (misunderstood in No. 12190) is recognized (No. 12226). Less so, for the moment, that of Wellington: news of his final victory did not reach London till 25 Apr., and Blücher is the chief allied hero (No. 12220). The entry of the Allies into Paris, cheered by a royalist crowd, is realistically depicted in No. 12228. Cruikshank's *Broken Gingerbread* (No. 12230) is an ironic sequel to Gillray's famous *Tiddy Doll*; Napoleon in Elba, 'Removed from Paris', vainly hawks the crumbling fragments of his 'Corsican Kinglings'; his wares are sadly diminished, since the other satellite kings of 1806 are absent—they are now his enemies.

The French prints of about this date are not all royalist in spirit. Napoleon is seldom caricatured, but has the classic features of official portraiture. It would seem that he is castigated less as usurper than for loss of conquests. In one, No. 12240, he is condemned for rejecting an offer of peace from motives of ambition. There is one Bonapartist plate (No. 12237), a bitter attack on Talleyrand and Marmont (bribed by British gold) for their treachery.

The theme that had brought such disillusion in 1802 is revived in a good-humoured print, Cruikshank's *Peace & Plenty or Good News for John Bull!!!* (No. 12265), in which the Regent entertains Louis XVIII, and bread, porter, and meat are all 'coming down'. For once 'Peace and Plenty' are words not used in irony—prices did fall, trade temporarily flourished with the opening

[1] See Volume VIII, p. xxi f.

of the Continent. As in 1801, a good harvest followed a dearth. Even the *Morning Chronicle* descended to gibes at Napoleon in the popular vein, and in April, under the heading 'the Tyrant's Fall', made one of the many punning jokes in which Elba is 'Hell' or 'Hell Bay' (No. 12231, &c.): 'For Elba est *en-fer*.' The return of the gouty king to France is the subject of Marks's *Needs must, when Wellington drive's or Louis's Return* (No. 12266), a first hint of dissatisfaction with the turn of events, foreshadowing far bitterer satires on this theme. The competitive eagerness of Napoleon's Marshals to make their peace with Louis is satirized in Cruikshank's *Acts of Adhesion!!!* (No. 12271, 1 June), one of many examples of the care with which the foreign news was scanned.

For some months the Regent had enjoyed a phase of popularity, while the Princess had been in eclipse. Opposition could not suffer this to continue, and their opportunity came with Princess Charlotte's engagement and the state visit in June of the allied sovereigns and notables. June was a watershed between the national rejoicing that silenced malcontents and the reaction that was to follow. Verses in the *Morning Chronicle* (13 June) are noteworthy as an early expression of disillusionment—so far wholly partisan:

'Tis past—War drops his crimson lance;
The Bourbons mount the throne,
And reassume their Spain and France,
To rule by love alone.
Resolv'd to prove that France and Spain
Have better'd their condition,
One bids the *Slave Trade* thrive again,
And one the Inquisition.

Hostilities opened with the Queen's refusal to receive the Princess at a Drawing Room on 2 June, when Princess Charlotte was to make a first appearance, on the ground that the Regent would be present. The usual letter of protest was published, and a new phase of unpopularity for the Prince began, now shared by the Queen. The dutiful *Morning Herald* pilloried '*Opposition Councils* . . . on the well-fomented variance between her M—— and the Princess of W—— respecting the well-advised non-appearance of the latter at the next *drawing room*', and the paragraph was denounced in Parliament. *Royal Advice* (No. 12279) by Marks is a venomous print timed to coincide with the arrival of the royal visitors, but there was also a tribute to the Regent for his share in the settlement of Europe in Cruikshank's *A Game at Cribbage* . . . (No. 12277).

Princess Charlotte and her 'Dutch Toy' (No. 12273) and the foreign visitors were two congenial subjects for the print-shops. The public were fascinated by the Tsar and his sister and by Blücher and Platoff. New ammunition against the Regent was found by contrasting him with Alexander and with Blücher.[1] Princess Charlotte, like her mother, was now a pawn in the intrigues of Brougham; she had made friends with the mischief-making sister of the Tsar, who had established relations with the Opposition; she broke off her engagement and announced it in a letter in which she openly sided with her mother against her father. Creevey exulted: 'What think you of the effect of this upon the British publick?' The Regent thereupon dismissed all her ladies and said that she was to have an establishment outside London. The Princess retorted by getting into a hackney coach and going to her mother, with whom she proposed to live. The sensation was great and was the subject of lengthy verse satires. The whole episode can be followed in the prints, beginning with *The Regent kicking up a Row* (No. 12292). Victory was with the Regent;

[1] See above, p. xxii.

a move to represent Princess Charlotte as harshly treated was foiled, and Opposition were further discomfited by the departure of the Princess of Wales for the Continent.

The next episode was the Regent's grand fête in the three royal parks on 1 Aug., to celebrate the peace, the centenary of the House of Brunswick, and the anniversary of the Battle of the Nile. Needless to say that during the preparations it was denounced—for extravagance, waste, and absurdity—in Parliament, in the Opposition Press, and in verse satires. The tenor of the campaign can be gathered from the prints, for instance Cruikshank's *The Modern Don Quixote or the Fire King* (No. 12301). But John Bull was pleased: *John Bull mad with Joy! . . .* (No. 12302) has a basis of fact. Here again victory was with the Regent. The year ends with a dearth of political prints. Some unwonted attention is given to the American War: *The Merchants Memorial to Alley Croker* (No. 12310) is a violent attack on the Admiralty for failure to protect shipping from the exasperating attacks of privateers. Exasperation may in part account for the exultation expressed in *The Fall of Washington or Maddy in full flight* (No. 12311) on the burning of the public buildings at Washington.

For 1815 there are 176 political prints, but of these 44 are French and 1 is German.[1] At the beginning of the year disillusionment had unmistakably arrived. For caricaturists the two burning questions were: what would happen to the Property (Income) Tax; what was happening at Vienna. To these was soon added, what would be the fate of the Corn Bill. A campaign against the tax had begun; the return of Napoleon defeated it, but its departure was prematurely announced in a plate dated 19 Mar. (No. 12507). Prints on the Congress are all influenced by the attacks of Opposition on 'the monstrous proceedings of the Robbers at Vienna'. On the last day of 1814 a squib appeared in the *Champion* containing almost all the points on which ignorance of international possibilities and of earlier agreements, idealism, and sheer faction were to fasten: Norway, Saxony, Poland, Italy, Spain ('with a fell Inquisition and a brutified King'), the Slave Trade. Castlereagh speaks:

> And you mighty commanders will doubtless allow
> That at every pinch Johnny Bull 's the milch cow.
> Then settle your claims and your losses, and say
> How much compensation you wish us to pay . . .
> Vansittart will manage the Property Tax.

If this was not the inspiration of Cruikshank's *Twelfth Night . . .* (No. 12453) it might have been, as also of Williams's *Amusement at Vienna, alias Harmony at Congress i.e. Paying the Pipers* (No. 12499). The balls at Vienna are repeatedly ridiculed. Castlereagh's eagerly awaited return is anticipated in No. 12501; he is denounced as a creature of the Regent and for sacrificing Poland and Saxony. On these lines he had been attacked in Parliament in November. Stark disillusion is expressed in *John Bull's Three Stages or, from Good to Bad & from Bad to Worse* (No. 12502), one of those prints in which past prosperity is contrasted with present ruin; on this occasion there is an intermediate stage—during the war—when times were hard but not desperate; 'Peace with all the World' has brought utter destitution. The after-war miseries were to come in full force but they had not yet arrived, indeed trade was flourishing: the print is political rather than factual and may be inspired by the coming Corn Bill. *The Blessings of Peace or the Curse of the Corn Bill* (No. 12503) is also by Cruikshank. The Bill is a landmark in economic history and in opinion; it roused instant indignation, and evoked

[1] Misplaced, a print of 1814.

interesting prints, but news of Napoleon's return soon damped down other topics.

Napoleon landed at Golfe Juan on 1 Mar., on the 10th the news was announced in London. The first plate, *The Fox & the Goose; or, Boney broke loose!*, is dated 17 Mar. A pleasingly naïve bird's-eye survey combines a view of Elba, of the Congress about to hear the news from flying geese, and of France, where a fox with Napoleon's head races towards Paris, and agitated Britons make for the coast, to embark at exorbitant fares. Dismay in Vienna, where the Powers are 'cutting out' Europe in a tailor's workshop, is depicted in No. 12509; this is one of three prints in which the King of Prussia aims at an imperial crown. *The Spanish Mule* has the same date (21 Mar.); it is one of the earliest satires on Ferdinand VII's obstinate bigotry. Even Napoleon's return could not displace the theme of brutal misgovernment at Madrid, the subject of Rowlandson's *The Privy Council of a King* (No. 12510, 28 Mar.)—not irrelevant to the claims and fortunes of a Bourbon King of France. At this time 'Corporal Violette' prints (No. 12512) from France were an attractive novelty despite their Bonapartist colour. Comparatively few of the satires on the return from Elba are simple prints on that theme; they combine with it ridicule of the Congress, or of the John Bulls taken unawares in France, or of Louis XVIII. French levity and fickleness are the subject of Nos. 12524, 12531. *The High Winds of March, blowing Events from all Quarters* (1 Apr.) is a composite design relating only in part to Napoleon; it illustrates a plea for not renewing the war on the ground that the French choice of a sovereign is their own concern, and that exhausted John Bull should not be asked to be the paymaster of Europe. This is no exceptional viewpoint, but in several prints Napoleon is in company with Death, or the Devil, or his Hellhounds (marshals). In No. 12533 the selfish quarrels of the Powers at Vienna are blamed for the return, and the same plate also illustrates a broadside headed *The Bungling Tinkers! or, Congress of Blockheads! Who Battered a Hole in Great Europe's Kettle.* John Bull's burden recurs: in No. 12534, another broadside, the armies of the Allies 'shall dash through all France, if John Bull will *equip and maintain 'em!*' In two plates (Nos. 12532, 12538) specific debates are depicted as contests between Castlereagh and Whitbread, and No. 12534 seems to reflect yet a third debate, the one so truthfully rendered in *The Dynasts.* In such a contest the verdict is for Castlereagh: Whitbread was unpopular with caricaturists; in a number of satires he had been attacked for defeatism and false prophecies.

The prints reflect a public opinion divided, perturbed, but fundamentally staunch. From March to June they show how necessary was the ministerial policy of refusing to say that their object was the reinstatement of Louis. Even Whigs who were not Bonapartist (as many of them were) were not eager for victory. On 13 June Horner wrote to Jeffrey: 'Conceive me to hate Buonaparte as you do, yet to wish (as I do fervently) for a successful resistance by France to the invasion of the Allies. . . .'[1] But Napoleon's promises and proclamations, the *Acte Additionnel*, and the abolition of the Slave Trade are derided as the blandishments of a wolf in sheep's clothing in *General Nap turn'd Methodist Preacher* . . . (No. 12546) and *A View of the Grand Triumphal Pillar* (No. 12541), both by Cruikshank. Three illustrated broadsides written and published by Hone shortly before Waterloo are frankly Bonapartist: Nos. 12545, 12552, 12553. In the second is a last belated gibe at Liverpool for his 'March to Paris' speech in 1794, on the grounds that Napoleon's defeat is unattainable as well as undesirable: his treatment of Europe is contrasted with the conduct of the Allies to Poles, Saxons, Norwegians, and Genoese; his

[1] *Memoirs and Corr. of Francis Horner*, 1843, ii. 25.

abolition of the Slave Trade, 'by a stroke of the pen', is compared with the intransigence of Louis (subservient to French opinion, see No. 12312); Castlereagh is, of course, denounced. But in other eve-of-battle prints Napoleon is annihilated. *An Eruption of Mount Vesuvius* . . . , fatal to Napoleon and to Murat, has three states corresponding to publication before and after news of Waterloo.

The first Waterloo print is Heath's rapidly drawn *A Lecture on Heads as delivered by Marshals Wellington & Blucher* (No. 12557). Published later, but designed before news of victory, is *The Ballace* [sic] *of Power*, exceptional in its uncompromising preference for Louis. English Waterloo prints are comparatively few; they support the contention that the unalloyed rejoicing of 1814 was not renewed; certainly the exulting derision of the Elba prints is not repeated. Waterloo soon gives way to . . . *Little Boney's Surrender to the Tars of Old England!!!* (No. 12579), news of which reached England on 21 July. 'What can be more wonderful than that the actual capture of Buonaparte,' Hallam wrote to Horner on the 26th, 'an event beyond all calculation . . . should not raise our stocks and hardly our spirits.' The first of the St. Helena prints is No. 12592, with an allusion to the 'Themistocles' letter; John Bull answers the request for hospitality: '. . . when you are kicked out of France a second time you want to come & live on my *Island* but it wont do Master Boney. . . .' John makes a similar reply in *Napoleon's Trip from Elba to Paris & from Paris to St. Helena*, '. . . it has cost me a pretty round sum to catch you Mr Themistocles, as you call yourself, but now I have got you I'll take care of you.' Here undoubtedly is the authentic voice of John Bull. But Cobbett and the Radicals were 'galled exceedingly'[1] at the results of Waterloo; the Whigs considered Napoleon's exile a crime—Moore describes it as 'Foul play' in the *Epistle from Tom Cribb* illustrated in *Boxiana*, No. 12613.[2]

The second Restoration was a more promising line of attack; it is the subject not only of Radical prints but of *Return of the Paris Diligence—or—Boney rode over* (No. 12609) invented by George Humphrey, and published in St. James's Street. Perhaps there is not much animus in this, but Hone's publications are bitter indeed; hatred of the Bourbons, of Clericalism, of Castlereagh, mortification at Napoleon's defeat, resentment at subsidies, are expressed in *Louis XVIII climbing the Mât de Cocagne* (No. 12614); *Fast Colours* is a similar theme; both are by Cruikshank, both were pirated, a sign of popularity. The restoration of the works of art appropriated by Napoleon is approved in Cruikshank's *Departure of Apollo and the Muses* (No. 12619), but this was not the Whig attitude, and the *Morning Chronicle* called it 'this act of pillage'. In *The Afterpeice to the Tragedy of Waterloo—or—Madame Francoise & her Managers!!!* (No. 12620), France is the victim of ruthless militarism, Castlereagh is of course vilified, and the restoration of the art treasures is denounced.

Cruikshank's adaptation of Gillray's *Gloria Mundi, or—the Devil addressing the Sun* (No. 12593) is the most famous of the St. Helena satires, but it is exceptional. There is a marked contrast with the 1814 caricatures: the standard Elba print is of a ragged ex-Emperor in some humiliating situation, surrounded by carrion birds—expressing not only exultation at long-delayed victory but the reaction to Napoleon's 'Lilliputian Empire' with his Court and his Guards. The usual St. Helena print is of a colossus (not caricatured) dominating the island peaks whence he watches the European scene (No. 12611, &c.). Napoleon and the rats of St. Helena was a continental theme with many variations; there is one English print (Elban in spirit) where Napoleon catches rats (No. 12608), characteristic of the *Scourge*, and one German rat print was copied for Ackermann.

[1] *Examiner*, 1815, p. 529.

[2] See above, p. xxii.

The only print explicitly approving the second Peace of Paris is a copy of Ackermann's transparency for the occasion (No. 12621). To quote the hostile Cobbett: 'How dull, how mournful the scene. . . . No illuminations except Ex-Officio in London. It is peace in such dismal circumstances as to shut up the hearts of the people against any feeling of joy.' *The State of Politicks at the Close of the Year 1815* (No. 12622) is a gloomy survey: 'Priests and the Devil rule in Spain—priests and old women, with the . . . co-operation of the Allies in France.' Russia, Prussia, and Austria have made territorial gains; 'England comes in only for the *honour* and even for that she pays dearly enough.' The scene was set for the resentful suspicion which the Holy Alliance was to encounter, and for the diatribes of 1816–17 on 'the black transactions of Vienna'.[1] Home affairs are still in the background. There is a satire (No. 12591) on the refusal, in sensational circumstances, of a marriage grant to the Duke of Cumberland, in which he is depicted as the murderer of his valet, though for prudential reasons that part of the design is (almost) obliterated. In *Royal Methodists* . . . (No. 12624) the Whiggish Dukes of Kent and Sussex are satirized as patrons of dissent, hostile to the Established Church.

The dominant theme of 1816 (123 prints, 8 French) is national distress, the mood is angry disillusionment. The transition from war to peace had come with its wonted severity, and the country discovered that 'it was reserved for peace to bring forth the fruits of war'.[2] There was stagnation of trade, unemployment, and a crisis in agriculture; prices were falling, food prices fell more slowly, and the price of corn, low at the beginning of the year, rose to a great height with a bad harvest. Unrest and riots were the consequence. The keynote of the year is given in a January print by Cruikshank, *English Generals on the Peace Establishment* (p. 630); they are 'General Complaint', 'General Bankruptcy', 'General Starvation'. The Ministry intended to keep the Property (Income) Tax at a reduced rate: organized propaganda and mass petitioning led by Brougham, who had succeeded Whitbread as leader of 'the Mountain', defeated this, and an incompetent Chancellor of the Exchequer (Vansittart) was thrown back on a policy of expedients which hampered recovery (cf. No. 13269). The note of the agitation against the tax is given in the title of a pamphlet with a frontispiece by Cruikshank (No. 12715): *Resist, or be Ruined! The Property Tax must be Abolished now, or a State Inquisition will be Established in England for ever*. . . . Many prints dilate on the iniquities of the tax, which is depicted as a savage monster (Nos. 12751, 12752), and exult at its defeat. This was by 37 votes on 30 Mar. (No. 12750); Castlereagh's words, 'ignorant impatience of taxation', roused a storm; they are pilloried in *State Physicians bleeding John Bull to Death!!* (No. 12756), a perennial theme.

Other grievances, illustrated in the prints, aided and were aided by the agitation against the tax. The call for retrenchment became overwhelming; fear of militarism sharpened the demand for a reduction of the Army, and the prolonged debates on the Army Estimates are illustrated in many satires, especially No. 12756. Other expenditure of course came under fire; the Civil List, the Regent's colossal debts, and, above all, sinecures. The 'Red Book' was a symbol for places, pensions, and sinecures: *John Bull reading the Extraordinary Red Book* (No. 12781) is one of many demands for Economic Reform, which by this time has become almost synonymous with Parliamentary Reform.

The Princess of Wales was now a liability for her supporters (The Regent's

[1] Brougham, on 13 Mar. 1817. *Parl. Deb.* xxxv, 1840.
[2] Peter, *Thoughts on the present Crisis*, 1816.

endeavours to get evidence for a divorce are satirized in No. 12808), and for some years the chief grounds of attack on the Prince are his various manifestations of extravagance. The Cottage in Windsor Park and the Chinese decorations of the Pavilion become symbols not only of squandermania but of depravity or oriental decadence. These themes seem to have been started by speeches in Parliament beginning in February (No. 12747). The most notorious was Brougham's speech on 20 Mar., when he called the Regent one of those 'who in utter disregard of the feelings of an oppressed and insulted nation, proceeded from one wasteful expenditure to another . . . who associated with the most profligate of human beings . . .'. This pleased the Radicals and the caricaturists—the speech is illustrated in Nos. 12756, 12766—but offended moderates in the Commons and saved the Ministry. Romilly calls it 'very injudicious as well as very unjust' and 'in terms not too strong to have described the last days of Tiberius'. *The Court at Brighton à la Chinese* (No. 12749) is a comprehensive satire on 'Regency Taste!!!!!' as well as on Regency manners and morals and on Lord Amherst's mission to China. From this time the Prince is often depicted in Chinese costume, and surrounded by Chinese bric-à-brac;[1] even his crutches—symbol of an attack of gout—are garnished with dragons. Prince Leopold makes his appearance in this satire, and the betrothal and marriage of Princess Charlotte, followed by that of Princess Mary, are the subject of many prints, the only break in the prevailing gloom. On the whole, the caricaturists, though ill-mannered, are not ill-natured: the burden of marriage portions figures repeatedly, for instance in *Leap Year, or John Bulls Peace Establishment* (No. 12754). The bridegroom's poverty and his rich reward are depicted in *The Contrast* . . . (No. 12773). But the Princess was John Bull's pet, and is so depicted in No. 12785. Moreover, the Opposition had transferred their hopes to her.

Every object of expense provoked an outcry and an attack on the Prince or his Ministers. In *The Elgin Marbles! or John Bull buying stones at the time his numerous Family want Bread!!* (No. 12787) there is a denunciation of the 'Glorious Peace' which has brought increase of taxes, decrease of trade, and dear bread. The so-called Regent's Bomb, a war trophy presented by the Spanish Regency, was mounted on a symbolical base and placed on Horse Guards Parade, where it remains. At once it became an opportunity for coarse gibes at the Regent, which continued for years (No. 12799). The royal yacht was another occasion for dispraise, and the Prince's occasional yachting trips became a standard subject of reproof or ridicule.

As the year goes on, the prints reflect increasing distress, despondency, and resentment. In *Political Balance* . . . (No. 13497), an interesting plate on the Corn Laws, George III, the 'Good Old Master', peeps from his seclusion at Windsor to see justice done to his 'distress'd people': their prosperity or ruin is shown to depend on the price of corn, and a scale of prices is postulated that would have ruined the agricultural interest. At the end of July Wellesley Pole, the new Master of the Mint, writes: 'The Citizens have lost all their feelings of pride and richness and flourishing fatness, trade is gone, paper credit is gone, and there is nothing but stoppage, retrenchments, and bankruptcy.'[2] *National Bankruptcy* . . . (No. 12779) tells its own tale. In *John Bull's last Kick* (No. 12794) John dies, stabbed by Death, personified by Castlereagh, and in dying he drags the Regent to the ground. Orator Hunt and his first inflammatory speeches at Smithfield demanding Universal Suffrage and Annual Parliaments, and countenancing, or seeming to countenance, Spencean

[1] Cf. Moore, *Fum and Hum, the two Birds of Royalty*, cited by Byron: 'And where is "Fum" the Fourth, our "royal bird"?' *Don Juan*, xi. lxxviii.

[2] Bagot, *Canning and his Friends*, ii. 33.

doctrines of land nationalization, are the subjects of two prints which treat him with apparent respect (Nos. 12818–19).

Foreign affairs are in the background, but not ignored, since the Bourbon Restoration was a crime in Radical eyes. Two prints are expressions of the prevailing mood. *Dreams of Terror . . .* (No. 12707) is a Bonapartist print in which Louis is threatened with the ghosts of Ney and Laboyedère. (The death of Ney was to become an item in the Radical indictment of Wellington, especially during the excitements of the Reform Bill.) Far bitterer is Hone's publication, *The Royal Shambles or the Progress of Legitimacy & Reestablishment of Religion & Social Order—!!!—!!!* (No. 12797). Wellington is most unjustly vilified as a supporter of the Ultras and the embodiment of ruthless militarism. The print is a stage in the Duke's regression from hero to bogey —in the satires—not in the eyes of the public: when he returned to London on the first anniversary of Waterloo it was noted that 'Wherever he appears he is follow'd and Huzza'd as much as he was in 1814'.[1] Indeed, the oppositionist satires of 1816 do not reflect public opinion. The Whigs, who were held to have shirked their responsibilities, had made themselves unpopular by their attitude to the war; their diatribes against 'the black transactions of Vienna' roused resentment. 'Independent persons', Lord Webb Seymour told Horner in a letter of March 1816, had been indignant 'to see men, who profess themselves patriots and philanthropists, steadily turning away from every bright prospect, to dwell only upon the few intermingled occasions of regret, or censure, or despondency, and uttering naught but groans over the fate of Norway, or Spain, or Saxony, or Genoa, while our own country, and half the civilized world, felt as if breathing when first risen from a bed of imminent death'. The public dreaded the accession of any man to office 'whose indulgent favour to Napoleon might render it . . . more likely that he should escape . . . and again throw the world into confusion'.[2]

With 1817 (only 37 political prints) there is a striking change. The viewpoint in 1816 is often radical, almost always anti-Ministerial. Now, opinion in the prints is divided between hostility to the 'faction of levellers, Jacobins and Radicals', as Lord Holland calls them, and hostility to the Ministry for scaremongering. Each side benefits from the intemperance of the other, a seeming illustration of John Bull's preference for the middle way. The prints (not the caricaturists, who attack all parties in turn) seem to be taking sides in a political and constitutional debate. The year opens with *Fee Faa Fum— False Alarms . . .* (No. 12861) on the scaremongering theme. The mobbing of the Regent's coach at the opening of Parliament followed, and in *Hunt-ing the Bull!!* (No. 12864) John Bull is the victim of demagogy, personified by Hunt, the Westminster Reformers, and the Radical Press, and of reaction in the persons of the terrified Ministers (Castlereagh alone showing courage). *Advocates of Reform shewing the White Feather . . .* (No. 12866) is a damaging personal attack on Hunt and Cobbett, neither of whom was remarkable for courage. One of the very few prints in which Ministers and the Regent are unreservedly praised is *A Patriot Luminary* [Brougham] *extinguishing noxious Gas!!!* (No. 12867) in which a passage from Brougham's speech on 'the absurd and impracticable doctrine of Universal Suffrage' is quoted at length. This is the most documented indictment in the collection of the demagogy of Hunt, Cobbett, and the Westminster Radicals (damaged as in No. 12874 by association with Spencean doctrines), who are spouters of flaming gas. This was followed by an equally mordant attack on the Secret (or Green Bag)

[1] Bagot, op. cit. ii. 29.

[2] *Memoirs and Corr. of Francis Horner*, 1843, ii. 323 f. See also an interesting analysis of public opinion in the *New Annual Register*, 1816, pp. 294 ff.

Committee which was investigating sedition and unrest (No. 12868). Hunt's third Spa Fields meeting receives unqualified condemnation and ridicule in No. 12869, where his breach with Burdett is noted. Equally uncompromising is No. 12870, *Will of the Whisps—or—Glimmerings of Reform*; John Bull flounders into 'the Quagmire of Sedition', led by Hunt, Cobbett, and Cochrane. A denunciation of the repressive measures of 1817 follows in No. 12871, *Liberty suspended!* . . . that is, hanged. These three consecutive but conflicting prints by Cruikshank are all issued by the same publisher. They are followed by whole-hearted approval of the Seditious Meetings Act and the suspension of Habeas Corpus: *Our Tough Old Ship steered safely into Harbour. Maugre; the Dreams of Folly and Madness* (No. 12874). Then comes a condemnation of the whole policy of the war, 'foreign partnerships' have ruined John Bull, and there is incidental blame for the measures of repression. And so the ding-dong of recrimination goes on. Condemnation of Cobbett's flight to America (No. 12878) follows denunciation of Southey as a Court tool (No. 12877). Cochrane is savagely attacked in No. 12881; Eldon is ridiculed in No. 12883. Then revelations of the infamous character of Castles and Oliver, spies who inevitably became *agents-provocateurs*, weight the scale against Ministers. Their employment is the subject of three bitter plates (Nos. 12885, 12887, 12888). But Cochrane and Hone are attacked in No. 12886.

Tension subsides in the latter part of the year. Trade depression had lessened, indeed there was a minor trade boom in 1817–18. 'Never was such a change as from January to July', Canning writes at the end of the month.[1] And in December Wellesley Pole dilates on calm in Downing Street and 'Peace, Prosperity and Plenty, Capital, Confidence, and Credit'.[2] There are two prints by Cruikshank (Nos. 12889–90) highly detrimental to the Princess of Wales, which in 1821 were included in a volume (not in the British Museum) of fifty plates embodying the case against her as depicted in caricature. The death of Princess Charlotte (No. 12894) caused national grief, derided by Cobbett. The year ends with some interesting plates on Hone's trial and acquittal for seditious blasphemy.

The atmosphere of returning prosperity continued in 1818 (37 prints). Revenue was rising, there was genuine retrenchment, especially in the military budget; the troops were to be withdrawn from France. The print-shops tended to neglect politics for social subjects, especially the dandy in all his manifestations. No general thread runs through the satires; the chief topics are royal marriages, the Westminster Election, and the Congress of Aix-la-Chapelle.

The marriages of Princess Elizabeth and of three royal dukes are treated as a burden on John Bull: a German husband for an English princess was inevitably depicted as a fortune-hunter, and marriage grants for the Dukes of Clarence, Kent, and Cambridge were debated with some heat in Parliament. The issue at Westminster was a three-cornered attempt to undermine the interest which the Westminster Committee had established for Burdett and a second Burdettite, standing for Reform. The Whig candidate was Romilly; the Government put forward a gallant naval officer, Captain Murray Maxwell; Hunt, backed by the Spa Fields revolutionaries, put himself forward as the advocate of Universal Suffrage with a large red flag and the slogan 'Hunt and Liberty'. He gave Maxwell his damaging and unwelcome support; both were assailed as Government spies and colleagues of Oliver and Castles; both were completely defeated. Cobbett supported Hunt and violently attacked Burdett, and the Westminster Committee were forced to withdraw their second

[1] Bagot, op. cit. ii. 55. [2] Ibid., p. 66.

candidate, Kinnaird, and to see Burdett outstripped by Romilly. These cross-currents, which are significant of the latent unrest and the fears of Revolution, are illuminated in the six prints on the election, which also give an excellent view of the scene at Covent Garden. *Modern Reformers in Council . . .* (No. 13001) is a violent attack on the Spa Fields revolutionaries and their association with Hunt; in subject and treatment it recalls Gillray's *London Corresponding Society, Alarm'd* (No. 9202), a satire on the British Jacobins of 1798. The General Election went badly for the Government (within the limits of the system and without much numerical change). In the City the two Radicals, Waithman and Wood, were returned, and the two sitting Ministerial members defeated.

Heath's two plates on the Congress of Aix-la-Chapelle (Nos. 13007, 13010) are without acrimony; Castlereagh is not even mentioned, though he and the Congress were the subjects of verse squibs by Moore. *The Curse of Spain* (No. 13009) is a bitter satire on Ferdinand VII, directed especially at the recent Press decrees and the Inquisition. There are two versions of this with the inscriptions translated into Spanish, one a lithograph[1] seemingly intended for wide and cheap circulation. These were doubtless for secret circulation in Spain or for Spanish émigrés in England.

The boom ended in 1819 (157 prints) with a crisis of over-production, a sudden and universal stagnation of trade, unemployment, and great distress. It was a year of political and economic crisis; the dominating theme in the prints is Reform; the note is anger, either against Ministers and magistrates or against demagogues and Radicals, a new name for the ultra-reformists as they were also called. These maintained that the sufferings of the people were due to a corrupt Parliament which taxed the country for the benefit of placemen, pensioners, and sinecurists, and that the sole and complete cure was universal suffrage and annual parliaments. Violent partisanship on one side is countered with retaliatory violence. The year opens with one of those recurrent contrasts between John Bull prosperous in the past, ruined in the present (No. 13192). Anger inspires *Johnny Bull and his forged Notes!! or—Rags & Ruin in the Paper Currency* (No. 13197), anger at the notes that were so easily forged, anger at the executions for forgery. This was the motive of Cruikshank's famous *Bank Restriction Note* (No. 13198), also in January. It evoked a counter-print (No. 13200) in which Cobbett, Hunt, and Hone are 'the Quintessence of Revolution'. Romilly's death caused a by-election at Westminster which underlined the cleavage between Whigs and Burdettites and between Burdettites and Radicals. Burdett and the Westminster Committee were at odds with both, and the result was a Whig victory over Hobhouse, the Burdettite, to the fury of the populace. Cruikshank's *The Funeral Procession of the Rump* (No. 13207) is one of the very few caricatures in this volume signed as invented by himself; it is noteworthy for the appearance of Francis Place as Burdett's partner in the support of Hobhouse; all their supporters are ragamuffins or jail-birds.

There is one print only on foreign affairs. Ambrister and Arbuthnot, prisoners of war captured by the Americans in Florida, were hanged by Andrew Jackson against the verdict of a court-martial. There was a storm of indignation in the Press and only Castlereagh's restraint prevented an irresistible demand for war. It is noteworthy that in *American Justice!! or the ferocious Yankee Gen. Jack's Reward for butchering two British Subjects!!!* (No. 13218) the reward is the Governorship of Florida, which followed, but not till 1821.

The political crisis was only developing in the early months of the year.

[1] Its manner suggests a date after 1818, perhaps 1823 or later.

The caricaturists are absorbed in the new velocipede, and politics are expressed chiefly in crudely scurrilous prints on the Regent and the Duke of York. Judging from the way in which the different artists imitated each other, these must have been extremely popular. The Queen's death was the occasion of more insults to the Royal Family in *Sales by Auction!—or provident Children disposing of their deceased Mother's Effects* . . . (No. 13229). The Duke of York was appointed to succeed her as guardian of the King with a grant of £10,000 a year, which was long remembered against the Duke; *Royal Hobby's* (No. 13215) is the harshest of many satires.

Till Peterloo darkened the scene in August a majority of the prints on Reform were hostile to the Reformers. *Universal Suffrage, or—the Scum uppermost—!!!* (No. 13248) is an expression of anger at the meetings, the Unions, and the agitation in the unstamped Press, and is one of many satires in which Radical Reform is identified with Revolution. Another kind of Reformer, the Abolitionist, is attacked in *The New Union Club* (No. 13249), ribald propaganda for the West India interest. The election of Sir Charles Wolseley as 'legislatorial Attorney' for Birmingham in default of a Member, is derided in *The Birmingham New Member—A Man of Metal* . . . (No. 13251). The Female Reformers of Blackburn are harshly treated in No. 13257, *The Belle-Alliance*. . . . On the other hand the Tory and timorous Lord Mayor is condemned in *The Rehearsal* . . . *of a New Farce called Fire and Murder!!* (No. 13254). There are two prints, both hostile, on Hunt's mass meeting at Smithfield (Nos. 13252, 13253). The attitude to the Church and the clergy is always a touchstone of political opinion, though bishops and tithes are always disliked. 'The *unjust* and greedy' demands of the London clergy are the subject of *Pull Devil! Pull Baker! or Pastors versus Flocks* . . . (No. 13224). One of the consequences of Peterloo was to inflame the simmering hostility to the clergy.

The unhappy affair at Manchester lent itself to the kind of misrepresentation inherent in graphic satire, where, for instance, a prisoner, however well housed, is depicted as fettered in a dungeon. The words 'Manchester Massacre' and the scathing sobriquet Peterloo played their part. The Manchester yeomanry, local tradesmen who could not manage their horses, found themselves surrounded by a crowd of 80,000, lost their heads, and drew their sabres. In many prints they are the ruthless assassins of women and children; the effect of such satires on public opinion is not to be doubted. The scheme for assisted emigration to the Cape was an opportunity for an envenomed satire on the Regent and Castlereagh for Peterloo (No. 13267). Increased duties on malt, tobacco, coffee, tea, &c., aggravated the Government's unpopularity, and the Reformers advocated resistance by a policy of abstention; Hunt sold coffee substitutes on a commercial basis. *The Blessing of New Taxes* (No. 13269) is the most extreme of several satires: taxes are part of a policy to keep John Bull poor and therefore harmless; John's room is decorated with pictures; in one Charles I is beheaded with the axe of 'Justice', in another the Regent and Castlereagh dangle from a gibbet. It is surprising to find this (by Marks) with a publisher's imprint.

Part of the unstamped Press was openly revolutionary; to quote the *Democratic Recorder and Reformist's Guide* (2 Oct.): 'If ever it was the duty of Britons to resort to the use of arms to recover their freedom and hurl vengeance upon the heads of their tyrants it is now.' On 24 Oct. Brougham wrote to Grey: 'The Radicals have made themselves so odious, that a number even of our way of thinking would be well enough pleased to see them and their vile press put down at all hazards.'[1] Angry fear of the extremists is

[1] Brougham, *Life and Times*, 1871, ii. 348.

expressed in several prints. *A Radical Reformer* . . . (No. 13271) is a double-edged satire by Cruikshank perhaps inspired by Gillray's *Genius of France* (1795). *The Radical's Arms* (No. 13275) is uncompromising; the supporters, a male and female Radical, are degraded denizens of the underworld; the motto is 'No God! No Religion! No King! No Constitution!' King and Constitution were still words to conjure by, and the association of the Radicals with free thought told against them, despite the unpopularity of the Church. In *Death or Liberty! or Britannia & the Virtues of the Constitution in danger from the great Political Libertine, Radical Reform* (No. 13279, invented as well as etched by Cruikshank), Death wearing the mask of Liberty tries to ravish Britannia, who braces herself against the rock of Religion.

Cobbett's return from America, bringing the bones of Tom Paine, was acclaimed by the Radicals, who gave him a public dinner at the Crown and Anchor, but is almost universally derided in the prints. *The Political Champion turned Resurrection Man* (No. 13283) is a violent attack. In *The Age of Reason or the World topsyturvy exemplefied in Tom Paine's Works!!* (No. 13274) Radicals help Carlile to burn emblems of Church and State. Their motto is 'No Christianity!!!—No Religion!!!—No King!!!—No Lords! No Commons! Nothing but Tom Paine & Universal Suffrage.' A print contributed by Carlile himself can hardly have helped his cause: *John Bull on the Road to Ruin.!!!* (No. 13347). This attacks not only the Church in the person of a bloated parson who gashes John savagely with a spur, but also Nonconformity represented by a grotesque fanatic, while Faith is a puppet manipulated by a Demon; church-building, chapel-building, missionaries, and Bible Societies are all denounced. The clerical magistrate, however, was blamed for Peterloo and incurred a hatred graphically expressed in Cruikshank's *Preachee & Floggy too* (No. 13281), and in similar prints.

Parliament sat from 23 Nov. to 30 Dec. in a special session to consider the disturbed state of the country and the violence of the unstamped Press. The latest prints in the volume are reactions to the notorious Six Acts. *A Free-born Englishman* is a traditional response to restrictions on the Press.[1] *Poor Bull & his Burden—or the Political Murraion—!!!*—(No. 13288) expresses the ultra-Radical attitude to Ministers, taxes, Army, Church, and Crown, with a covert threat of revolution; Wellington, symbol of militarism, is the Bull's executioner. Hone expresses Radical opinion more explicitly and more moderately in his verse squib, *The Political House that Jack built* (No. 13292), illustrated by Cruikshank, and said to have gone through fifty editions: the remedy for all ills is Reform—'the Watchword—the talisman word'—the means to attain it is the Press. Since 1812 the Whigs have almost dropped out of the satires: it is interesting to find the Radical Hone accepting the Whig standpoint (he was under a personal obligation to Grey) that the Regent abandoned political virtue by deserting (in 1812) 'the friends of his youth' (No. 13299). Counter-squibs from the Tory standpoint are many; some are catalogued in this volume, other appeared in 1820. 'Les caricatures sont le thermomètre qui indique le degré de l'opinion publique', wrote Boyer-Brun in 1792:[2] at this date, the indications are conflicting, or rather, they show a conflict of opinion in which each side benefits from the excesses

[1] The extravagance of the Press was not checked. Denman recalled in 1832 the policy in 1819–20 of 'leaving obscene publications, however offensive, to perish in their obscurity . . . such had been the course adopted in 1819 when certain publications did not stop at invective and obloquy, but even recommended assassination, and openly called upon their readers to sow the streets of London with forged Bank notes . . . to prosecute would have been to play the game of the libellers.' *Parl. Debates*, 3rd S., xii. 1149. See above, p. xiv.

[2] *Hist. des Caricatures de la Révolte des Français*, p. 10.

of the other. The volume breaks off in mid-crisis—the Radical heats of 1819 were to have a strong influence on the Queen's affair.

Outside the main thread of politics as seen by the caricaturists there are other topics. In this volume Catholic Emancipation, no longer a direct party issue, is a secondary interest; the prints reflect its unpopularity. The basic and widespread 'No Popery' feeling remained, embittered by Orange societies, and by the trend of events in Ireland (Nos. 11898, 12016). There was also the animosity to Catholics produced by events in France and in Spain, more particularly by the priest-ridden barbarities of Ferdinand VII (Nos. 12704, 13009), the subjects of propagandist prints in England. Currency is a recurrent topic in view of the controversy over the depreciation of paper money, and the prospects of the resumption of cash payments. The coinage was reformed in 1817, when the sovereign replaced the guinea; the new silver coinage is the subject of No. 12865. Education is the subject of two interesting prints, Nos. 11745, 13276, on the antagonism between the undenominational Lancastrian schools and the 'National' schools under Church patronage. These give a good survey of the prejudices and passions involved in a controversy that has coloured the whole history of elementary education in England. State lotteries are denounced in Nos. 12880, 13236; Vansittart is blamed for retaining a source of revenue which was financially unsound and morally pernicious while he was President of the Bible Society. In the controversy on the causes of distress which is a background to many of the post-war prints, Robert Owen's 'Plan of Amelioration or Reformation without Revolution' played a part. There is a remarkably interesting print (No. 12891) on the important meeting held in August 1817, filled with portraits, evidently from life, in which the characters speak not only in part, but as they actually did speak. The dramatic intervention of a negro, though unrecorded in the report in *The Times* (which strongly supported the plan), may well have happened. British rule in India and the activities of missionaries there under the new Charter are attacked in an anonymous verse satire illustrated by Rowlandson (No. 12718, &c.). The writer is filled with personal rancour against various officers; Hastings is attacked for the Nepal war, with an animus seemingly due to his reputed activities against the Princess of Wales in 1813. The author writes as a newly arrived subaltern, and his grievances include the low pay of junior military officers compared with that of civilian servants of the Company, and the rapacity of Indian money-lenders (also the subject of an independent print).

Personal and Social Satires

The separation of the prints, year by year, into two classes, political and non-political, tends to obscure the news-reel character of the prints, the ebb and flow of passing sensations, not all political, though in this period most were. There is nothing in this volume comparable with the O.P. riots of 1809, but a main interest, judging from the prints, was in the theatre, the outstanding events being the rebuilding and opening of Drury Lane, and Kean's London début. In 1811 two eccentrics make an appearance, 'Romeo' Coates and Baron de Geramb, whom caricaturists sometimes link together. Coates, a stage-mad amateur actor of incomparable badness, gained much notoriety (from 1811 to 1814), and even a place in the *D.N.B.*, by his self-advertised eccentricities. Geramb was notorious in England from 1811 to 1812 as a dubious military adventurer with a turn for self-advertisement, but he afterwards achieved fame as *Procureur-général* of the Trappists and a writer of devotional books. Early in 1814 Kean, and Frost Fair on the Thames were two print-shop topics, despite the absorbing interest of events in France.

On the ice the most prominent objects were tents for drinking and eating, and it is interesting to find that the most conspicuous were the 'Lord Wellington', the 'City of Moscow', and the 'Orange Boven'. From July the followers of Joanna Southcott, who believed her immortal, were awaiting her miraculous pregnancy and the birth of Shiloh; bulletins were issued and great excitement prevailed. Self-delusion is outside the horizon of the caricaturists who treat her with coarse ribaldry as a supreme humbug. In 1815 all sensations were political; at the new year in 1816 the exhibition of Napoleon's travelling carriage, taken at Waterloo, was a more than nine-days' wonder for John Bull. In 1816 fashions became of exceptional interest, and new dances also fascinated the caricaturists, but an outstanding sensation was Byron's separation from his wife and departure from England. This was a result of Press publicity and his own verse satires, privately printed, but much reprinted. The opening of the Soho Bazaar evoked much absurd pictorial comment in 1817, and in this year prints on the craze for dancing were at their peak. A chief interest in 1818, which continued in 1819, is the dandy, who becomes an all-pervading character much as the Macaroni had been from 1770 to 1774. The contrast between these two sets of prints on masculine fashions illustrates the transformation, not only of costume, but of society and manners. Though the dandy had appeared some years earlier, not till 1818 was he a print-shop sensation. In 1819 prints on the dandy merge with prints on the velocipede: this passing craze was an obsession with caricaturists, a fact of some significance in view of the intense political tension of the year. The vogue of this embryo bicycle evoked satires on the displacement of the horse by mechanical transport.

There are two recurrent themes in the theatrical prints—one time-honoured, the neglect of the standard authors for spectacle and pantomime, the other more or less new. In this volume the animal performers at Covent Garden are much satirized; the horses of 1811 were followed by the elephant of the Christmas pantomime of 1811–12: the beast figures in a verse satire of 1819 on Covent Garden as the supreme example of 'pantomimic degradation' (No. 13372). The new theme is the insolvency of the theatres and their managers, though it is true that Sheridan's difficulties and windfalls had produced some striking prints. Taylor of the King's Theatre in the Haymarket (the Opera) was hopelessly and dishonourably insolvent, and after he lost his seat in Parliament he conducted the affairs of the theatre from the Rules of the King's Bench. He is a sinister figure who contributed to Sheridan's final ruin, and the prints throw some gleams of light on his obscure career. Colman, too, managed his theatre from the Rules of the King's Bench: his insolvency is the subject of *Hocus Pocus* . . . (No. 12328), containing portraits of the Haymarket actors. *The Theatrical House that Jack built* (1819) is a verse satire on the desperate financial plight of Covent Garden. Other Covent Garden themes are the retirement of Mrs. Siddons, her occasional return to the theatre, and her rivalry with Miss O'Neill.

But it is the fortunes of Drury Lane that excite the most interest. The appointment of a Committee of amateurs, one for rebuilding the theatre (burned down in 1809), one of 'Taste' for management, both nominated by Sheridan and presided over by Whitbread, men of note who included Byron and Lord Holland; the exclusion of Sheridan from all share in the management of the theatre whose finances he had brought to confusion, these were striking events, and evoked a sequence of prints. There are gibes at Sheridan for defrauding the renters (shareholders) of the old theatre, and for absorbing a large proportion of the funds for the new one. The extreme plainness of the new building—'Whitbread's brewhouse'—is ridiculed. The Committee

are rebuked for bad choice of plays (their stock authors, it is said, will be the feeble Dimond and the melodramatic Lewis), for an inferior company, and for stinginess over salaries. To all this the opening day in October 1812, and the violent recriminations over the 'Rejected Addresses', came as a climax. All the Addresses of the hundred or so competitors were rejected, and one was commissioned from Byron and spoken, amid uproar, by Elliston. The incredible badness of the Address by Dr. Busby (which he printed in the *Morning Chronicle*), his angry protests in the theatre, and the attempts of young Busby to deliver it from the stage to an uproarious house turned the affair into a farce, while the brilliant and prophetic parodies of Horace and James Smith provided admirable comedy. The prints, which give good views of the interior of the theatre, illustrate this sensation with some completeness.

Under the Committee, Drury Lane was lapsing into bankruptcy when it was rescued by Kean. From his London début in 1814 he dominates the scene. He is one of *Three Great Actors* (No. 12263), the others being Wellington and Blücher. His first appearance is as *The Theatrical Atlas* (No. 12325); in the dress and pose of Richard III he carries on his humped shoulders a model of Drury Lane, the theatre he has saved. But the caricaturists liked to disparage popular idols; the management of Drury Lane, with its 'puffing advertisements', was an accepted butt, and Kean's eccentricities gave them opportunities. Attempts by Covent Garden to prop their falling fortunes by putting forward actors to rival Kean in Richard III are the subject of several prints. Two are on the rivalry between Booth and Kean; both are hostile to Kean, though Booth is blamed for playing fast and loose with both theatres and had caused a riot by doing so. Kean's satellites and boon-companions, embodied in a tavern club, the Wolves, are accused of driving Booth from the stage on the orders of their master. Kean's conduct to Charles Bucke, a playwright, produced a heated newspaper correspondence and a pamphlet war in 1819, and the controversy is fully illustrated. His claque, the Wolves, are again depicted as his instruments.

Prints on literary themes are few but noteworthy. Byron is the man of letters who appears most often in the prints, but mainly for non-literary reasons. The sensation caused by *Fare Thee Well* has already been noted. The way in which the first two cantos of *Don Juan* were received in 1819, and especially the criticism in *Blackwood's*, may account in part for his appearance in a verse satire (No. 13330) resolved to show himself as 'a cool unconcerned fiend'. Southey's transition from republican to Laureate caused him to be denounced as an arch-renegade in *A Poet Mounted, or a Court-Pegasus* (No. 12877); this followed a violent attack by Hazlitt and the reading of a quotation from *Wat Tyler* in Parliament. There are two strikingly comprehensive satires devoted to literary criticism of the cruder sort. In *The Genius of the Times* (No. 11941) the names of those who have stood the test of time are inscribed on the Temple of Fame which is dominated by Milton and Shakespeare. On the road to Fame is Scott followed by Byron; others do not attempt to climb the hill but rush aside in pursuit of wealth. These mercenary writers include Pye (the Laureate), 'Monk' Lewis, Pratt, and Hayley. Struggling in the waters of Lethe are Southey, Wordsworth, Coleridge, and Godwin, with four others who are unidentified. Outside the other groups and at the bottom of the hill are Sheridan (seemingly doomed to Lethe), Colman, and Wolcot. This is a plate to *Town Talk* whose editor was Agg. Some of these mercenary writers appear also in the other print, the frontispiece to *The Modern Dunciad* (No. 12338), a verse satire by George Daniel, who became a critic, a scholar, and a collector of books, but at this time was not distinguishable from the poetasters he pillories. The print is adapted by

Cruikshank from the frontispiece to Pope's *Dunciad* (1729); the place of poetaster in chief is given to Edward Thurlow, and the vapid novels of Lane's Minerva Press are derided. Daniel selects for condemnation Agg, his own rival in scurrilous verse satires on the Regent.[1] Newspapers and their editors are the subject of an interesting political print (No. 12207).

Like the poor poet in a garret (No. 12139), the distressed artist in his garret-studio-bedroom-kitchen is a standing subject of caricature. Here there is a variant, *The French Artist* (No. 13436), by Cruikshank after Marryat; the artist paints away, victim of poverty and duns, but with a gay insouciance and a tattered foppishness that are French, and without the wife and infants who figure in Rowlandson's rendering of the subject represented in this volume by *The Chamber of Genius* (No. 11962). Artists appearing in the prints, apart from the occasional self-portraits of the Cruikshanks, are West and Haydon, the former ironically presented as the mouthpiece of 'Poor Artists' in a Napoleon print (No. 12185). Haydon's gift for publicity kept him in the public eye and exposed him to accusations of being a quack artist, who puffed his pictures and his pupils (Nos. 13034, 13364).

Prints on music and musicians include portraits of performers constructed of the instruments they play—these are Spagnoletti and perhaps James Cervetto. Two noteworthy prints illustrate the way in which serious controversy was carried on in caricature. When Logier, a German of French origin, set up in London as a music-master, a pamphlet war ensued on the merits of his system. In *A German Mountebank blowing his own Trumpet at a Dutch Concert of 500 Piano Fortes!!* (No. 13035). Logier delivers one of his musical lectures with demonstrations by his pupils. This is a serious attack on his career, his methods, and his system of harmonics allegedly derived from the fallacious theories of Rameau and Tartini. *The Logierian System . . .* (No. 13036) is a counterprint, equally serious and more effectively bitter, in which the old gang of music masters, entrenched exploiters of the public, conspire against the enlightened innovator; they suggest that he may be worsted by some 'Caricature or Satirical work' which will delude and amuse John Bull. Both prints contain portraits and are filled with interesting details. The attacks on Logier gave him a publicity that established him in popular favour.

The growing hostility to the established clergy manifested in the prints had political causes and has already been noticed. Bishops and parsons are more bloated and carbuncled than ever, though changing manners made this less and less true to life. It is as a symbol that Manners-Sutton, the ascetic-looking Archbishop of Canterbury, is repulsively obese. But there is probably no political animus in Rowlandson's burlesques of the elderly University don, one of which is decidedly libellous. Contrasted types of clerics are a special feature of the lithographs after Captain Hehl. In realism these are somewhere between Rowlandson's grotesques and Dighton's University portraits. It would seem that 'Cambridge Butter' was a phrase for a type of parson who was meltingly fat and rubicund. A contrast is drawn between an incumbent of the Established Church, who is plump, placid, complacent, and the lean Dissenter who preaches Hell and Damnation, and whose catch phrase is 'You will all be damned'. The eccentric and irregular preachers, who are apt to be identified with the nonconformist clergy, are harshly ridiculed.

As always, the lawyer is of all professions the most severely treated. The old theme that a lawsuit meant ruin for the client, wealth for the lawyer, is the subject of No. 12653. That popular subject, *The Lawyer's last Circuit* (Rowlandson's in 1782, Woodward's in 1803), is the subject of two striking

[1] See above, p. xxiii, n.

prints (Nos. 13451, 13452). As political acrimony increases, the attitude to judges and the crown lawyers grows more bitter, and does so markedly in this volume.

Doctors, like parsons and lawyers, are subjects of derision. In *Villagers shooting out their Rubbish!!!* (No. 13286), yokels gleefully rid themselves of a fat parson, a lean apothecary, and a sour lawyer. Of the three classes of medical men the surgeon incurs something approaching to hate: this underlies Rowlandson's *The Anatomist*, seemingly an early satire on body-snatching; it pervades Cruikshank's *Examination of a Young Surgeon* (No. 11763), a futile ordeal, carried out by self-seeking or senile incompetents, who are worshippers of the Golden Calf. The typical old-fashioned physician of burlesque is obese, complacent, and unhelpful; at consultations, which seldom consist of less than four, all are in violent conflict, an illustration of the saying 'Doctors differ and their patients die'. This is an old theme of Rowlandson's, and is illustrated by Williams in No. 12141. The apothecary, lowest in the medical hierarchy, is a shopkeeper who vends poisons (No. 12421). Vaccination, the doctors who practise it, and the charities that support it, are libelled in *The Cow Pox Tragedy—Scene the Last*. Individual doctors are also attacked in prints on Joanna Southcott and in G. Cruikshank's libellous *Medical Mushrooms*. The vendors of quack remedies are a target of the *Scourge* (No. 11704, &c.). Symbolical satires on disease are in a category of their own: two on Gout (Nos. 12445, 13117) derive from Gillray's famous plate; there are two others, *The Cholic* and *The Head Ache* (13438, 13439). Two prints stand out as concrete and significant illustrations of medicine in social life; if not accurate, and they probably are essentially so, they are truthful, and if each was placed side by side with a drawing or photograph of its modern counterpart, much social history would be illuminated. These are Williams's *Country Infirmary* (No. 12142) and Rowlandson's *Midwife going to a Labour* (No. 11795). In the latter the streets before dawn, the sleeping watchman, the little chimney sweep 'crying the streets', and the mountainous but indomitable woman who makes her way over the cobbles on her pattens, in the teeth of driving rain, form a picture which to-day has a historical significance transcending the comedy of Rowlandson's design.

Woodward's sailor was described in Volume VIII as a creation belonging peculiarly to the decade of Trafalgar; the sailor of this volume is conceived on more realistic lines. Two of the Woodward type (Nos. 11801, 12644) are etched by Rowlandson, perhaps after Woodward, and may be reissues of earlier prints. They are certainly survivals, the type was popular, and old plates continued to be reprinted. Rowlandson makes his own contribution, notably in *Portsmouth Point*, that focus of naval life. Realism comes with prints from designs by naval officers. Sailors and their women are the subject of prints in earlier volumes, with a varying infusion of sentiment. Elmes makes this subject his own; sentiment is eliminated, but burlesque qualifies an otherwise painful realism. He gives some notion (Nos. 11981, 12158) of the scene when ships were in harbour—described by a modern writer as 'a compound of Gin Lane and the stews', and accounted for by a contemporary as a war-time necessity to prevent desertion.[1] *The Sailors Progress* (No. 13045), by Cruikshank after his friend Sheringham, is a sequence of designs showing the ascent from landsman to boatswain, followed by life as a Greenwich Pensioner. In another design with this title Cruikshank reduces the

[1] 'It was absolutely necessary to provide them on board with the only pleasures they sought on shore. Hence the introduction of women, dancing and liberty-liquor. . . .' F. Chamier, *Tom Bowling: A Tale of the Sea*. He writes not of all sailors, but of those who were 'the outcasts of prisons'.

stages and the realism. Two verse satires by John Mitford, *The Adventures of Johnny Newcome in the Navy*, the second purporting to be a second edition of the first, and embodying the author's second thoughts, are illustrated by Rowlandson and Williams respectively from Mitford's designs or descriptions. They recount the career of a midshipman (Mitford) with realistic details of life on board. Especially interesting are the views of the gloomy cockpit and of the little enclosure styled 'the Midshipman's Birth' [*sic*] with its mess table and crockery.

An earlier verse satire, by Lt.-Col. David Roberts, *Military Adventures of Johnny Newcome* (classed with political prints), also with plates by Rowlandson, illustrates the Peninsular campaign; the plates are less convincing as scenes from life and are sometimes at odds with the text. Other prints on the soldier defy classification.

One of those bursts of costume caricature that indicate some new and startling development began in 1816, the first for many years, indeed since high-waisted clinging gowns were a novelty. It marks the beginning of a prolonged phase of extravagance in feminine fashions: large hats, large sleeves, wide petticoats, always of course fluctuating in shape. The prelude to this was the sudden impact of France after a period when English fashions had developed on lines of their own. The dress of the English who flocked to Paris in 1814 astonished the French and is a subject of many, indeed most, of the prints ridiculing the English visitors: the men's narrow-brimmed, flower-pot hats, trousers, often pinched at the knee, and long, narrow coat-tails; greatcoats like dressing-gowns, or long, frogged and braided coats to the ankle. English uniforms are ridiculed, especially very tight trousers, the seat not covered by tiny coat-tails, as well as a fantastic variety of military modes. More striking were the differences between French and English feminine costume. The English fashions that most astonished the French were the small plain hats or bonnets, sometimes with floating gauze veils; dresses with an almost normal waistline, tight bodices or spencers of coloured silk worn with white skirts—skirts that to French eyes were so plain, skimpy, and short that they are sometimes depicted as slanting inwards from hips to hem (no such contour is discoverable in English prints or fashion plates, where waists are short). French bonnets towered, with high cylindrical crowns trimmed with upstanding bunches of naturalistic flowers, ribbons, and feathers. French waists were short, skirts flowed outwards to the hem, and were much trimmed and flounced. Contempt in Paris was matched by anxiety in London: when Napoleon had been relegated to Elba fashion became almost an international question. The newspapers implore English ladies not to adopt French frippery, and especially to abjure the French bonnet. The *Champion* (5 June) addresses verses 'To the Ladies of England':

> Beauties! . . .
> Attend the friendly stanza
> Which deprecates the threaten'd change
> Of English modes for fashions strange
> And *French Extravaganza.*

Monstrous bonnets are derided—English fashions are 'Domestic—simple—chaste—sedate—'. In May 1814 Ward wrote to Miss Berry from Paris: 'The women are chiefly distinguished by a sort of bonnet three stories high and by far the most horrible superstructure that was ever piled upon the human head. . . . The rest of the dress by no means atones. . . . It is a slovenly confused looking thing.' 'The shortness of the English ladies' petticoats', Lord Glenbervie notes ten months later, 'and their careless or (as might in some cases be supposed) the studied display of the ankle gave great scandal. . . .'

French fashions prevailed, but not without some infiltration of English modes in Paris (No. 12859), where the kilts of the Highlanders were admired (No. 12634), and influenced feminine costume (De Vinck, No. 9263).

The extravagant revulsion from the 'simple—chaste—sedate' is illustrated in caricatures from 1816 onwards. They show an ill-conceived imitation of French modes, with differences, notably very short petticoats and an exaggerated décolletage. Direct imitation is the subject of *Le Retour de Paris . . .* by Cruikshank after an amateur (No. 12922). In 1816 Cruikshank's series of *Monstrosities* promenading in the Park begins, an imitation of Gillray's *Monstrosities* of 1799. Waists are now grotesquely short, bishop sleeves hang from below bare shoulders; a very short full skirt with a transparent hem curves outwards like an inverted pipe-bowl from artificially humped shoulders accentuated by a fashionable stoop. Bonnets and hats are large and flaunting with wide, upturned brims and towering feathers or flowers. The change in men's dress is also striking. Fashions associated in caricature with the dandy now appear—though the word dandy is an innovation—in prints—of 1818;[1] the dandy in the sense of a man of fashion was of some years' standing—Byron so uses it in 1813, while Brummel, now regarded as the supreme dandy, left England in 1816. The chief characteristics of these dandy fashions are a bulging breast, a pinched and high waist produced by stays, a stiff collar clasping the cheek like blinkers, above a swathed cravat, high shoulders, tight sleeves, and (at first) a great variety of trousers. Influences on these fashions seem to have been military: the trousers and the tight waist of uniform, and the high-shouldered effect of epaulettes. Alexander I, 'the dandy Emperor', is depicted as a dandy, and so, alone of the Ministers, is Castlereagh. In 1816 Lord Petersham, a dandy *par excellence*, wears long, loose trousers, styled 'the Cossack pantaloon' (No. 12831). He and a few others wore the hitherto military moustache. Hair was brushed upwards and outwards in varieties of shock-headed eccentricity. Hats ranged from the small and flat, and the low-crowned hat with a deeply curved brim, called a Petersham after its wearer, to the rakish bell-shaped top hat with a crown that reversed the shape of the Petersham.

In 1817 skirts are shorter, bonnets more flaunting, décolletages more extreme. A new coiffure is a topknot encircled with a wreath of flowers. By the next year bonnets are higher still, but skirts are longer, dresses less *décolletée*; the ladies' stoop is less pronounced and they now walk on tip-toe. Trousers gathered at the ankle have disappeared, and they are often short, wide, and white; the ubiquitous spur is peculiarly absurd with such trousers. In 1818–19 the dandy is the great theme of comic prints, prologues, and pantomime: at Drury Lane, *Harlequin and the Dandy Club; or, 1818*. To the caricaturist the dandy means several things—first (and least) 'the genuine dandy' or man of fashion (No. 13030). Secondly, the man living in a squalid room whence he sallies out, aping the dress, manner, and catch-phrases of the dandy (No. 13060). Thirdly, the absurd nincompoop, often an effeminate epicene creature—this last a speciality of I. R. Cruikshank (No. 13069). Besides his dress, which has shed some of its eccentricities by 1819, dandy attributes are a tube-shaped bottle of eau-de-Cologne, a tightly rolled umbrella (its first appearance), and short yellow gloves (of chicken skin). Dighton's *The Dandy Club* (No. 13031) and Cruikshank's *The Dandies Coat of Arms* (No. 13394) summarize the dandy of many caricatures.

Many prints are illustrations of the joke, visual or verbal; the joke of jokes is the accident, such as Gillray's well-known plate after Brownlow North, *Company shocked at a Lady getting up to ring the Bell* (No. 10303). A supreme

[1] Anticipated by Gillray in 1810, see No. 11595.

example is Rowlandson's catastrophe on the steeply descending spiral stair at Somerset House. The etched version, *Exhibition Stare Case* (No. 11820), suffers by comparison with the earlier drawing. Almost all the prints, even the most fantastic, throw light on manners; some are valuable as realistic views, as for instance the interior of the cheap ham and beef shop 'in St. Martin's Lane' (No. 13127), a piece of social history.

There are many signs of a new age; in the last volume gas-lighting was a startling innovation; in this it has become more a fact than a topic: a nuisance, by dint of street excavations and foul fumes; a threat to the old-established trades of chandler and oil-man (No. 12633). It is also part of the décor of a well-furnished room—florid when gas-flames stream from the mouths of writhing serpents, more practical when globes are set in hanging chandeliers. The innovation of the decade is travel by steam; there is even a project for a steam-balloon service between London and Paris (No. 13289). Exploration —Polar and African—gives opportunities for comic prints. The kaleidoscope is a fascinating novelty (No. 13051). The growing humanitarianism has begun to make itself felt, even in the unpromising field of a collection of satirical prints. For many years there had been attempts to improve the lot of the climbing boy, and for many years he has figured in the prints as a quasi-comic figure, the gamin of the London streets (as he was), without whom a street-scene is hardly complete. His miseries are the subject of a serious and moving satire (No. 13206). And for the first time the harsh penal code is pilloried.

Artists

The volume sees the establishment of George Cruikshank as the leading caricaturist and the heir of Gillray. This could scarcely have been obvious till after 1815, when Rowlandson's work became increasingly scarce and perfunctory. There is a tradition that Miss Humphrey employed Cruikshank to finish plates left unfinished by Gillray, but there is no evidence for this in the prints. In 1811 and 1812 she turned, not to Cruikshank but to Rowlandson, and the Russian prints of 1813 are his first work for her. Cruikshank etched one plate from a drawing by Gillray, *A Pinch of Cephalic*, but it was not published till 1821. A plate by Gillray of 1801 (No. 9770) was reissued in 1835 when McLean took over the Humphrey stock, and attributed to Cruikshank. Gillray's influence pervades this period; his prints are classics to be adopted to modern themes; they are sometimes repertories for portrait heads. Some plates stand out as Gillrayesque; all but two of these are etched by Cruikshank, but all[1] are 'invented' by G. H., that is, George Humphrey, Hannah's nephew and successor, the subject of the strange, wild portrait head drawn by Gillray in his last illness. He has remarkably absorbed Gillray's spirit and manner. A theory that he may have been working from ideas or sketches produced at lucid intervals can hardly be sustained, since some of the most striking are after Gillray's death. Moreover, Gillray's last plate, after Bunbury (No. 11779), seemingly finished by January 1811 though not published till George Humphrey succeeded his aunt, is evidence of poor Gillray's failure of invention and weakness of line. Two of the G. H. designs stand out as tributes to Gillray. They are Cruikshank's well-known adaptation of Gillray's *Gloria Mundi* to Napoleon in St. Helena (No. 12593), and his *Broken Gingerbread . . .*, the sequel to the famous *Tiddy Doll.*

During 1811 and 1812 Cruikshank worked for none of the leading print-sellers, whose artists were Rowlandson, Williams, and Elmes. His first impor-

[1] No. 12012, the first plate in the G. H. manner, is signed 'David pinxit [in true Gillray vein]—Etched by George Cruikshank.'

tant plates were for the *Scourge* from July 1811. By 1815 he had displaced Williams as Fores's chief artist. His innovations in caricature have been noted. As a caricaturist he combined essential originality and a strongly individual manner with imitativeness, and the influence of his father and of Williams, as well as of Gillray, are conspicuous in this early phase. He borrowed also from Hogarth: No. 11987 is a free copy, altered and reversed, of the fifth plate of *The Harlot's Progress*, while figures from the first plate in that series are introduced into No. 11986. Cruikshank's version of the time-honoured theme of the poet in a garret (No. 12139) is based on Hogarth's classic *Distrest Poet*.

Writers on Cruikshank have not taken into account the etchings done in old age to illustrate an autobiographical work to be called 'Recollections'. These were privately printed for Sir Benjamin Ward Richardson in 1895, unfortunately without the comments they demand. In one he is in a poverty-stricken garret, barricaded against duns and prepared to defend himself with pistol and sword-stick. After this comes his first interview with Hone: he sits in a neatly carpeted parlour which an etching table shows to be his own, portfolios beside him, dictating with raised forefinger to his visitor, who flinches in alarm from the young man's ardour. On the wall are a shield and battle-axes as evidence of the crusader against abuses. Since Hone had met Cruikshank by 1811 (No. 11764) and had employed him in 1815 on work for which the initiative was undoubtedly his own, this scene is probably a contribution (influenced by a failing memory) to the controversy over the *Restriction Bank Note* and the relative shares of author and artist in the illustrations to Hone's pamphlets. In two other of these autobiographical plates Cruikshank declares himself an Anti-Jacobin. One is 'A Republican Beau for 1794, Copy of an etching made by my father Isaac Cruikshank during the Revolution in Paris 1794 [No. 8435] and copied by me George Cruikshank whilst a Revolution is raging in Paris in 1871!!!' It is noteworthy that the only political plates in this volume claimed by Cruikshank as invented by himself are strongly anti-Jacobin (Nos. 13207, 13279)—that is, in 1819, they are anti-Radical. With this exception no political affinities can be deduced from these prints: extremes cancel each other out, nor is it possible to know how far he was working on his own designs and ideas. In fact, the prints support Lockhart's interpretation in 1824 of the popular verdict: that he was 'a free-handed comical young fellow, who will do anything he is paid for'. His notes, made late in life, express regret for coarse or libellous plates, usually but not always from the designs of others. Thackeray's theory that Cruikshank 'most certainly believed . . . that the Princess was the most spotless, pureminded darling of a princess . . .' is manifestly fallacious, in 1818 as in 1820–1.

I. R. (Robert) Cruikshank is a puzzling artist; though he has a distinctive manner of his own, his work can perhaps never be completely distinguished from that of his brother, and this not only from the fact of co-operation: mutual work on each other's plates, while sometimes a plate drawn by I. R. C. is etched by G. C.; sometimes the process is reversed. It is a fair presumption that after 1814 plates signed 'Cruikshank' without initial may be partly at least by the elder brother. The imaginative quality which constitutes George's claim to greatness is generally lacking in his brother's work. Robert (in this early period) is as correct a draughtsman and his portraits have some claim to be better. In this volume he already shows a special interest in the life of the town, especially in the characteristic plate called *Sparring*. He claims only one political plate as invented by himself (No. 13002) and this is Burdettite; in the person of a handsome young sailor it contains an evident self-portrait.

As usual, Rowlandson's work in political caricature is fitful. In 1811 he

did plates for Tegg on the King of Rome. His next political plate was from the famous battle of Leipzig transparency for Ackermann; he followed this up with a whole series of plates for Ackermann (some being copies from German prints) on Napoleon's defeat, first exile, and return from Elba, with a St. Helena plate (not in the Museum) in February 1816. Here his political plates virtually end. His comic plates for Tegg's *Caricature Magazine* seem to end in 1815. Some of the best of the book illustrations, *The English Dance of Death*, are from 1814 to 1816, but after this decline is apparent. Some etched illustrations to a political pamphlet of 1819 suggest uncongenial pot-boiling.

Williams's work goes on in its well-established and competent way; till 1815, when he was displaced by Cruikshank, he continues to be Fores's chief artist. The Gillray influence is perhaps wearing out, and his plates tend to be more and more scenes from social life, mildly humorous genre, rather than caricature. Also, he too was turning to book illustration. Samuel De Wilde's plates to the *Satirist* continue, but he was eventually superseded by Cruikshank. In this period William Heath's work tends to be intermittent and hasty. Caricature was evidently a supplement to, almost a by-product of, more serious work. His is the earliest Waterloo caricature: from 1815 to 1819 he was to design many striking aquatints of the battle. Similarly, his two caricatures on the Congress of Aix-la-Chapelle can be related to a large and elaborate portrait group connected with the Congress. One of his water-colours in the Museum is signed 'Drawn by William Heath Portrait and Military Painter, 1819'. He drew not only all the fifty-two plates to the well-known *Martial Achievements* which are dated from 1814 to 1815, but drew and etched the thirty plates to Syntax's *Wars of Wellington* which were aquatinted by Stadler 'from the original paintings by Heath'.[1] Many have charming landscape or topographical backgrounds. As a caricaturist, and an able one, his work belongs chiefly to the next decade, when the demand for military prints had slackened off. When Cruikshank turned to book illustration Heath was the leading English caricaturist till he was displaced by Seymour and H. B. Biographical details are strangely lacking; he is known as the 'ex-captain of Dragoons', and it was assumed in Volume VIII that he was the William Heath who appears for a few years in the *Army List* before 1816. But this man died in 1816[2] and no other relevant William Heath is discoverable. Perhaps he served in the yeomanry, perhaps his army rank is mere legend. There is nothing to connect him with the great engravers Charles and James Heath; similarity of manner and, once at least, co-operation suggest that he was a near relation of Henry Heath.

The work of Elmes, of whose life nothing is known, seems to belong wholly to this period. It is genuine caricature, broadly burlesqued, naïvely drawn, decorative, and effective, and may well be that of an uninhibited amateur with a special interest in sailors and their ways. Another new caricaturist is Lewis or J. L. Marks. He began in 1814 with a close but inferior and rather juvenile imitation of Cruikshank (No. 12260), but he soon developed a manner of his own, exploiting feminine plumpness and a hard decorative outline. He has a grossness and vulgarity peculiar to himself, but infectious, and seemingly popular. He is the only professional caricaturist in this period who seems consistently Radical in politics, apart from a gibe at the Female Reformers inspired by native vulgarity.

[1] See C. de W. Crookshank, *Prints of British Military Operations*, ii, 1921, for military prints by Heath. Besides the plates indexed as by him, are also those signed 'W. H.'.

[2] Information from Mr. White of the War Office Library.

W. H. Brooke, a portrait-painter and illustrator, makes a brief appearance in caricature in plates to the *Satirist* during Jerdan's attempt to run the magazine without 'personalities and rancour'. He had little aptitude for caricature or satire and his portraits are often unrecognizable. His most characteristic vein was a burlesqued grand manner, with much display of bare limbs, exaggerated muscles, and fantastic costume with elaborate decoration. From 1814 he was replaced by Cruikshank, nevertheless the *Satirist* did not long survive.

Robert Dighton's last plates belong to 1812 and in that year he reverted to the earlier manner of his comic designs for mezzotints published by Bowles (Nos. 11930–1). Two finished water-colours in this manner apparently belong to 1813 (Nos. 12074–5). The series of portraits was continued by Richard Dighton, in close and uninspired imitation of his father. The earliest, three Cambridge plates of 1815,[1] are not in the Museum. Like his father, he also did a few caricatures, two of which are in this volume.

As always, amateurs have a large but indeterminate place; they range from those who are caricaturists in their own right to the 'inventor' whose share may be a sketch or a verbal description, acknowledged or unacknowledged. The semi-professional John Nixon's last work is represented in 1814 by one of his rare political designs and studies of the two most renowned of the ladies who presided at the restaurants and cafés of Paris. Two amateurs whose work had been etched by Gillray have recourse to Cruikshank; one is Gillray's friend, John Sneyd, who sent George Humphrey a sketch to be published for humanitarian reasons; one is 'J. L. R.', revealed as an Irishman (No. 12891), whose portraits are expressive and convincing. Many lithographs, some by Cruikshank, are from the designs of Captain Simon Hehl of the War Office. Captain Marryat's drawings are stiff and amateurish but expressive and the subjects are amusing, and so Cruikshankian that the co-operation between draughtsman and etcher is fruitful. John Sheringham is another amateur whose drawings Cruikshank etched and perhaps adapted. The 'inventor' of some striking plates is 'Yedis'; since these are almost all published by Sidebotham (and etched by Cruikshank) it is a not-unreasonable guess that Yedis = Sidey = Sidebotham. Before the appearance of the 'Yedis' pseudonym, Sidebotham designed Cruikshank's *Departure of Apollo and the Muses*. As a printseller he was a shameless pirate (Nos. 12614–15); if he is Yedis he was a man of versatility, intelligence, and some cultivation.

French caricatures are for the most part by anonymous or obscure artists. Exceptions are the joint work of Debucourt and Horace Vernet. It is believed that the signature 'Exxxxx' on plates of 1815 to *Le Nain Jaune* connotes Eugène Delacroix, then seventeen. The outstanding German caricaturists were Schadow and Voltz, both represented here, as is Terebenef, the only Russian of note.

Printsellers and Publishers

The leaders are still Humphrey, Ackermann, and Fores, with Tegg more important than Holland, who died in 1816. Miss Humphrey's output of new plates was small, and she probably continued to rely on her monopoly of Gillray's plates.[2] When George Humphrey succeeded his aunt in 1818 the old

[1] See H. M. Hake, *Print Collector's Quarterly*, xiii. 242. There is also an unrecorded pl., *A View from St. Mary's Church, Cambridge*.

[2] An informative Catalogue in the B.M.L. of the sale of the Humphrey stock in 1835 was unfortunately destroyed in the war. Among the items were three volumes of Gillray papers, one of which is presumably now in the British Museum (Add. MSS. 27337).

business was revived, and by 1819 he was publishing many striking plates, including the best designs of Cruikshank. Though there are exceptions, his plates are anti-Oppositionist in tone, but not slavishly so, and his social plates are free from coarseness and offensive personalities. Ackermann is more than ever a man of note, taking a leading part in the organization of relief for war distress in Germany in 1814. Apart from book illustrations and with the exception of two velocipede prints in 1819, his plates are part of the campaign against Napoleon, expressions of both British and German patriotism, and they cease from Feb. 1816. From 1817 he was engaged in the establishment of artistic lithography in England. Fores goes on in his accustomed way. It is a clue to the dating of his plates that in 1819 the number of his Piccadilly shop is altered from 50 to 41 and that during 1818 and 1819 he had a second address in Oxford Street. He issued and presumably pirated close copies of some of Richard Dighton's portraits. By the end of 1819 'the ingenious and opulent Mr. Tegg of Cheapside', as Thackeray calls him, seems to have abandoned the publication of new caricatures, as suddenly and as completely as he gave up his evening book auctions. He was turning to the publication of finely illustrated books; the *Life of Napoleon* and *The Grand Master* . . . in this volume. Heath's plates (dated 1 Apr. 1818) to the *Wars of Wellington* 1819 have his imprint. The suggestion of his autobiographical memoranda[1] (in which, however, no mention is made of his caricatures) is that this activity had served its turn and had become inconsistent with his status in the City. Knight was a printseller of some note established in Sweetings Alley (the shop so dear to Thackeray as a boy) by 1813, in succession to Walker and Knight. He designed one of the prints he published, and his shopman was sufficiently a public character to be the subject of a print (No. 12323). Sidebotham of Dublin set up a shop in London in 1815, having a bewildering series of addresses; his shop in the Strand is depicted in No. 13449. He published some striking plates which are both vehemently partisan and conspicuously many-sided.

Printsellers whose output was uncompromisingly radical where political prints were concerned were Hone, Fairburn (also a publisher of comic song-books), Johnston, and Flook, while Carlile and Wooler, not printsellers, issued one or two propagandist plates. Fairburn and Johnston were among the chief publishers of the shilling verse satires, abusive and libellous, which were a feature of the period. Pitts, the chief of the Seven Dials publishers of street papers and broadsides until he was outmatched by Catnach, appears as the publisher of a popular woodcut. There is only one plate with a provincial imprint, a copy of a No-Popery print issued by Eaglesford of Leicester. McCleary of Dublin continues his copies of English plates and again incurs the angry reprobation of his rival Sidebotham (Nos. 12054–5). O'Callaghan's is another Dublin imprint found on an Irish plate.

[1] In a pamphlet *Memoir of Tegg*, chiefly from the *City Press*, in the library of the Book Society.

Les Anglais, obsession de Bonaparte et cause de presque toutes ses fautes, passèrent le Bidassoa le 7 Octobre: Wellington, l'homme fatal, mit le premier le pied sur la terre de France.

CHATEAUBRIAND, *Mémoires d'Outre-Tombe.*

Mankind, and especially literary mankind, are the ready dupes of a squib, or of a caricature.

LORD SALISBURY, *Quarterly Review*, Apr. 1861.

The history that is present politics is mainly composed of envy, malice and all uncharitableness.

D. W. BROGAN, *The Study of Politics*, 1946.

CORRIGENDA, Etc.

TO VOLUME V

p. xxix, par. 3, l. 4. For '5877' read '6877'.

6257 A complete print has been acquired. On the margins are a printed title: *Celebrated Speec* [sic] *of the Earl of Abingdon in the House of Lords on Tuesday, December 2, 1783*, and the text of the speech, in the course of which Abingdon laid this print (first state) on the Table.

TO VOLUME VI

p. 499 *The Long-winded speech.* The print has been acquired.

8074 Title, for *Anti-Saccarites* read *Anti-Saccharites.*

p. 922 *A Limited Monarchy.* The print (half the pl.) has been acquired.

TO VOLUME VII

8321 par. 2, l. 2. For 'Neewinden' read 'Neerwinden'.

8376 Frontispiece to *Man-Midwifery dissected; or, the Obstetric Family Inspector*, 1793. By John Blunt [S. W. Fores].

9046 p. 369, last l. For '8781' read '8710'.

p. 576 *Buonaparte's Dance of Death.* The print has been acquired.

9448 A copy, reduced and slightly aquatinted, is a pl. to *Cruikshankiana*, 1835.

9546 The print has been acquired.

TO VOLUME VIII

p. xxxvii, par. 3; p. 1069, Index. The signature P.F.L.B. (on four plates etched by Gillray) seems to indicate an amateur: it appears on *John Bull fighting the French Single Handed* 1803, recently acquired.

9905 The Wright and Evans number is 512 not 466.

10019 A copy by Charles Turner, signed 'Ch^{s} T. f^{t}', is De Vinck, No. 7647.

10072 A For '10283 B' read '10283 C'.

10138 Though dated 1803 (see p. xxx) the pl. was not published till 1828, in the second edition of Ibbetson's book (B.M.L. 562*. e. 28).

10259 The B.M. impression is a reissue with the date altered to 1804 from 1803 (when the subject was the budget introduced 13 June).

10418 The original, pub. Martinet, has the title *La Visite inattendue*, and is De Vinck No. 8025.

10518 The Wright and Evans number is 309 not 307.

10537 Date of deposit, 18 July 1801 (De Vinck No. 7622).

10540 penultimate par. The Postmaster-General was the Earl of Buckinghamshire not the Marquis of Buckingham.

10721 penultimate par. For '4 Apr. 1796' read '4 Apr. 1798'.

11048 p. 687, l. 3. For 'Vincent' read 'St. Vincent'.

11082 After the signature read: '[De Wilde]'.

11544 An impression in the V. & A. (CC. 17 B) is autographed 'Drawn & Etched by my Father Isaac Cruikshank—the Speaker in the Chair by me G. C—'.

TO VOLUME IX

11764 Last l., after Layard read *George Cruikshank's Portraits of himself*, 1897 [1896].

11864 Cruikshank's pencil drawing is in the V. & A. (CC. 18 A); on the reverse is a pencil sketch for the same design, differing in detail.

11865 Cruikshank's pencil drawing is in the V. & A. (CC. 18 A); on the reverse is another drawing of the subject, in reverse.

13258 A pencil sketch by Cruikshank is in the V. & A. (CC. 17 B); on the same sheet as that for No. 13272.

13272 A pencil sketch is in the V. & A., cf. No. 13258.

13279 Cruikshank's pencil sketch is in the V. & A. (CC. 18 A), caption: 'An Emblem of Radical Liberty or Britannia in Danger'; above, 'Taking Liberties or Political Revolution the Grand Object of Reform'.

13288 A rough pen drawing for the upper part of the human pyramid is in the V. & A. (CC. 18 A). On the crown stand the legs of the Regent.

POLITICAL SATIRES

11704 NEW ROADS TO THE TEMPLE OF FORTUNE.

[De Wilde.]

Published Jan^y 1^st 1811. by M. Jones. N^o 5 Newgate Street

Engraving, slightly aquatinted (coloured impression). Frontispiece from the *Scourge*, i. Paths lead uphill towards the distant temple of Fortune, a dome supported on columns, and surmounted by Fortune on her wheel, emptying cornucopias; tiny figures struggle to enter. A double path formed of papers leads from Justice, who stands on the hill holding her scales and a flaming sword which directs a shaft of fire at an elderly couple (John King and (?) his wife the Countess of Lanesborough) who flee downhill and have reached a sign-post inscribed *High Road to Newgate*. From this hangs a noose labelled *A Check payable to Mess. Deane & Co.* The prison is on the extreme l., a gateway inscribed *Felons Side* outside which are a gallows and a double pillory. The papers (the track of the two fugitives) have fragmentary and scarcely legible inscriptions: *Harrison versus Ki . . .*; *Sir Rob. Wm* [?] *Laxther . . .*; *Miss Deon* [Chevalier d'Eon, see No. 4870, &c., d. 1810]; *Glover v Albut*; *The King versus John King*; *Freeman*; *Account Solomon Da Coster*; *Brought Lady in Distress*; [?] *Accompt J Partington*; *The King versus John King* [at King's feet]. The papers terminate in objects associated with the past life of the pair: a string of pewter pots, shoes with brushes and blacking-pot; writing-materials, with a paper: *Copy of Writ John Doe . . .* [to show King's ascent through pot-boy, shoe-black, and attorney's clerk].

Next, Leigh Hunt, youthful and fashionably dressed, stands full-face, with his back to the hill; he holds up a hand-mirror inscribed *The Reflector* showing, as a reflection of himself, an ape's head. He blows a trumpet from which issue the words *I am the great Thunder*. In his pocket is a paper inscribed *Myself*; by his r. foot is a small coffin inscribed *Reputation of L Hunt*. His l. foot is on a paper headed *Examiner*. Before him are bundles of papers, books, &c.: *Office Accounts*; *New . . .*; *John Doe Rich . . . Roe* [cf. No. 8911, &c.]; *Juvenile Preceptor* and *Juvenilia* with the coat and stockings of a Blue Coat boy. Behind him is a stone with a hand pointing *To the Fleet* [Prison].

Farther up the hill (r.) a well-dressed man in top-boots, Anthony Daffy Swinton, is being dragged forward by Dr. Brodum, who takes his hand, pointing behind him to the temple. Each has a bottle in his coat-pocket: *Daffy Elixer* and *Nervous Cordial*. Under Swinton's foot is a *Ledger*. A trail of properties descends the hill from the two men: papers, *The Old Oige* [?]; *Escape Hotel*; *Poison . . .*; a large package of *Andersons Pills*, an open chest; two pigs and a horn, a heap of homely household goods: damaged pot, fire-irons, bellows, rat-trap, &c.

On the r. William Huntington, fat and clumsy, on hands and knees, is being pushed up the hill by five plainly dressed and pious women; one of these wears breeches, the belt inscribed *Conjugal Prize*; in her pocket is a paper: *Se[l]f on Leather Breeches* [see No. 11080]. The women push against a large book or sheaf of papers which they press against his posterior, inscribed *Boxter's* [Baxter's] *Shove Heavy Ar . . Christian* [see Nos. 12136, 12768]. The path he is on leads not to the temple but to a sign-post (r.) pointing *To He[ll]* on which sits a beckoning demon. They ascend over a mass of books and papers which trails down the hill ending in a pile of old

shoes and lasts, below which is a sack of coal and a shovel. The inscriptions include: *Spiritu . . . Voyage* [under Huntington's head], *Dimens . . . Love, Lying Profit, Free Thought* [twice], *Innocent Game, Shunamite, Coloured Saints, Authentic Confession, Scheme for setting up Master, Bank of Faith* [see No. 11080], *Parson W. Huntington, Warrant Bastardy Wm Hunt . . . .*

An illustration to four articles in the magazine: (1) 'John King', pp. 1–27, allegations of money-lending, fraudulent banking, forgery, blackmail, &c.: King (1753–1824), real name Jacob Rey, a Sephardi Jew, was educated at a Jewish orphan asylum in London, and divorced his wife to marry the Dowager Lady Lanesborough, see No. 7198. Glover and Albut were his assistants in frauds on a bank. Messrs. Dean & Co. was a fraudulent banking firm conducted by King, who issued advertisements imploring assistance in the character of 'a lady in distress'. (2) 'James Henry Leigh Hunt', pp. 46–64: attacks on the politics of the *Reflector* and the *Examiner*, Hunt's egotism, versification, &c. The *Reflector* was a quarterly started in 1810 by Hunt's brother, four numbers only appearing. On 22 Feb. he was tried for libel for an article against military flogging, was defended by Brougham, and acquitted. Before this, two prosecutions against the *Examiner* had been brought forward, but dropped: one in connexion with disclosures by Major Hogan on army promotions, see No. 11211, &c., one for a remark on George III; *Autob. of Leigh Hunt*, 1903, i. 226 ff. (3) 'Anthony Daffy Swinton', pp. 27–46: an ancestor of Swinton was a travelling tinker who became agent for a vendor of Anderson's pills (for inducing miscarriages); he then made bogus pills; on the discovery of the fraud he went to London and made friends with Anthony Daffy, called inventor of the famous elixir (actually invented by the Rev. Thomas Daffy, d. 1680). One of the tinker's descendants married a Miss Daffy and became proprietor of the medicine; their son, A. D. Swinton, was committed to Newgate for fraud in 1806, and (in 1811) had taken sanctuary in the Rules of the Fleet. William Brodum was a Jewish quack born in Denmark, who had been footman to Dr. Bossy (see No. 8740). He advertised medicines, notably his 'Restorative Nervous Cordial' which he sold with his business to Swinton. Cf. No. 11711. (4) 'Rev. William Huntington, S.S.', pp. 64–77, incorrectly called a Methodist; an account based on his own voluminous writings. At one time he combined preaching, cobbling, and coal-heaving. The 'conjugal prize' is the rich city widow, Lady Sanderson, see No. 12135, &c. For King and Lady Lanesborough see John Taylor, *Records of My Life*, 1832. ii. 341–5.

Rubens, No. 296.

$7\frac{3}{4} \times 14\frac{7}{16}$ in.

11705 THE COMET OF 1811

Pub^{d} Jan^{y} 1811, by T, Moon. Westminster

Engraving with aquatint background (monochrome and coloured impressions). An adaptation in reverse of No. 7508 by Sayers. The Prince's head, set in a star which is the head of the comet, is as in No. 7508 except for the addition of a stock between the wings of the coat-collar. In the comet's tail the first profile head is that of Moira, replacing Sheridan who is in the second place, between and in front of Erskine and a partly concealed profile perhaps intended for Ponsonby. Next are the Duke of Norfolk and Lord Derby. Behind them are (?) Tierney and a good-looking military officer. Next come three Grenvilles abreast: Lord Temple between Lord Grenville (on his r.) and the spectacled Buckingham. Behind them are Whitbread, holding up a frothing tankard of his 'Entire', and Lansdowne. Behind these are Grey, and (partly obscured) Lord Carlisle. Two heads with faces hidden are on the extreme r.

The original, published just before the announcement of the King's recovery in 1789, anticipated a short period of office for the Opposition during a regency. Sheridan, Norfolk, and Derby appear in both prints. In December 1810 the King was again insane, and the question of a regency was urgent. During January the Grenvilles were Cabinet-making, anticipating office (as in 1804, cf. No. 10252). The position of Moira and Sheridan, detached from the others and in front, corresponds with their position as the friends of the Prince, who had disliked Grey and was ill-disposed to Grenville. The lord-lieutenancy of Ireland was destined for Moira, but Sheridan was ignored and even slighted in the discussions. See *H.M.C.*, *Dropmore Papers*, x. 98, 104–8; Buckingham, *Memoirs of the Court of the Regency*, 1856, i. 13 ff.; Holland, *Further Memoirs of the Whig Party*, 1905, p. 72; Romilly, *Memoirs*, under date 6 Feb. 1811. In 1811, as in 1788–9, a comet was visible, but this was Pons, first discovered in March, see No. 11810, &c. For the Regency see also Nos. 11706, 11707, 11708, 11709, 11713, 11846.

Sometimes attributed to Gillray, who was lapsing into insanity. The heads in the comet's tail seem to be copied from heads by him in various prints. $8\frac{1}{2} \times 11$ in.

11706 THE TRIUMPHAL ENTRY INTO ST JAMES'S, OR THE DOWNFALL OF THE MODERN COLOSSUS.

[Williams.]

Pub^{d} Jan^{y} 1811 by S W Fores 50 Piccadilly

Engraving (coloured impression). The royal princes are grouped at the gate of St. James's Palace (l.) and have just hurled a bundle of crowned batons at Perceval, who approaches, standing like a circus-rider on a white horse (of Hanover) with the head of the Prince of Wales. He staggers under the blow and is about to fall; in his l. hand is a sceptre; between his feet, on a tasselled cushion which serves as saddle, is the crown. He wears a fool's cap and his Chancellor of the Exchequer's gown. The batons are bound like fasces with a ribbon inscribed *Protes[t] unity [a]gainst Restri[ctions]*. Before the princes stands a trumpeter in oriental dress, about to welcome Perceval; he turns his head to look with dismay at the Duke of York who has just flung the missile; his trumpet has a banner inscribed *Bow The Knee Before Him.* A label floats up from the princes: *York, Clarence, Kent, Cumberland, Sussex, Cambridge and Gloucester sends* [sic] *you this greeting.* They are poorly characterized: York is the most prominent, Clarence behind him, identified by his naval uniform, Kent on the extreme l., Cumberland in Hussar uniform on the r., Sussex, wearing a feathered Scots bonnet, Cambridge and (their cousin) Gloucester between York and Kent and behind the trumpeter.

Behind Perceval is a dismayed group, wearing blue spencers over their coats, and fool's caps. They say *Death to our hopes he is Off just at the journey's End.* One holds a banner inscribed *Hon^{ble} Band of Blue Spencer Pensioners*; to it is tied a bag inscribed *Empty*. In front of the 'Pensioners' and on the extreme r. is Sheridan next Moira who turns to him, saying, *This makes the Old Proverb good.* Sheridan: *Aye Frank, but he need not have hurry'd so.* Behind him is Whitbread, saying, *He had better have mounted one of my dray Horses.*

See No. 11705, &c. Perceval, like Pitt in 1788–9 (see No. 7382, &c.), is accused of trying to appropriate royal power by restrictions on the powers of the Regent. The peers of royal blood signed at Carlton House on 19 Dec. 1810 a protest against the intention of Ministers to establish a restricted regency as unconstitutional and 'contrary to . . . the principles that seated our family upon the throne . . .', *H.M.C.*, *Dropmore Papers*, x. 87 (Cobbett dates the letter 12 Dec., *Pol. Reg.* xix. 8). This was done at the Prince's

instigation. Windsor Archives, cited M. Roberts, *The Whig Party, 1807–1812*, 1939, p. 360. The 'Spencer Pensioners' are (Tory) followers of Spencer Perceval. The trumpeter, whose turban is part-coronet, is probably Wellesley. The position of Moira, Sheridan, and Whitbread among Ministerialists seems odd, but may connote their expected triumph. See *Parl. Debates*, xviii. 802, &c.; Holland, *Further Memoirs of the Whig Party*, 1905, pp. 75–80.
$9\frac{5}{16} \times 14\frac{5}{8}$ in.

11707 STATE MINERS.

G. Cruickshank del
Pub^{d} by J Johnston 87 Bishopsgate Jan^{y} 1811

Engraving (coloured impression). The interior of the *Treasury* (the name over an iron-studded door) with heaps of coin on the floor; many persons greedily help themselves or walk off with plunder. In the foreground (r.) are housebreaking tools: keys and picklocks, a dark lantern and masks, with shovels. Two men ply shovels: one is Lord Eldon (l.), saying, *I never care how the world wags for I've always 4,000 per An^{m} Secure in my Bags* [he refers to a Chancellor's pension, cf. No. 10714]. The other is Perceval,[1] who cheerfully shovels coin into a pair of breeches held out by a man whose hair stands on end, and says: *Come along Leatherbreech's! what the devil makes your hair stand on end always?* He addresses Lethbridge who came into prominence over the arrest of Burdett, see No. 11538. Alderman Curtis, wearing sailor's trousers (see No. 11353, &c.), stands in front of a basket overflowing with coin inscribed *Billys Biscuit Basket*; beside it is a paper *Biscuit Contract* [see No. 11354]. He says: *I filld my Basket Speedy & Soon* [see No. 11306]. Behind him two grotesque Scots exult together; one says: *The de'el tak me but I've taken care o mysel*; the other: *you are right M^{r} M^{c}Scroyle I have feathered my own nest well.* Two men behind are Castlereagh and Canning, glaring angrily at each other; the latter says: *get out of the way pat you have no more business here then I have* [see No. 11370, &c.]. On the r. is a *Secret Door* over which hang the tattered fragments of a *Map of the United Kingdoms of . . .* Towards this are walking (among others) a fat drink-blotched parson carrying a tub on his head inscribed *Cambridge Butter Tub* [cf. No. 13105], and Liverpool wearing a star. A man whose head only is visible says: *I have croaked for something*, showing he is Croker, Secretary to the Admiralty. On the extreme l. Wellesley, an Oriental wearing a jewelled turban, walks off with a sack, saying, *Take Care of Number One.* Two grotesque busts, heavily shaded, emerge from the heaps of coin; they dimly suggest grotesque renderings of Queen Charlotte (clutching a money-bag) and George III. Behind the former is the back of a top-hatted head suggesting the Prince.

Pictures cover the greater part of the wall. On the extreme l. is (1) a bust portrait of the Prince of Wales in back view. Next (2) a flying demon leads burglars towards a hoard inscribed *Secret Million* and *Public, 100000000.* The foremost, who is masked and has a key and dark lantern, is probably Perceval; he is followed by Eldon and other tiny figures. The centre picture (3) is inscribed *What I wo^{d}, have if I could*: Perceval holds in leading-strings an infant wearing the Prince's feathers in his cap and holding up a coral and bells inscribed *R—G—Y*; he drives the child towards an infant's commode-chair inscribed *Regency*, saying, *thats my Pitty Pincy.* His coat-tails are held by the Queen whose head is obscured by a pillar (showing she replaces the

[1] Identified by Reid as Vansittart, Secretary to the Treasury 1801–4 and 1806–7, but not resembling him.

King, cf. No. 10709). Behind him is a barber's block representing the King's head. On the r. is (4) *King Lear & his Daughter*; the King is grotesque and unrecognizable, identified by his words, *what what*; he holds up both arms at the sight of a woman lying prostrate (a heartless representation of the death of Princess Amelia (2 Nov. 1810), believed to have been the final cause of his insanity). Below this is (5) a picture inscribed *Devil among the Lawyers*; the Devil frightening a group of lawyers (cf. No. 8394, &c.).

Perhaps the first elaborate political design by G. Cruikshank without his father's help. A schoolboy conception, partly hackneyed generalities on placemen, &c., but with some point in its allusions to the Regency, see No. 11705, &c. The Prince in leading-strings derives from No. 7497 (1789), *Suitable Restrictions* by Rowlandson, like this print a satire on the Regency restrictions. For the supposed miserliness of the King and Queen see No. 7836, &c. The first allusion to Eldon as 'Bags' (called 'Old Bags' by the Prince). A reversion to the ridicule of the King which had disappeared from political caricatures. No. 6280 (1783) has the same title.

Reid, No. 120. Cohn, No. 2004.

$8\frac{5}{8} \times 13\frac{1}{8}$ in.

11708 [THE POLAR STAR.][1]

Pub^d by E. Delaney Jan^y 21 1811

Engraving. A small, ill-drawn naval vessel, broadside on, fills the design, one row of guns projecting from port-holes; she is: *The Good Ship Britannia*. A disproportionately large mast is cut off by the upper margin; beside it is an eight-pointed star enclosing a circle filled with a profile head (unrecognizable) of the *Prince of Wales*. In the upper corners of the design are two groups of three smaller stars. The crew and passengers are (l. to r.): a sailor in the bows with *Regency* on his hat ribbon; three lawyers in conversation, two saying, *Brother were you not a little sea sick lately* and *Yes the Ship heav'd sadly but now goes as gently and as progressively as a Chancery suit*. Next, a woman hands a box to a military officer, saying, *Oh dear Sir, pray take care of my regency Caps I hope to sell hundreds of them*. He answers: *Oh my dear stay till I am Captain and I will buy them all to give my Wife*. A sailor looks to the helmsman, saying, *Steady at the helm there*, and is answered: *Fear not my care of my numerous passengers*. Between these two is a group of four: a lady, a parson holding a wine-glass, a sailor (wearing a *Regency* ribbon) who says: *Come messmates give us a Chorus to cheer the Ship on her way*. The parson responds:

To our good King our zeal evince
By loyal service to the Prince
Come Britons all with heart and hand
Support the Rulers of the Land
Then shall our Charter our Charter still remain
And guardian Angels sing this strain
Rule Britannia Britannia rule the Waves
Britons never will be slaves

A man apostrophizes the Prince: *Resplendent Polar Star on thee every eye ardent in hope is fixt for thy clear steady Rays to guide us safely*.

A naïve print; if it has more than a general application to the Regency, see No. 11705, &c., it is that substantial agreement on the Regency Bill had been reached (18 Jan.) or that the Opposition are assumed to have surmounted

[1] Title in pen.

the difficulties of Cabinet-making. None of the persons can be identified. 'Regency caps' had been much worn in 1789, cf. No. 7522.
$7\frac{13}{16} \times 13$ in.

11709 ROBEING THE REGENT OR THE ROAD TO PREFERMENT.
[Williams.]
Pub^d Feb^y 1. 1811 by Walker & Knight 7 Cornhill

Engraving. Those expecting favours gather round the Prince of Wales to prepare him for the Regency. He stands in back view, his head in profile to the l., looking into a mirror obsequiously held up by (?) Tierney, whose face is partly hidden. Moira kneels to adjust the garter on his l. leg, saying, *What an honor this is! but I hope for a greater.* The Prince: *Fear not my friend! all in good time.* Cholmondeley (?) holds out the ermine-lined robe; the more adroit McMahon takes it from him, saying, *Why can't you see you have given the wrong sleeve do give it to me, you'll make a fine figure of him!* Cholmondeley: *Dont push so Col. you wont let any one come near his Highness but yourself.* Sheridan (l.) is prominent; he stoops, pointing to the Prince's foot, a brush in his r. hand, saying, *I hope your Royal Highness wont forget poor Old Sherry, pray allow me to brush the royal shoes they seem quite mouldy with lieing by so long.* Behind Sheridan stands Whitbread, holding a large frothing tankard; he says: *If his Highness should want any refreshment, here is a pot of my best brewing!* On the extreme l. is Grey, holding a small bowl; he says: *A bason of Grey pease soup is better than porter for his Highness.* Grenville, his back to Grey, says: *Here's broad bottom at your Highness's service* [cf. No. 10530]. A man with his back to the Prince brushes the large feathered hat. On the extreme r. three men crowd into the room: first, Adam, in his robes as the Prince's Chancellor and Keeper of his Great Seal, saying, *Adam, good prospect now however!* Next is Melville in Highland dress, saying, *Wha wants me!!* [see No. 10249, &c.], and last, the profile of George Hanger, saying, *I hope you won't forget poor Georgy.*

For the Regency see No. 11705, &c. The Opposition still expected office: a letter from Grey and Grenville to the Prince of 2 Feb. asking him not to delay the decision as to his Ministers was not delivered, because the Prince had already signified his determination not to change. He informed Perceval of this in a letter of 4 Feb., alleging concern for the King's health as his reason, see No. 11714. He was doubtless influenced also by the divisions among the Whigs, notably between the followers of Grey, and of Whitbread, indicated here, and between both and Sheridan, who remained the Prince's friend. The Prince's personal following, besides Moira and Sheridan (l.), are on the extreme r., headed by McMahon, Keeper of the Prince's Privy Purse, Keeper of his Privy Seal and Private Secretary, see No. 11861. The man identified as Melville (d. 29 May 1811) may be his son, then a member of Perceval's government, to whom the Prince showed special favour on his accession. Hanger was an impoverished ex-boon companion of the Prince, see vols. vi, vii, viii.
$8\frac{13}{16} \times 13$ in.

11710 SKETCH FOR A PRIME MINISTER OR HOW TO PURCHASE A PEACE
[De Wilde.]
Published for the Satirist Feb^y 1^st 1811.

Aquatint. Folding pl. from the *Satirist*. Lord and Lady Holland stand together at the door of the *Treasury*, he wearing his wife's petticoat, she in her

husband's breeches. Holding out a paper inscribed *Lord Wellington's Recall*, she shelters under her cloak Napoleon, who crouches at her feet. Holland's r. hand is on the knocker, his l. under his wife's r. elbow, and he turns to her, saying, *I shall be Prime*. She answers: *Then I shall be Bang Up to every thing*. Napoleon adds *Et Moi aussi*; he holds up an olive-branch and a money-bag inscribed *Peace Offering*, but in his r. hand is a dagger. The knocker is set in a portrait-mask. From a window above the door Perceval looks out, holding a blunderbuss; he says: *Away Rogues you can't come in here*. From Lord Holland's pocket hangs a paper: *List Pensi*[*ons*] *Edin*[*burgh*] *Revi*[*ew*]. Lady Holland wears a very décolletée bodice with jewels, and a belt inscribed *Status quo ante bellum*. Napoleon wears military uniform with a crown, sword, and boots.

During the abortive Cabinet-making which preceded the Regency, see No. 11705, &c., Lord Holland was suggested as premier as an alternative to Grenville or Grey. M. Roberts, *The Whig Party, 1807–1812*, 1939, p. 363; *Cobbett's Pol. Reg.* xix. 309 (6 Feb. 1811). Lady Holland's overbearing ways and absorption in politics were notorious. She was described, Dec. 1810, as seeming 'already to have all the cares of office on her'. *Corr. of Lord G. L. Gower*, 1916. Her admiration for Napoleon was equally well known. A peace-overture from Napoleon was pending (letter of 17 Apr. to Castlereagh). It broke down on the Spanish question and public opinion. See P. Coquelle, *Napoléon et l'Angleterre*, 1904, pp. 287–9. Cf. No. 11740. For the catch-phrase 'Bang Up Prime' cf. No. 11700, &c.

Listed by Broadley.

$8\frac{1}{2} \times 7$ in.

11711 [MERE BUBBLES.][1]

[De Wilde.]

Published Feb^{y} *1*st *1811 by M. Jones, 5 Newgate Street*

Engraving, slightly aquatinted (coloured impression). No title. Pl. from the *Scourge*, i. 85. A design containing four groups or incidents, two in the foreground, and two on a smaller scale. [1] The largest is on the l. A barrister (Gibbs the Attorney General) works the handle of a pump whose spout is the head of Mrs. Clarke, producing a large pool in which floats a paper inscribed *A Sea of Iniquity*. In this four men are floundering; two are facing each other on a rotten log inscribed *Honour*; one, a military officer, seizes the other by the collar and is about to fall backwards; he holds up a blunderbuss and a sheathed sword with a paper: *Muzzle a Muzeler*. In the other's pocket is a paper: *Hell to Pay*. Close by, Wardle flounders on his back flourishing a pipe from which hangs a soap-bubble inscribed *Saving of 11,000,000 to the Nation*, and a small commode (as in No. 11713) inscribed *Seat of Patriotism*. Beside him floats a paper: *Col. Wardle D*^{r} *to* . . . Other bubbles float on the water inscribed *Charges against D. of Y* (this is breaking) and *Letter To People of England*. A military officer, almost submerged and in back view, clings to Wardle; his cocked hat floats with a paper: *Correspond* . . . *Duke Kent*, showing that he is Major Dodd, the Duke's ex-secretary. The pump is topped by a realistic head (Cobbett) gazing impassively at the scene. A man, probably Phillips, kneels to burn papers inscribed *My Own Life. M A Clarke*; he looks up, grinning, at the pump.

[2] A mail coach, carelessly driven, tilts dangerously, the four horses rearing; it is the *Cambridge Roy*[*al*] *Teleg*[*raph*]. The driver flourishes his whip

[1] From the *Scourge*, i. 176.

but is absorbed in a courtesan seated on his knee with an arm round his neck; in his pocket is a paper: *Rules . . . Varmint Club.* A second man on the box-seat offers them a drink from a fragment of skull inscribed *Trumpet[ers] Skull*; he clasps a bottle of *Gin.* Both men wear top-boots and long coats with multiple capes. On the roof is baggage with three men, one at least similarly dressed. Through the window are seen two Cambridge dons in wig and bands. A tall undergraduate wearing a mortar-board and a long gown approaches on stilts, saying, *Am I not a Hell of a WALKER.*

[3] On the r. is the side-door of a large building inscribed *Opera Office.* William Taylor stands on the doorstep blowing large bubbles from a pipe; at his feet is a cracked chamber-pot inscribed *My Treasury.* The bubble issuing from the pipe is inscribed *Promises.* Others float upwards: on one inscribed *Mad: Mallard* are two tiny figures: a military officer threatens a lady with a sword. On another, inscribed *Des Hayes*, a man and woman dance hand-in-hand. The others are inscribed respectively *£210*, *£180*, *£110*, *£80.* Beside Taylor are (r.) a huge pile of *Unpaid Bills* and (l.) a small heap of *Paid Bills.* On the former are large sums, e.g. *£3006* and *£1600*; on the latter small ones, *2.6*, *1.9*, &c. Two men are in the doorway behind Taylor: a slim man posing like a dancer, and behind him a large impassive figure.

[4] In the background a quack-medicine vendor stands blowing bubbles high above a crowd of eagerly clamouring women. Two inscribed *Medical Monitor Part 1* and *Medical Monitor Part 2[d]* are ascending. Others fall within reach of the women: one inscribed *Long Life* breaks, releasing a crowned figure of Death holding a javelin. On another is a Cupid aiming his bow; on another is Hymen holding a torch.

An illustration to four articles in the magazine: [1] a detailed account of Mrs. Clarke (pp. 102–36); for her revelations discrediting the Duke see No. 11216, &c. Wardle published *A Letter to the People of England* denying any share in the transaction with Wright for providing furniture for Mrs. Clarke, see No. 11341, but lost his actions for conspiracy and libel, see No. 11385. For the burning of Mrs. Clarke's book see No. 11315, &c. Wardle announced at a Crown and Anchor meeting in April 1809 that by public economy £11,000,000 could be saved to the nation. Under pressure he elaborated the statement in a long speech in the Commons on 19 June 1809, making allegations which were demolished by Huskisson. *Parl. Deb.* xiv. 1078 ff. [2] An account of Sir Godfrey Webster (1789–1836, Lady Holland's son, now remembered for a flirtation with Lady Caroline Lamb), as a dissipated undergraduate at Cambridge (pp. 85–101). He is said to be the actual though not nominal founder of the Varmints Club there, from which the Four-in-hand and Whip Clubs, see No. 11700, &c.) are said to have derived their language and costume. He went to the Peninsula with a commission and returned to Cambridge with the skull of a trumpeter made into a drinking-cup (see No. 11761). The man on stilts is 'Walker of Peterhouse' who walked nine miles on stilts in two hours. For the Telegraph, a famous Cambridge coach, see No. 11401. [3] An account of 'Mr. William Taylor of the Opera House', headed 'Character of a Scoundrel' (pp. 146–64), see No. 12133, &c. The chief dancer engaged for 1811 is Mons. Deshayes; Mallard is not mentioned. [4] An account of a quack, 'Edward Senate', pp. 137–46, an apothecary from Dublin, who though destitute, set up as money-lender in London, then sold a treatise on *Female Complaints*, to puff 'Aromatic Lozenges of Steel'. His *Medical Monitor* (B.M.L. 1173. c. 8) is denounced as abominable. The *Scourge* specialized in exposing patent medicines, cf. No. 11704.

$7\frac{3}{4} \times 16$ in.

11712 IOHN'BULL AND THE REGENT'FROM THE FABLE OF THE FOX AND THE SWALLOW

[W. Heath.]

Pub Feb^{y} 1811 by S W Fores 50 Picadilli

Engraving (coloured impression). John's head and shoulders emerge from a sheet of water inscribed *Slough of Taxation*; he clutches a branch projecting from a sandy bluff, tormented by a swarm of ten insects with human heads and bloated bodies. Only Perceval and Eldon can be identified, but they evidently represent the Cabinet (the others being Liverpool, Wellesley, Ryder, Camden, Westmorland, Bathurst, Yorke, and Mulgrave). A much larger swarm, with long thin bodies, advances from the r. Among these Sheridan, Moira, Grey, Erskine, Lauderdale, Sidmouth, Lansdowne, Temple, Derby, Grenville, and Buckingham are more or less recognizable. They follow a swallow with the head of the Regent who approaches John Bull, saying, *my good friend those reptiles harass you sadly, shall I rid you of Them.* John answers gloomily: *you are quite right, but if those who are gorged are driven away, the next will be so Hungry, they won't Leave a drop of Blood, in my Veins¡¡¡* The Prince wears coronet and feathers, with a ribbon and star.

For the decision to retain Perceval's Ministry at the beginning of the Regency see No. 11709. The theme that both parties were merely competitors for the loaves and fishes of office was revived during the Ministry of the Talents, cf. No. 10742, &c., and was strengthened by the agitation of 1809–10 against placemen and sinecures, see No. 11537, &c.

$8\frac{5}{8} \times 13\frac{3}{4}$ in.

11713 BATTLE ROYAL, OR WHICH HAS IT.

[De Wilde.]

[*Published for the Scourge, March 1st 1811. by M. Jones. 5 Newgate St^{t}.*

Aquatint (coloured impression). Pl. from the *Scourge*, i, before p. 175. The Ministry defend *The Citadel of Office* behind a high stone wall against different Opposition groups. The chief defence is by the tiny Perceval who fires a cannon from whose muzzle issue three heads intended for Wellesley, Ryder, and Melville. In the centre the wall is breached, and Eldon looks from the gap, weeping; behind him is the Woolsack, inscribed *Wool*. Lord Grey, on tiptoe, reaches up to seize his gown, while he flourishes a paper: *Report of Physicians 1804*. Erskine, quite bald and with his (former) Chancellor's gown over his arm, reaches up to tug at the Chancellor's wig. Seated on the wall at the lowest point of the breach is Yorke in back view; in his pocket is a *List of my Friends Cambridge* [see No. 11535]. He hands down a large seal bearing an anchor to Whitbread who straddles a cask floating in water which adjoins the 'Citadel' on the r. Whitbread takes this emblem of the Admiralty, flourishing a tankard (cf. No. 10414). On the l. of the breach Sir Vicary Gibbs, brandishing a rolled document inscribed *Law of Libel*, defends himself vigorously against Romilly, who drags at his gown and has a similar weapon inscribed *New Statutes*. In Romilly's pocket is a paper: *New Bankrupt Laws*. Farther to the l. the three Grenvilles, Lord Temple, the Marquis of Buckingham, and Lord Grenville, level a battering-ram against the wall. The ram has a ram's head, as in heraldry, but with a human face, and is intended for Ponsonby, leader of the Opposition in the Commons. On one horn is spiked a paper: *Catholic Emancipation*. Between them and Romilly, little Lord Lansdowne (Petty) sits on the ground squirting a large syringe over his shoulder at the wall. Next the ram Moira, stiff and aloof, holds up a fox with the head of Lord Holland (nephew and political heir of Fox), whose

fore-paws, holding a paper of *Resolutions*, have reached the top of the wall but are caught in a trap. On the extreme l. Tierney bestrides a wooden horse whose hind-legs are broken off; it is inscribed *Finance*. A bundle inscribed *New Budget for 1811* is strapped to his back; he fires a pistol inscribed *Bullion Report*, but he is about to be thrown, so that the pistol points backwards over his head. Between Tierney and the wall are Burdett and Wardle. The former is flinging mud at the defenders, at Moira, and at Tierney. As in No. 11711 Wardle holds out a close-stool.

A corner of the 'Citadel' is on the r., where Perceval stands putting a match to the touch-hole of the gun. On the extreme r. is a short length of side-wall in deep shadow with an archway inscribed *Private Door to Treasury*. Towards this, Sidmouth, standing in the stern, propels a small boat, whose tiller is held by Canning. A clyster-pipe (cf. No. 9849) hangs from the former's pocket; the latter is further identified by a paper: *The Pilot that Weathered the Storm* [cf. No. 9865]. Castlereagh leans over the side with a gesture of dismissal to a man in the water, who clutches the gunwale, anxious to be admitted. There are three other shadowy figures in the boat, whose occupants intend either to join the garrison or attack from the rear. A heavy pall of smoke hangs over the 'Citadel'; in this flies (l. to r.) a serpentine body inscribed *Crackers*, spurting fire from many points; it has the head of Sheridan, blowing fire against the defenders.

A satire on the hopes of the Opposition that the Prince would dismiss the Perceval Ministry on the establishment of the Regency, see No. 11705, &c. The print was out of date: at the beginning of February the Regent had declared his intention of retaining his Ministers, see No. 11709. It is fairly well informed on the divisions in the Opposition and their recent Cabinet-making. Lord Grey, in a debate on the Regency Bill on 28 Jan., violently attacked Eldon for putting the Great Seal to a Commission for giving the royal assent to Bills in 1804, while the King was incapacitated. *Parl. Debates*, xviii. 1051, cf. No. 11716. Erskine was the obvious Opposition candidate for the Chancellorship. Yorke's believed readiness to resign the Admiralty is expressed in his attitude; he did resign in Jan. 1812, but not from sympathy with Opposition; Whitbread, despite his pacifism, had been suggested for the place. *H.M.C., Dropmore Papers*, x. 98. Romilly had been at first intended to succeed Gibbs as Attorney-General; his important Bill to amend the Bankruptcy Laws was passed in 1809 (49 Geo. III, c. 121). Holland, see No. 11710, and Moira were among the peers who opposed the resolutions moved by Perceval on 27 Jan. for the establishment of a regency under restrictions, see No. 11706. The Opposition, and especially the Grenvilles, stood for Emancipation, cf. No. 10709. The Burdettites are only indirectly concerned in the assault: Wardle merely collects unsavoury scandals, cf. No. 11219; Burdett slings more mud at the Opposition than at the defenders of the 'Citadel'. Tierney was prospective Chancellor of the Exchequer in a Whig Ministry; he had taken a prominent part in the Bullion Committee, see No. 11576; his ineffective pistol anticipates the rejection of its findings in May. Canning, Castlereagh, and Sidmouth were potential adherents of either Perceval or the Whigs, but their mutual antipathies were great. Canning had voted against the Government on the Regency question; his defence of Pitt on 2 Jan. 1811 is probably indicated by the allusion to his poem. *Parl. Debates*, xviii. 665–70. Sheridan is correctly represented as aloof from the Opposition groups and emitting fireworks. M. Roberts, *The Whig Party, 1807–1812*, 1939, pp. 363–5. The substitution of Melville for Liverpool (the third Secretary of State) is odd.

An original pencil sketch for the greater part of this design is in the Print

Room. The upper part, with Sheridan, and Perceval and his gun, is omitted, as is the boat. The wall is absent, and there is a study on a larger scale of Burdett's head and shoulders. The heads are better characterized than in the engraving.
$7\frac{11}{16} \times 14\frac{1}{8}$ in.

11714 THE CATS LET OUT OF THE BAG OR THE RATS IN DISMAY.

Scarpione fecit
Published for the Satirist March 1811

Aquatint. Pl. from the *Satirist*. The Regent (r.) stands directed slightly to the l., his head irradiated, holding open a bag from which one cat has jumped and two others are ready to spring, causing rats to scamper off. Cats and rats have human heads, ill-characterized. Eldon has pounced on Grey, while Liverpool and Perceval are still in the bag. Ten other rats scurry to the l., as does a tiny creature with the head of Lansdowne. Only Erskine, in Chancellor's wig, Moira (in a cocked hat), Derby, and Whitbread, with a barrel of *Whitbred Entire* [cf. No. 10414] fixed to his tail, can be identified. One of the others says: *Wigs shav'd for twopence*. The three Grenvilles (r.) scuttle to the r.: Lord Grenville with a [*Spe*]*ech on the Regency Bill 1789* issuing from his mouth, Buckingham in spectacles, and Temple carrying off a large bundle of *Stationary &c* [see No. 10721, &c.]. Two other rats, one resembling Cobbett, are in a large rectangular trap inscribed *Gibbs Patent Rat Trap* [see No. 11717, &c.]; a bull-dog, John *Bull*, looks menacingly at him, a hind-leg contemptuously raised. Three rats run to the l. from behind the trap; behind them is a gibbet from which hang three nooses; on this sits a demon, holding out to them a noose, and saying, *Reformers Stop here*. They are Wardle between Burdett (on his r.) and Folkestone. A rat with the head of Sheridan struggles to the r. from the back of the Prince's bag (or from his pocket). The Prince, a manly figure, says:

> *For Heaven doth know so shall the World*
> *Perceive that I have turn'd away my former*
> *Self, so will I, those that kept me company.*
> [*2 Henry IV*, v. 5.]

Behind him is a shield, with his coronet and feathers, and the inscription: *Spes columenque gentis*. On it rests a scroll headed *Filial Affection*, and the words *We shall W*$^{\times\times\times}$*e*. Beside it lies a leek, emblem of Wales. On a cloud (l.) reclines a partly draped woman extending a wreath to the Regent; she is lit by rays from the Prince.

The Regent is praised for retaining Perceval's Ministry, see No. 11709. When in office, Grenville had supported restrictions on the Regency in 1789 (see No. 7485, &c.) which he now opposed; his speech of 16 Jan. 1789 was reprinted and circulated, it was believed by the Treasury, to convict him of inconsistency. *H.M.C.*, *Dropmore Papers*, x. 91 f. Gibbs's trap is an allusion to prosecutions for libel by the Attorney-General on ex-officio Informations, see No. 11717, &c. One of several prints comparing the Prince to Shakespeare's Prince Hal, cf. No. 10230, &c. In a 'Letter to the Prince of Wales' he is praised for having 'shaken off the trammels of party' and in a previous letter (Feb.) he is exhorted to address the words quoted from *Henry IV* to 'those who would basely influence you to sacrifice your duty to your future, your king and your country'. *Satirist*, viii. 105–13, 204–10. See No. 11855. There is no direct reference to the print in *The Satirist*.
$8\frac{3}{4} \times 12\frac{3}{8}$ in.

11715 BONAPARTE. *519*

G. Cruickshank del et Sulp [sic]
Published March 25th 1811, by Laurie & Whittle, 53, Fleet Street, London.

Engraving. Heading to (printed) verses *Written by Mr. Lawler; introduced by Mr. Elliston, and Sung by him, with unbounded Applause, in the Character of Sylvester Daggerwood, at the Surry Theatre.* The corner of a small stage, seen diagonally from the pit, part of the first row of which, with the heads of the musicians, forms the foreground; on the l. is a crowded stage-box. On the stage Elliston sings, grinning broadly. He wears the ragged, makeshift, but quasi-Spanish dress of the unsuccessful provincial actor, typified by 'Sylvester Daggerwood'. The spectators in the pit register absorbed and delighted amusement, as do some of those in the box, where one man holds a *Book of Songs*, and a play-bill is displayed: *Surry Theatre—Silvester Daggerwood.* In the verses the titles of and allusions to plays are in italics:

All the World is a Stage it's well known,
Life's a Chapter of Accidents, too, Sir;
Everyone has his Fault, we must own,
Whether Musselman, *Quaker*, or *Jew*, Sir,
While the brisk *Wheel of Fortune* goes round,
To *Laugh when you can* is most hearty,
Wherever the cause can be found,
From *Tom Thumb* to the great Bonaparte
Tol de rol, &c.
If the *World* this vast hero had got,
Hit or *Miss*, he would wish to drive further;
I will not decide, *Knave or not*
But 'tis plain he thinks *Killing no Murder*,
He's as choleric, too, as *King Lear*
And some say, *'Tis well it 's no worse*, Sir;
He a sad *Jealous Wife* made last year,
When he slyly got up the *Divorce*, Sir.

He found an odd *Way to get Married*,
The Honey-Moon pass'd without strife, Sir;
And tho' he his point snugly carried,
It was a *Bold stroke for a Wife*, Sir.
Josephine, like a sad *Mourning Bride*,
Saw Hymen's soft fetters undone, Sir;
And the poor *Son in Law* thrust aside
To make way for the *Doubtful Son*, Sir.
Tol de rol, &c.
When he finds *Ways and Means* rather bare,
In his *Cabinet* such the hard plan is,
The *Dutch Merchant* he never will spare,
Any more than the *Merchant of Venice.*
He's fortune's *Spoil'd Child*, people say,
Such luck tho' we don't often meet, Sir;
There's always the *Devil to pay*,
When he meets with the *English Fleet*, Sir.

Of his *Brothers*, too, something I'll say
They're not o'erfond of his laurels;
And prudently, some run away
'Cause they do not like *Family Quarrels*.
But this is no ill-natur'd age,
Humanity's spark will not cool, Sir;
And the *Exile* that flies from his *Rage*
Will meet a kind friend in *John Bull*, Sir.
Tol de rol, &c.

For Napoleon's marriage to Marie Louise see No. 11557, &c.; for the quarrel with Lucien Bonaparte and the latter's arrival in England, No. 11583. For Napoleon's son see No. 11719, &c. 'Son in Law' connotes step-son, Eugène Beauharnais. Sylvester Daggerwood is the unsuccessful provincial actor in Colman's play *New Hay in the Old Market*, 1795, which was subsequently played as *Sylvester Daggerwood*, who is also the (fictitious) author of 'Memoirs' that have been taken as authentic autobiography; see Nos. 9872, 12814.

Reid, No. 117. Cohn, No. 939. Listed by Broadley. Reproduced, *Cruikshankian Momus*, p. 64.
$6\frac{1}{4}\times 8\frac{3}{8}$ in. Sheet, $11\frac{5}{8}\times 9\frac{3}{8}$ in.

11716 THE LAND OF PROMISE!!!

Drawn by Docter Catterfelto Ge° Cruickshank Sculp^r—
Pub^d for the Docter at J Johnstons 87 Bishopsgate S^t March 1811 & 101 Cheapside—

Engraving (coloured impression). In the upper margin: *A Design for a Threadneedle Case*. A complicated and confused design on the commercial and financial crisis. In the centre foreground a town-crier or bell-man rings his bell, shouting: *O Yes! O yes! O yes! Lost stolen strayed or otherwise Mislaid some Millions of Bank Tokens whoever will bring one of the same to M^r Harry H—Ass—e* [Hase] *shall receive 5^s/6^d reward and no Questions Ask'd.* A yokel in a smock and gaiters answers him, saying, *I has got none, but if I could find some would the pay me in gold?* Between them stands a Jew, grasping a bag of *Dollars* and listening with avid delight to the crier. A grinning man (l.) holds up a notice on a pole surmounted by a fool's cap and bells: *Fudge & Co—Lottery Tickets Cent p^r Cent premium.* A little boy runs off to the r., blowing the words *Extraordinary Gazette* through a newsboy's horn; he holds a placard: *5 Shilling & 6 pence for a Dollar.* Other foreground figures are (l.) a respectable elderly citizen gaping at the sight of a coin displayed to him by a ragged dwarfish man with a Jewish profile who says: *Vat vil you give me to peep at a Guinea old Dad*; he answers: *O, what a noble sight I neer shall see the like again.* Sir William Curtis, dressed as a sailor (see No. 11353) and much caricatured, offers a biscuit (cf. No. 11354) to a lean old man who puts his hand through his empty ragged pocket; he says: *I'll give you a Cack for a Rhyme to a Token.* On his head is a pie surmounted by a crown or coronet, and in his pocket a paper inscribed *Speedy Disp . . .* [cf. No. 11306]. The other answers: *A promise & pycrust are easily Broken.* On the extreme r. a bearded figure, reclining among casks like a river-god (? Father Thames), holds out a paper: *Advice—Begin nothing of which you have not well considred the End.* From a cask inscribed *Dollars for Paveing* coins stream out. Another cask is inscribed *Dollars to Pave Cavens* [sic] *in Spain.*

Across the middle distance, and receding slightly from l. to r., are three buildings, all but the centre one being ruinous. The largest (l.) represents the Bank of England. The pillars of the façade, inscribed *Thread papers* or

paper, are breaking. Above these on the cornice is *The Trade Supplid* [sic] flanked by *Paper* | *Warehouse*. There is a dome with a lantern (the windows inscribed *6*^{d}), the former being *Gull Trap*, the latter *Money Box*; towards this *Gulls* fly to drop in coins. It is surmounted by a flag inscribed *I promise to pay to M*^{r} [an ass, i.e. Hase, is depicted] *or Be*[*arer*] *£one—Puff*. Two disks or balls inscribed *two Shillings* are on the summit of the flag-staff. On the corner of the building is a pawnbroker's sign (three balls) with the flag: *money taken in pledge Paper Lent*. A figure of *Faith* also stands on the roof. On the side and front of the building are placards: [1] *10 per cent Discount Off Old Gold & Silver Spanish Dollars & Joes pegodas* [sic] *& Guineas—taken in Exchange for paper or old Rags*. [2] *Bullion wanted for Exportation*. [3] *Theatre Roy*[*al*] *Blind Bar*[*gain*, a comedy by F. Reynolds],—*Hit or Miss* [see No. 11700]—. . . *Pr Rex . . . No money Returned*. [4] *Stock* [scored through] *Exchange for Rags to Grind*.

The centre building is a *Magical Mill* with an adjacent *Treasury Stream* on the r. It is turned by a wheel inscribed *Faith*, round which flow coins from the 'stream' in place of water; the spokes of the wheel are *Credit*. At the apex of the roof is the head of Ellenborough in his judge's wig, inscribed *Law*. Below it are the arms of the City of London, with the Lion and Unicorn as supporters. The motto is *Paper*, and crest a *Fools cap*. The edge of the roof is inscribed *Thou shalt not make the likeness of any thing herein*. On the building: *Gold dust ground into B*[*l*]*ank tissue paper Best Price given for White Linin Rags*, and *Dollars bought 5/6 each*. The 'Treasury Stream' is enclosed by a bank: *Bank Restriction*. Over it hangs a weeping willow, in whose branches is the weeping head of Pitt inscribed *Weeping Willy*. It looks towards an adjacent Gothic building (r.), seemingly derelict, inscribed *Pitts Head Assembly House*. On it is a placard *D*^{r} *D'or—Patentr of Pills for a Broken Constitu*^{n}. Against this tilts upside down a set of (penal) stocks inscribed *Stocks Consols Reduced*.

In front of the 'Treasury Stream' a man (? Perceval) hounds on a dog after two rats labelled *Libel*, saying *Vic Vic Vic Heigh rat Gib heigh rat*; on his sleeve is a badge: *XO* [ex officio]. The dog has the bewigged head of Sir Vicary Gibbs. In the opposite direction (r. to l.) marches pompously a fat military officer wearing an apron, and holding a sword inscribed *Pepper*, and a paper inscribed *Sugar Plumb's*; he is followed by a drum and fife playing *O the Roast Beef* [of Old England] and leads a body of soldiers with a banner inscribed *Train Band* and surmounted by a *Sugar* loaf. Between this band and Father Thames are two dogs with human heads growling at each other across a *Bone of Contention*. One (Lord King) has *King* on his collar and a saucepan inscribed *Chancery* tied to his tail; the other (r.) is *Harr*[*owby*]. Mercury with his caduceus hovers over the dispute, unseen by the antagonists.

In the background is a landscape with two small buildings and a mule-train (r.) winding up-hill towards a sign-post on the extreme r., inscribed *To y*^{e} *Continent*. One building is pyramidal and is inscribed *Bo*[*ul*]*tons Patent Dollar Stamp Soho*. The other, a small prison, is inscribed *Rat Trap*. The mule-train is conveying wagons inscribed *Dollars* out of the country. It is headed by a flag and military music playing *Over the Hills & far away*; this has reached a mile-stone inscribed *5 Miles from Thre*[*adneedle Street?*]. The sky above their heads is filled with birds (a pendant to the gulls on the l.) inscribed *Cormorents*. The mule-train winds round a group of tiny men in animated discussion inscribed *Wise Men of the East*, who are probably Jewish financiers. Above the birds is a crescent moon enclosing the profile of Perceval and inscribed *I Perceive All*. Over the edge of the hill looks a rising sun, irradiated, and enclosing the head of the Regent. He looks up towards a large balloon which fills the sky in the centre of the design. Three men look out

from the circular basket which is inscribed *G^t Seal*, one (centre) waving his hat, the other two waving identical flags inscribed *5 hundred Millions £ I promise to pay*. They scatter paper inscribed *Ballast* and *Consol|ations*. Above their heads: *Sadler Chancellor*. The balloon is inscribed *Captial* [sic] | *New inented* [sic] | *Conveyancer* | *Transferable* | *Property*, and is encircled by a broad band *OMNI—UM!!* with *Quod Exit in* enclosed in an oval between the syllables.

An incoherent satire on financial and commercial problems, and especially on the vexed question of currency depreciation. The starting-point is the increase, 19 Mar., of 10 per cent. in the value of the dollars or tokens issued by the Bank (from 5*s*. to 5*s*. 6*d*.), announced by the Bank Directors on the advice of a Committee of the Privy Council. This was attacked as unconstitutional, the defence was that the 'dollars' were Bank tokens (struck by Boulton at Soho) not current coin. *Parl. Debates*, xiv. 445–7; *Cobbett's Pol. Reg.* xix. 681, 718 (20 and 23 Mar.); Grueber, *Br. Coins*, 1899, pp. 150 f. The reasons, the Government maintained, were the appreciation of silver, leading to the disappearance of silver coins, here alleged to be due to the export of silver for the Peninsular campaign (cf. No. 11731). For the disappearance of the guinea see No. 11576. Connected with this financial problem is commercial distress affecting manufacturers and banks, which began in 1810, see No. 11569, starting with a wave of speculation following the expectations of large markets in South America, but mainly due to the closing of oversea markets under the Continental System, see No. 10773, and to disputes with the United States, cf. No. 10626. The Government's remedy was an advance of £6,000,000 in Exchequer Bills, attacked by Lord King, see No. 11731, who maintained that over-trading due to an excess of bank-paper could not be cured by an issue of paper credit. Harrowby, admitting a violation of the rules of political economy, pleaded emergency. *Parl. Debates*, xix. 529–31 (28 Mar.). On the same day Folkestone attacked Gibbs for the excessive number of informations filed by him (ibid., p. 548 ff.), see No. 11717, &c. The City is ridiculed in the persons of Curtis, and of the City Militia. Father Thames gives a warning against speculative projects, e.g., the Strand (Waterloo) Bridge, see No. 11439, &c. The 'G^t Seal' on the balloon seems to connote the Opposition's objection to the affixing of the Great Seal by the Chancellor to a Commission for giving assent to Bills during the King's incapacity. *Ann. Reg.*, 1811, p. 6 f., cf. No. 11713. Sadler was a well-known aeronaut, cf. No. 11775. Henry Hase was the Chief Cashier (1807–29) of the Bank in succession to Newland, and notes, formerly 'Newlands', cf. No. 9033, were called 'Hases'. Catterfelto was a notorious quack and conjurer, see No. 6325, &c. For the Bank Restriction Act see No. 8990, &c. For Omnium (stocks in which a government loan was funded), cf. No. 12209. The attitude to paper money resembles that preached by Cobbett in his *Political Register*, in pamphlets, and in his *Rural Rides*. For the currency crisis see No. 11731, &c. For Bank tokens see also Nos. 11727, 11900, 12865.

There is a state (not in B.M.) dated June 1811.

Reid, No. 116. Cohn, No. 1302.

$9\frac{5}{8} \times 13\frac{1}{2}$ in.

11717 TRUTH IN JEOPARDY, OR POWER, VERSUS FREEDOM. [De Wilde.]

Published April 1^st 1811. by M. Jones, 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, i. The naked body of Truth, badly wounded by axe-cuts, is supported by Lord Holland against

the attacks of those who try to complete her murder. He holds up a flaming torch inscribed *Truth*. Vicary Gibbs, the Attorney-General, strides towards her with a blood-stained axe inscribed *Ex Officio*; he places over her a covering (to conceal her wounds) inscribed *Ministerial Influence* [repeated in reversed characters]. Behind Gibbs is a more bulky assailant, Lord Ellenborough (Law), raising a sword to smite; on his arm is a *Shield of Degraded Law*. Erskine, on the extreme l., rushes forward to restrain Ellenborough; in his pocket is a paper: *Trial by Jury*. Truth's wrists are tied by a rope which Perceval is dragging towards a grave (r.). Lord Folkestone, kneeling between Truth and Perceval is about to cut the rope with shears but is pushed back by Perceval. Behind Folkestone is a burly fellow (? Whitbread) shaking his fist at Perceval. Behind the latter is a man (? Harrowby) raising a mallet inscribed *Standing Order* to strike at Truth. On the r. is Lord Eldon, gleefully sharpening on a *Chancery File* a huge razor inscribed *Satire*. A grave-digger stands in the grave; he resembles caricatures of Lord Liverpool. There is a tomb-stone: *Here lies the Body of Truth*. Gibbs, Ellenborough, Perceval, and Eldon wear their official gowns.

On 4 Mar. 1811 Lord Holland moved for an account of all 'Informations *Ex Officio*' in libel cases (by which criminal proceedings were instituted by the Attorney-General without indictment, thus by-passing the Grand Jury) from 1 Jan. 1801 to the end of 1810. He complained that these had greatly increased, and were used *in terrorem* (as in Cobbett's case, see No. 11568). He was opposed by Ellenborough and Liverpool; Eldon is not reported as speaking; Erskine spoke on trial by jury. Holland's motion was defeated by 12 to 24. Lord Folkestone made a similar motion in the Commons on 28 Mar.; he was answered by the Attorney-General; Perceval did not speak, and it was lost by 119 to 36. See Lord Holland's *Further Memoirs of the Whig Party*, 1905, p. 99 f. There is no reference to the pl. in the magazine, but there is a serious letter, pp. 266–70, signed E. D. Latouche, headed 'Informations ex Officio', regretting the loss of Holland's motion, and denouncing the procedure and its employment by the Ministry against seditious libels. For ex-officio informations see Wickwar, *The Struggle for the Freedom of the Press, 1819–1832*, pp. 37–9, 314, and Nos. 11568, 11714, 11716, 11893, 12081, 12982.

$8\frac{3}{8} \times 13\frac{7}{8}$ in.

11718 THE WALKING, COMMITTEE.

Publish'd for the Satirist, April. 1 1811

Aquatint. Pl. from the magazine. A sub-human hairy creature with the head of Wardle acts as a nightman or scavenger with a rake and lantern. He is nude, with one cloven hoof; round his waist are papers or pouches inscribed *Political Register* and *Statesman*. He stands, directed to the r. and looking at the spectator, on the edge of a chasm inscribed *Gulf of Perdition* from which flames rush towards him. He is followed by ducks and three pigs, the ducks say *Quack Quack* or *Corporal Curtis's Case*. One pig has in its mouth a saw inscribed *Substitute for a Cat o Nine Tails*, another has a wire scourge, an *Address to the . . .* issues from the mouth of the third. On the edge of the chasm (r.) lies a decapitated man, the head resting on a saw inscribed *a Humane Substitute for a Cat o* [*nine t*]*ails*. Behind (l.) is a night-cart, containing baskets and a short ladder. It is inscribed *Burdett Wardle & Co* [*Sca*]*vengers Night Work Done*. From the windows of a house (r.) men and women fling slops at Wardle.

The savage flogging sentences on soldiers were one of the abuses attacked

by the reformers, cf. No. 11568. The print illustrates a passage in the (Tory) *Courier* of 13 March, quoted and pilloried in *Cobbett's Pol. Reg.*, 16 Mar. It is a comment on a clause in the Mutiny Act of 1811, making it discretionary for Courts-Martial to sentence an offender to flogging or imprisonment, which was the first step towards the abolition of flogging in the Army. The article complained that the Burdettites 'have only lungs for clamour or complaint. They erect themselves into walking Committees of grievances.' Cobbett remarks 'the public will bear in mind what abuse was heaped upon Mr. Wardle for having brought forward the case of Corporal Curtis, who had been sentenced to receive a thousand lashes'. The *Statesman*, see No. 11724, was a Burdettite paper which had originally been Foxite. M. Roberts, *The Whig Party, 1807–1812*, 1939, p. 281. There is no allusion to this print or to its subject in the magazine for April. See also Nos. 11862, 11883.
$8\frac{5}{16} \times 13\frac{1}{8}$ in.

11719 BONEY THE SECOND OR THE LITTLE BABOON CREATED TO DEVOUR FRENCH MONKIES. *66*

[Rowlandson.]
Pub^d April 9^th 1811 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). The little King of Rome sits in his cradle, between the proudly protecting arms of Marie Louise, who kneels behind him. The infant has an adult head resembling that of his father, and a tail; he wears a replica of Napoleon's cocked hat. He holds out his arms to Napoleon, who sits by the fire, holding out a napkin to dry. The Emperor looks fondly at the child, saying, *Rejoice O ye Frenchmen, the Fruits of my Labour has produced a little Image of myself, I shall for the love I owe to your Country instill in my Noble Ofspring the same principles of Lying thieving treachery Letchery Murder and all other foul deeds for which I am now Worshipped and Adored.* Behind and between the Emperor and Empress, a bishop (? Cardinal Fesch) kneels over the infant, his hands folded as if in prayer; he repeats the words of Henry VI to Gloucester before his murder by the latter:

> *The Owl shriek'd at thy Birth, an evil Sight*
> *The Night Crow cry'd foreboding luckless Time.*
> *Dogs howl'd and hideous Tempests shook down Trees*
> *The Raven rook'd her on the Chimney Top*
> *And chattering Pies in Dismal Discord sung.*
> [*3 Henry VI*, v. 6.]

On the fire (l.) boils a saucepan inscribed *French Blood*; little demons ascend in the steam rising from it. The mantelshelf is supported by carved demoniac creatures, one having a satyr's head, the other that of a Fury with snaky locks. A similar creature supports the bars of the grate. On the mantelshelf are imperial crowns, the iron crown of Italy (as in No. 10432), and a papal tiara. The cradle has a crown at the head, and at the foot a grotesque mask inscribed *Devils Darlind* [sic]. Behind (r.), a lady, evidently Josephine, sits up in bed, holding a wine-glass; she looks towards the child quoting Ophelia's words: *Ah Woe is me, seeing what I have seen and seeing what I see.* Near her stands an ugly old nurse, holding a syringe; an infant's chair is beside her; it is ornamented with a crown and inscribed *Prince Skinny Boneys Cacking Chair.* On the ground (l.) is a sauce-boat inscribed *Bitter Cup.*

The child, born 20 Mar., resembled Marie Louise: caricaturists anticipate Napoleon's desire that portraits should make the baby face a miniature replica

of his own. Geer, *Napoleon and his Family*, ii, 1928, p. 214. See also Nos. 11715, 11721, 11722, 11735, 11737, 11998, 12476. A print by G. Cruikshank, *The First Exploit of Boney the Second*, Apr. 1811 (Reid, No. 118), is reproduced, Bourguignon, ii. 128.

Grego, *Rowlandson*, ii. 203 f. Broadley, i. 302 f. De Vinck, No. 8574. Reproduced, Grand-Carteret, *Napoléon*, No. 227.

$8\frac{3}{4} \times 12\frac{7}{8}$ in.

11720 PUSS IN BOOTS. OR GENERAL JUNOT TAKEN BY SURPRISE. *71*

Rowlandson Del
Pub^d April 12 1811 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). A comely florid woman, girding up the skirts of her décolletée dress, has dressed up in the cocked hat, jack-boots, and sword-belt of General Junot, and gaily marches beside his bed, flourishing his sword in a gauntleted hand, while she looks over her shoulder for admiration. Junot (r.) sits up in bed looking at her angrily, and clutching his breeches, as if afraid she would don those too: her legs are bare above the spurred boots. A cat miaows at her. The bed is curtained and canopied, but a military saddle, hanging from a peg, and a musket show that the general is campaigning.

Junot commanded the eighth army corps under Masséna in the Peninsula in 1810–11, after having been Governor-General of Portugal until the Convention of Cintra, see No. 11035. The seraglio with which he quitted Portugal under the Convention was ridiculed in English newspapers. The lady may, however, be Mme Junot, Duchess d'Abrantès, who accompanied her husband to Spain, and entertained gaily and lavishly. For 'Puss in boots', Bonaparte, and Mme Junot as a child see D'Abrantès, *Memoirs*, 1836, i. 28 f. For Masséna's retreat cf. No. 11722.

Also an impression with the date removed from the pl.

Grego, *Rowlandson*, ii. 204.

$12\frac{3}{8} \times 9$ in.

11721 NURSING THE SPAWN OF A TYRANT, OR FRENCHMEN SICK OF THE BREED. [*62*]

[Rowlandson.]
Pub^d April 14^th 1811 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). Marie Louise shrinks in terror from her baby son, seated on her knee, who threatens her with a dagger. In his l. hand is the orb which he seems about to hurl at her. He wears a cocked hat and has the features of his father in profile to the l. Napoleon draws aside a curtain (r.); his profile (to the r.), expression, and cocked hat resemble those of his son, as in No. 11719. The Empress: *There's no Condition sure so curst as mine—Day and Night to dandle such a Dragon—The little Angry Cur snarls while it feeds—See how the Blood is settled in his Scarecrow Face—what brutal mischief sits upon his Brow—Rage and Vengeance sparkle in his Cheeks—the very spawn and spit of its Tyrant Father—Nay now I look again he is the very Picture of his Grandfather the Devil.* In her alarm she kicks over a child's commode (r.); a saucepan and spoon lie on the floor. On the extreme l. appears the head of a mitred bishop (probably Fesch), who raises an arm, as if from the floor or below it, holding up to the Empress a goblet inscribed *Composing*

Draught. Beside him, a sinister face, behind the Empress's chair, looks up to say: *Send him to his Grand Pappa as quick as possible*. See No. 11719, &c.

Grego, *Rowlandson*, ii. 204 f. Broadley, i. 303 (reproduced, p. 298, attributed to G. Cruikshank).

$12\frac{5}{16} \times 9$ in. 'Caricatures', xii. 47.

11722 THE IMPERIAL NURSERY OR NEWS FROM THE ARMY, *Publish'd for the Satirist May 1. 1811*

Aquatint. Folding pl. from the *Satirist*. Napoleon, seated in his bedroom nursing his infant (see No. 11719, &c.), receives with horror a grotesquely lean and ragged soldier in postilion's boots who bows stiffly, holding out a large paper inscribed *Dispatches Massena 10000 slain ran away all*. He throws up a leg and an arm in horror, and the infant hangs limply head downwards over his l. arm, so that his head is close to the savage jaws of a monster whose head projects from the lower r. corner of the design among flame and smoke. From the upper part of the smoke, above the Emperor's head, phantom heads emerge, saying, *Avenge us Wellington*. One is that of an officer wearing a star. On the l. is the imperial bed, the canopy supported by figures like caryatids, but standing on their heads. Each stands on a wheel, blindfolded, and holding a cornucopia, showing that she is Fortune reversed. One wheel (r.) rests on a crown at which a rat nibbles. Marie Louise is asleep. Beside Napoleon is a warming-pan, the lid decorated with a vulture-like eagle. Beside this lie two papers: a letter signed . . . *faithfull frind W^m Cobbet* and a *List of Engl*[*ish*] *Disaffect*[*ed*].

Napoleon receives news of Masséna's retreat, 5 Mar.–7 Apr., from before the lines of Torres Vedras, pursued by Wellington. His losses are now estimated at 28,000, 38 per cent. of his total force, 2,000 being killed, 8,000 prisoners, the remainder dead from sickness and hunger. Wellington estimated the French losses at 45,000. Fortescue, *Hist. of the Br. Army*, viii. 114. This retreat confounded the Opposition's predictions of calamity to Wellington and was the turning-point of the Peninsular War. On 26 Apr. both Houses passed an unopposed vote of thanks to Wellington and the Army. *Parl. Debates*, xix. 763 ff. Cobbett, however, continued to disparage Wellington and deplore the campaign, beginning his article (24 Apr.): 'The boastings, respecting the retreat of Masséna, have been so noisy that there was not, until now, any hope of getting a hearing.' *Pol. Reg.* xix. 993 ff. The *Satirist*, viii. 398–410, quotes the passage under the heading 'Cobbett's Prison Lucubrations', with the comment: 'he has far exceeded in impudence and falsehood his worthy coadjutor the editor of the *Moniteur*'. The ghosts who appeal to Wellington for vengeance may be Portuguese or Spaniards who had suffered from French outrages, or those who so often figure in graphic satire: d'Enghien, Pichegru, Palm, &c. See Nos. 11723, 11736, 11749, 11862.

$7\frac{7}{8} \times 11$ in.

11722 A An earlier state, also folded, with less shading, the ghosts fewer and less defined, and without the inscription 'List of English Disaffected'.

11723 BRITISH COOKERY OR "OUT OF THE FRYING-PAN INTO THE FIRE"

[? De Wilde.]

Published May 1^st 1811 by M. Jones 5 Newgate

Engraving (coloured impression). Pl. from the *Scourge*, i. Scene in a kitchen. Wellington (l.) stands before a huge fire inscribed *Grand Kitchen of Europe*

basting a goose with a human head which is spitted on a bayonet inscribed *British Spit*. He uses a *British Basting Ladle* and with his l. hand he holds a frying-pan inscribed *Portugal*. From this many little French officers wearing cocked hats and with the legs of apes are leaping into the flames which are inscribed *Spain*. The smoke is inscribed *French Gasconade*. Another general, Graham (r.), kneeling on one knee, plies bellows inscribed *British Bravery*. Behind Wellington (l.) is a large rectangular charcoal stove on the flames, on which rests a saucepan inscribed *A Stew*. From this emerge the head and shoulders of Napoleon, crowned, and gesticulating wildly. On the ground beside it is an Ali-Baba jar, inscribed *A Pickle*, from which project the head and hands of Ney.

See No. 11722. The pl. is explained: 'That Ney should be in a pickle and Buonaparte in a stew John Bull will think very natural. General Graham . . . [gives] new vigor to the flame of patriotism.' The spitted goose is Masséna. Graham gained the brilliant victory of Barrosa over Marshal Victor, 5 Mar. 1811, and received the thanks of Parliament on 28 Mar. Ney, commanding the Sixth Corps in the Peninsula, in March refused to obey Masséna's orders, was removed from his command, and returned to Paris where he was reprimanded by Napoleon. Fortescue, *Hist. of the British Army*, viii. 94 f. See also No. 11862. Cf. No. 11919 where Napoleon is roasted.

Broadley, i. 280.

$8\frac{3}{4} \times 11\frac{3}{4}$ in.

11724 GENERAL JAIL DELIVERY

Aquatint. Pl. to the *Satirist*, viii. 435.[1] A scene outside Newgate, part of the façade forming a background. Cobbett, wearing leg-irons and with a noose round his neck, is being carried in triumph by two ragamuffins. He sits complacently, holding out a paper inscribed *Register*. Near him (r.) stands Peter Finnerty; a fragment of pillory encircles his neck and is inscribed *Huzza! Escaped from Lincoln*. Behind, a man holding a paper inscribed *Statesman* stands in the doorway, and is hailed by a barrister as he is about to leave the prison. Among the crowd is a thin man who pugilistically attacks a fat one, striking him in the face, while the latter's pocket is being picked. In the foreground, and on the extreme l., is a man holding shears and a yard-stick next one holding a cabbage. These emblems of tailordom (see No. 11824) may indicate one Taylor or a tailor (perhaps Francis Place). On the extreme r. and in the background the hangman sits astride the gallows, holding a noose; he looks towards the ex-prisoners, saying, *Im cheated by Jingo!*

Cobbett (see No. 11568), Finnerty, and Lovell were (1811) in prison. Finnerty was sentenced in the King's Bench 7 Feb. 1811 to eighteen months' imprisonment (in Lincoln Castle) for a libel charging Castlereagh with cruelty in Ireland in 1798. He memorialized the House of Commons on 21 June alleging ill-treatment by the jailor. *Parl. Debates*, xx. 723 ff. A subscription was raised for him by a committee of which Arthur Thistlewood was secretary, Burdett taking the chair at the meeting on 20 Feb. This was attacked in the *Satirist* (viii. 217–24), which had consistently railed at Finnerty, see vol. viii. The *Statesman* (see No. 11718) was owned and edited by Daniel Lovell, who was sentenced to twelve months' imprisonment in 1811 for copying the remarks of Manchester papers on the conduct of the military at Burdett's arrest, see No. 11543. There is no reference to the pl. in the magazine, and it is perhaps misplaced in the copy examined.

7 × 14 in.

[1] Misplaced: it belongs to the number for 1 May 1812, where, however, there is no reference to the subject of the pl.

11725 THE SOLDIER'S WELCOME HOME.!!!
[Williams.]
London Pub^{d} June 4th 1811 by Will^{m} Holland N^{o} 11 Cockspur Street

Engraving (coloured impression). The Duke of York leaps high in the air through the gate of the Horse Guards, where the welcoming hands of the Regent appear from within; the Prince's l. leg below the knee is also partly visible with one letter, *N*, of his Garter. The Duke puts a hand on the shoulder of Lord Grenville, who raises his arms in protest, while Lord Temple, followed by his father, Buckingham, runs forward trying in vain to pull him back. The Duke looks round with dignified disapproval at Temple, his r. toe coming in contact with the latter's shoulder. On the extreme l. a tall thin man runs forward, holding up *The Times*, and pointing to it with his pen. In the background troops are drawn up at attention, but wave their shakos to cheer the Duke's return.

One of the first executive acts of the Regent was the restoration on 25 May of the Duke of York to the office of C.-in-C., which the Clarke scandal, brought forward by Wardle, had forced him to resign, see No. 11216, &c. Dundas (b. 1735), who succeeded him, was ready to resign, and did so on grounds of health, as from 26 May. The reinstatement was attacked by sections of the Opposition, but the motion was defeated by 296 to 47. In this minority were Buckingham's second son Lord George Grenville, and his nephews, the two Williams Wynns, but not Lord Temple. *Parl. Debates*, xx. 470–510; *Memoirs of Romilly*, under date 6 June. As peers, Buckingham and Grenville took no ostensible part in what throughout had been business of the Lower House. The efficiency of the Duke and his popularity with the Army were not disputed. Cobbett, who had uncompromisingly supported Wardle, made no reference to the reinstatement till 17 Aug., when he calls it 'in my opinion, of very little consequence to the nation'. *Pol. Reg.* xx. 202. The *Examiner* (19 May, 2, 9 June) condemned the reinstatement, calling Dundas 'an old rag stuffed in the window till the frame was mended'. See Nos. 11726, 11728.
$8\frac{3}{4} \times 13$ in.

11726 PARADISE REGAINED!!!
G. Cruikshank fec^{t}
Pub^{d} by J Johnston 101 Cheapside. June 1811

Engraving (coloured and uncoloured impressions). The Duke of York, wearing uniform and garlanded with roses, shamrock, and a thistle, stands in profile to the l. on a rectangular pedestal decorated with goats' heads, while women, also garlanded, dance round him, holding hands in a circle. The pedestal is inscribed: *This Royal May Pole after laying by for some time was again set up on the 25th of May 1811 by his* [brother]*—O! what a fallin off—was there! Shakespeare* [*Hamlet*, I. v]. The Duke stands (like Bobadil) with head thrown back, chest forward, r. leg advanced, his drawn sword pointing upwards, l. hand on his hip. He wears a plumed cocked hat and a gorget inscribed *T F*. He says: *D—n all W—dl—s and investigations here am I in office again who's afraid*. There is a background of trees; flowers lie on the ground. Six of the eight women sing, with variations: *Round about the May Pole now we Trot trot &c &c &c.*; one says: *Round about the Darling May Pole how we Trot*; another: *Round about the Royal May Pole see how we Dance*. The most active and the most simply dressed of the women is Mrs. Clarke (l.), in profile to the r. She sings: *Now we'll live on the fat of the land. and—Johnny Bull who pays for all will pay I do not doubt it and if he don't why some*

one shall so I don't care much about it—O I am so happy to think that all his darling Love Letters were not made public. At her feet is a paper: *Pripnciple Clearke* [sic], see No. 11228, &c. The woman holding her l. hand says: *go along Moll Clarke that 's your sort* [a catch-word from *The Road to Ruin*, see No. 8073, &c.]. On the extreme l., just behind Mrs. Clarke, sits a little spindle-shanked piper, playing *The Regents Dance*. On the r., receding in perspective, is a wall inscribed *Garden of Eden*, with a notice-board: *Wardle Traps set in these Grounds*. Over the wall, standing on a ladder, looks John Bull, a 'cit' with an ill-fitting wig: he registers astonishment, exclaiming: *Hallo—what the Devil have we got here?—why if there an't Fred in his Old place again!!!!!! and as I'm alive his Old Favoites* [sic] *celebrating the event O, Iohn Bull, Iohn Bull who would have thought of all this.*

For the Duke's reinstatement see No. 11725, &c. His abandonment of Mrs. Clarke in 1806 (see No. 11283) which led her to combine with Wardle, see No. 11219, &c., was final. Mrs. Carey's presence may be assumed, cf. No. 11050, &c. For the title cf. No. 6319.

Cohn, No. 1826.

$8\frac{3}{4} \times 13\frac{3}{8}$ in.

11727 REGENCY FETE OR JOHN BULL IN THE CONSERVATORY.

[Williams.]

Pub[d] June 29 1811 by S W, Fores 50 Piccadilly

Engraving (coloured impression). A farmer (John Bull) and his family gape in amazement at the arrangements for the Regency fête on 19 June. The narrow table extends across the design receding from l. to r., the cloth hanging over the seats of chairs in the foreground. The famous canal decorates the centre of the table with its gold and silver fish, and the table is laid with gold plate, and ornate cut-glass goblets and decanters labelled *Dry Champain*, *Claret*, and *Burgundy*. There are three-branched gold candelabra. The Prince's chair is on the extreme r.; beside it stand a man in livery and an attendant in plain clothes. Behind the chair large ornate gold salvers are arranged on shelves covered with white drapery, as in No. 11729. This was 'a kind of circular buffet . . . lined by festoons and antique draperies of pink and silver' (*Ann. Reg.*, 1811, p. 69). The sightseers are on the farther side of the table (l.) with their backs to the windows, John in the centre; he says, pointing: *Why Odd Zookers this is marvellous fine indeed. Oh Nan how we should relish a rasher on one of they monstracious beautifull Plates, why now I think I shan't grumble to pay three or four Bank Tokens* [see No. 11716] *towards this grand treat—methinks I should Just like a nippikin too.* His wife puts out her hands protestingly: *Oh John one of our milk white Chickens roasted by myself by our wood fire would be Luscioscious indeed.* His daughter says: *La Feather do zee how they gilded Fishes be stareing at yow.* There are three loutish sons; one says: *I say Sue I thinks I should not like that dry Shampain, but a Dobbin of our home brewed in that there gilded gold thing would be dreadfully noice indeed*; another (looking up at the (invisible) ceiling: *Dang it if the top o the pleace beant all Eel pottles I'll be hang'd.*

After the Grand Regency fête on 19 June (the first of a series criticized on grounds of extravagance), Carlton House was opened to the public by ticket from 24–6 June. The table for the supper extended the whole length of the Gothic conservatory, with water flowing from a silver fountain down a canal bordered by flowers. The feature of the conservatory was that the tracery of the roof was perforated and filled with glass. See *Morning*

Herald, 20 June, quoted *Examiner*, p. 397 f.; *European Mag.* lix. 467 f., lx. 70 f. For the fête see also Nos. 11729, 11730. Cf. No. 12550.
$9\frac{7}{8} \times 14\frac{11}{16}$ in.

11728 THE RETURN TO OFFICE.

G. Cruikshank fe[t]—
N[o] 7 Pub[d] July 1[st] 1811 by M Jones 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, ii, frontispiece. Illustration to 'The Duke of York, the Whigs and the Burdettites', pp. 1–5. The Duke of York, mounted on the shoulders of General Dundas, is about to enter the *Horse Guards*; the Regent, pompous and regal in court dress with royal robes, ushers him in with a commanding gesture and a pleased smile, which the Duke returns. Perceval, wearing his Chancellor's robes, gleefully runs in front, using a broom to clear the way and pushing aside Wardle who lies on his back, his legs raised and supported against the wall; a box inscribed *Freedom of the City* dangles from his foot, while on his body lie papers: *Address Col Wardle*; *Col. Wardle*. He is befouled by a perky little dog with the head of Mrs. Clarke, wearing a padlocked collar: *Mary Anne late the property of ỳ D—— but now ——*. The Duke gleefully flourishes his sword and a flag inscribed *Extraordinary Gazette London May 25[th] his Royal Hin . . . reinstated.* Dundas, very thin with a nut-cracker profile, wears the mob-cap of an old woman. The Duke is preceded by a tiny grotesque figure of Fame with small wings and wearing breeches, who strides through the air under the archway, blowing two trumpets, one behind him. From them issue the words *He comes he co . . .*, and *He comes he comes the Hero comes*. Two M.P.s who had originally voted against the Duke express their regret by sitting on three-legged stools inscribed *Stool of Repentance*, from which they lean forward to kiss his posterior. The first stool is *Bankes Stool*, beside it is a small over-turned pot of *Bankes Blacking*, with boot-brushes, and a large pail of *Bankes Patent White wash 1811*. The other is *Barham's stool*. Behind Barham a funeral procession advances: a coffin inscribed *The Patriotism of 140 Wigs*, with pall-bearers wearing mourning scarves and black cloaks (cf. No. 9258); the most prominent of the five is Sheridan. On the coffin is a wig on a wig-block. Behind the coffin walks a weeping 'cit' resembling John Bull. In the foreground (l.), a pendant to Wardle, is Time holding his scythe and hour-glass with a serpent forming a complete circle (emblem of eternity). He tramples on a bag inscribed *Opposition Resolutions* from which smoke issues. In the sky above him is a balloon in flames; a tiny aeronaut falling headlong from the basket; this is inscribed *Charges against his R H the Duke—charges air light air nothing.*

For the Duke's reinstatement see No. 11725, &c. Wardle, after receiving the freedom of the city and many addresses, see No. 11341, was discredited by the evidence of Mrs. Clarke and others, see No. 11385, &c. Perceval had been the chief defender of the Duke, see No. 11233, and had accepted full ministerial responsibility for his reinstatement which, incidentally, pointed to the probability of his own continued favour with the Regent. Bankes belonged to 'the Saints', and was neither Whig nor Tory; he had moved a resolution against the Duke in 1809, and voted with the majority for his restoration. Barham spoke in the debate, rejoicing 'that he had this opportunity of retracting and confessing those errors under which he, with many others, laboured some time ago. . . . He regarded the Duke of York as a most injured man. . . .' *Parl. Debates*, xx. 499. In this print the Prince appears

for the first time with the elderly, pear-shaped head with heavy whiskers characteristic of the Regency period. For the funeral procession cf. No. 11905, &c.

Reid, No. 123. Cohn, No. 732.

$6\frac{7}{8} \times 15\frac{3}{16}$ in.

11729 GUDGEON FISHING A LA CONSERVATORY.

[Williams.]

Pub^{d} July 1811 by S W Fores 50 Piccadilly

Engraving (coloured impression). The supper table at the Regent's fête, with the Regent (r.) seated between the Duchesse d'Angoulême, daughter of Louis XVI, and the little Duchess of York. All the ladies except the latter have fishing-rods, with which they catch the gold-fish in the canal in the centre of the table. The Duchesse holds a fish on her line, and turns to the Prince to say: *De Gugon bite more better here den dey did en France.* He answers *Yes they are a very silly Fish indeed.* He wears (as he did in fact) the uniform of a field marshal, having taken that rank on becoming Regent. An attendant out of livery on the extreme r. looks round at the spectator to say: *They must be D——d silly indeed to be caught in this manner.* He points to a packet of papers at his feet: *Admission for John Bull to look at the Gold.* Next the Duchesse sits Sheridan; he looks across at Moira who holds up his glass, saying, *Success to the Gudgeon fishery.* Sheridan, who holds a paper inscribed: *Nominal Subscribers to the Humbug Theatre*, answers: *With all my Heart my Lord! I have just begun a new fishery for Flats.* A man wearing a star (l.) looks up the table to say to the Duchesse *ha you seem to be a dab at Gudgeon fishing my Lady.* He may be the Cte de Provence. The other five guests are ladies. Servants in striped liveries stand behind the chairs. Gothic windows (l.) and (r.) part of the buffet with gold plate (as in No. 11727) behind the Prince form a background. This is flanked by pillars wreathed with roses; in front of the windows are festoons of fairy lights.

At the fête, see No. 11727, &c., the Bourbons were the guests of honour; the Duchess of York took the place of the Queen; Moira received the princes. Sheridan refers to the subscribers to the fund for rebuilding Drury Lane Theatre, see No. 11767, &c.

$9\frac{7}{8} \times 14\frac{1}{4}$ in.

11730 SCENE BEFORE CARLTON HOUSE OR A LAST STRUGGLE TO GET IN.

Luigi Senzanome Fecit

Published for the Satirist July 1811

Aquatint. Pl. from the *Satirist*, ix, frontispiece. The crowd in front of Carlton House fills the greater part of the design, the background being the lower part of the pillared screen (r.) and windows within the gateway (l.). On the r. ladylike young women, with their dresses partly torn off and in great distress, walk dejectedly from the building; a constable (? Townsend) looks over the gate at them holding out his staff, and saying, *None of your sort are to be admitted.* A man wearing a cocked hat, evidently McMahon, leans from a window to help a young woman to climb in. In the foreground (l.) members of the Opposition struggle unsuccessfully to make their way through the crowd towards the house. Grenville bends forward, while little Lord Lansdowne crouches beneath him. Sheridan picks the pocket of a man in back-view, saying, *Damn it you'l not shut us out sure.* Behind him is a profile head,

stiffly erect, intended for Moira. Near them a burly virago attacks a very obese man in whose pocket is a paper: *Case a*[*?gainst*] *Hen Howard.*

On 26 June, the last day that the public were admitted to see Carlton House, see No. 11727, &c., the crowd was so large and so ill-managed that ladies had their dresses torn off, and some were seriously hurt; many gave up the attempt to enter. This scene is combined with allusions to the disappointed hopes of Opposition, see No. 11709, and to McMahon's reputation as the Prince's pimp, cf. No. 11874. The admittance of women to the fête by a side-door is an incident in *The Dynasts.* The pl. is not referred to in the text.
$6\frac{15}{16} \times 14$ in.

11731 JEW—— [KING] DEPRECIATING BANK NOTES.

[Williams.]
Pub^d^ July 1811 by S W Fores 50 Piccadilly.

Engraving (coloured impression). Lord King, with a Jewish beard and profile, sits at a writing-table in a counting-house or estate-room to receive his rents. A prosperous top-booted farmer who resembles John Bull stands opposite him, taking a sheaf of bank-notes (one inscribed *Ten . .*) from a wallet, saying, *I be come to pay you some money! but I cannot get Guineas for love nor money so you must take Bank Notes—why no person ever refused them before.* King, who points to a pile of guineas and puts out a rejecting hand answers: *I tell you I will have Guineas, if I take Bank Notes I will have 20 p^r^ Cent I like good profit.* Before him is a paper headed *Notice to Stoc . . .* and on the table are two books: *Laws of Landlord & Tenant* and *Table of Interest.* On the floor, to leave no doubt of his identity, are volumes inscribed *Lords Journals.* The table is in a wide bay-window, with both side-windows open. Through one (l.) Perceval looks in, saying, *I'll stop this Jewish business in my District.* Through the other (r.) looks Stanhope, saying, *I have put a compleat stop to it in mine.* On the extreme r. behind King is an open cupboard, the shelves filled with large bags of *Guineas* and with papers labelled *Leases, Annuities, Hostages.*

Lord King, an authority on currency and a large landowner, issued a letter to tenants whose leases were dated 1802, demanding payment of rent in gold coin or in notes with an addition of £17. 10*s.* 0*d.* per cent., on account of the depreciation of paper money. *Ann. Reg.*, 1811, 'Chronicle', p. 76. This brought the currency question to a head; Stanhope moved his (temporary) Gold Coin Bill on 27 June, making it illegal to pay more than 21*s.* for a guinea, or less in coin than the face value of a bank-note; this was supported by the Government and passed. Lord King is caricatured as a Jew by his identification with 'Jew King', that is, with John King, a discredited Jewish financier, see No. 11704. For the currency crisis see also Nos. 11569, 11576, 11716, 11732.
$9\frac{5}{16} \times 13\frac{1}{4}$ in.

11732 THE BLESSINGS OF PAPER MONEY, OR KING A BAD SUBJECT.

*G. Cruikshank fec^t^*
Pub^d^ August 1^st^ 1811 by M Jones 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, ii, before p. 87. John Bull sits in an armchair-commode directed to the l., attended by two doctors, Lord Stanhope and Perceval. He is in his shirt-sleeves, and his chest is bare to allow four leeches, one with a human head, to drain his blood. The

lean and angular Stanhope (l.) rams down his throat a roll of *Bank Paper*, and holds a similar roll inscribed *L^d Stanhops R*[*?emedy*]. Perceval, diminutive and shambling in his Chancellor of the Exchequer's gown, holds the patient's l. wrist, and a large ball inscribed *Legal Tender a Bolus for John Bull*. Behind John's chair stands Lord King, flourishing rolled documents inscribed *Lord Kings Leases*, threatening Perceval, whose scraggy pigtail he holds up derisively. Napoleon, in uniform and wearing a crown, kneels behind Perceval to draw from under the commode a large pan overflowing with guineas evacuated by John Bull. In the foreground (r.) is a large jar of leeches inscribed *Whitmore & Co Leeches*, on this is a pound note inscribed — *Bank I promus to pay One Pound Henry Hase* [see No. 11716]; beside it is a large pill-box: *Perceivall Pill Box* and a phial labelled *A* [*?*] *fatal Dose Draght M^r Bull*.

On the l. two men are being cooked in a big pot inscribed *The Combustible Knight* [Sir R. Phillips] *and his Esquire in Hot Water*. Under the pot are flames presided over by two demons, one using bellows, while a judge (Ellenborough) applies a red-hot poker to papers which constitute the fuel. The victims say *D—n it—it is as hot as Crown Court* and *Yes! but not quite so hot as your house at Leicester*. The papers are inscribed: *O'Sullivan 30'000 Irish Bills*; *Fourdriniai* [sic] *& Co*; *M^cDonald £250 Forged*; *Bills discounted by Jew King*; *Chater & C^o*; *Brewer & Co Albany*; *Tim Brown*; *Martin & Co Irish Stamps Conspiracy &c*; *Tabart & Co*; *Juries*; *Fenton*; *No Effects Returned from the Bank of England*; *Gardiner Leicester*, *Gillett accepted by my Son a minor*; *M^cMillan*; *Cox & Baylis*; *Cooper*. On the horizon behind Ellenborough are a tiny gibbet and a double pillory.

In the background (r.) stands Britannia with her spear and shield pointing to a high pyramid of confused papers lying upon the dead or moribund 'Credit' whose head and arm project from under the pile; she says: *Alas, poor Credit!* A head in the extreme upper r. corner of the design blows a blast inscribed *Puff* at the top of the pile, striking the words *Bank Paper* (in large letters). *Bank Paper*, *Paper*, and *Bank* are repeated on the pile, other inscriptions being *Crown Tissue*, *White Linin Rags*, *Bills*, *note*, and *Hase*.

A satire on the currency controversy which was brought to an issue by Lord King, see No. 11731. The resolutions of the Bullion Committee (see No. 11576), were rejected by Parliament on 10 May after prolonged debate, and on 15 May Vansittart's rival resolutions were passed, asserting that the high price of bullion was not due to an over-issue of paper. As a consequence of King's action Stanhope introduced his Bill and on 2 July King defended his action; the Government supported Stanhope and his Bill was passed. Bank-notes became virtually though not technically legal tender. This policy of the Government was violently attacked by Cobbett, see *Pol. Reg.* xx. 97 ff., &c. See also Smart, *Econ. Annals of the Nineteenth Century*, 1910, i. 292 ff.; *Parl. Debates*, xx. 784 ff., &c. Napoleon appropriates English gold presumably to show that the adverse exchange and lack of bullion are due to the demands of the British army in Portugal and to the exclusion of British commerce from the Continent. The plight of 'Credit' indicates the commercial and financial crisis, see No. 11716, and relates it to an over-issue of paper money; the Bank is blamed. John Whitmore was the Governor of the Bank of England who gave evidence to the Bullion Committee in 1810. Sir R. Phillips (see vol. viii) had procured accommodation bills purporting to be drawn in Cork by one O'Sullivan; bankers took proceedings, and though non-suited were informed that the defendants might be indicted for a conspiracy to defraud. *Scourge*, i. 393 ff. 'Jew King' was Jacob Rey or John King, but the name is here applied to Lord King as in

No. 11731. Fourdrinier and Co. (Henry and Sealy) are the famous paper-makers and inventors who went bankrupt in 1810. Gillett is probably a printer with whom Phillips had dealings, see No. 11315. Cox and Baylis were printers, cf. vol. viii, Index of Printsellers. Tabart and Co. owned the Juvenile Library, 165 New Bond St., *London Directory*, 1811. For the bleeding of John Bull cf. No. 12756, &c. The print purports to represent a dream: the text is allusive and explains little that is not apparent in the design.

Reid, No. 124. Cohn, No. 732. Broadley, i. 303 f.
$6\frac{3}{4} \times 15$ in.

11733 THE BOND OF PATRIOTISM.

Published for the Satirist August 1st 1811.

Aquatint. Pl. from the *Satirist*, ix. 77. Burdett stands in profile to the l. snatching at a large deed held by a barrister in wig and gown, tearing it, and so revealing a child dressed in a frock. He says: *I will have my bond*; the child, who has an adult profile like that of Burdett, says: *O you cruel Papa!* Lady Oxford, standing behind the little boy, turns her head away, saying, *Gold is the Patriots God He offers up his Mistress to it.* The barrister, William Scott, Lady Oxford's brother, points severely to the deed which is headed *Know all men by these presents*, and contains the words in large letters *Twenty Thousand Pounds.* The first of three signatures is *F B.* The child (Lord Harley, 1800–28) sits on a pile of four volumes all inscribed *Harlien* [sic] *Miscellany*; another volume, *Harleian Miscellany*, lies face down by Burdett; other papers, &c. lie on the floor: *a Map of Oxford*, *Secrets worth knowing*, *Adultery Patriotism*, and *School* [*for*] *Scandal.* The last (r.) is near Sheridan (poorly characterized) who kneels on one knee, pointing at Burdett to say *Look at Morality now.* On the wall is a picture of the head of an ox gazing at Lady Oxford, and representing her (horned) husband.

For this scandal see No. 11734; after it Lord and Lady Oxford continued to live together as before. The children of Lady Oxford were known as the Harleian Miscellany from their doubtful paternity; Park's edition of the *Harleian Miscellany* (1808–13) in ten volumes was appearing (a selection of scarce pamphlets, &c. from the library of the 1st and 2nd Earls of Oxford). Burdett and Sheridan had come into conflict over the Westminster election of 1806, see No. 10619 (when Burdett attacked Sheridan and his son as placemen and the moral Burdett had been contrasted with his dissolute opponent); they were opposed in politics, the former being in the Princess of Wales's circle, the latter a friend of the Regent. The only reference to the subject in the text is indirect: 'Letter from a detected Adulteress', pp. 123–5.
$6\frac{7}{8} \times 13$ in.

11734 THE PATRIOT PUZZLED—OR THE TRUSTY SCOT PRODUCING HIS VOUCHERS.

[Williams.]
Pubd Augt 1811 by S W Fores 50 Piccadilly

Engraving (coloured impression). A Scot in Highland dress, dramatically registering indignation, raises a cloak covering a lady and her young son to display both to Burdett. He says: *There is the interest and the Vouchers!! forshame!! Your dishonour*

Mangles true judgement, and bereaves the State
Of that Integrity which should become it.

[Coriolanus to Brutus, *Coriolanus*, III. i.]

Burdett (l.), egged on by Horne Tooke, who furtively clutches his shoulder, puts out a protesting arm, and says, manifesting alarm: *I! I! I! Know nothing about them perhaps Hamilton may.* He holds a paper: *Bond for 20.000 payable in case my son should attain the age of 21.* His foot rests on a paper: *Interest of 5.000.* Tooke says: *Swear its false my lad or your honor is for ever gone.* The lady, Lady Oxford, says: *What thus deny your plighted Troth.! perjured man beware, is this what you call Patriotism.* The boy is a juvenile replica of Burdett. There is a background of bare hills and a sign-post pointing towards Lady Oxford and inscribed *To Oxford.*

A satire on the case brought by Burdett 11 July 1811 in the Edinburgh Court of Sessions against William Scott, brother of Lady Oxford, on a bond of £5,000. Scott's defence was that the money was part of a sum given in trust to Scott for Lord Harley whom Burdett thus accepted as his son. Burdett denied the paternity, and maintained that the transaction had no connexion with Harley, but dropped the action, so that the affair looked black. His explanation to his wife was that the money was deposited with Scott because the latter had (falsely) informed him that on his (Burdett's) account the Oxfords were to separate and he therefore wished to make some provision for Lady Oxford. Scott, in refusing to return the money and bringing in Lord Harley, was, on this showing, a blackmailer. To fight the case Burdett would have had to call Lady Oxford as witness. Burdett was attacked in an anonymous pamphlet, *Adultery and Patriotism*, taunting him with his attitude to the Duke of York over the Clarke scandal which Burdett had said 'shewed a picture of hypocrisy & profligacy truly revolting to propriety and decency'. Patterson, *Burdett and his Times*, 1931, i. 295–311. See *Farington Diary*, vii. 13 for an explanation by Sir T. Lawrence, according to which Burdett admitted responsibility for one of the Harleys. In the *Satirist* for August there are several references to the subject, a 'Letter from a detected Adulteress' (Lady Oxford), a number of epigrams, &c., and a review of *Adultery and Patriotism*. For Burdett and Lady Oxford cf. Nos. 9240, 9735. The affair was damaging to Burdett, who had lost popularity in 1810 by his exit from the Tower, see No. 11567, &c. Horne Tooke was his political mentor, see No. 10731, &c. See also No. 11733.

Reproduced, Patterson, op. cit. i. 298.

$8\frac{7}{8} \times 12\frac{15}{16}$ in.

11735 THE DEBUTEYS APOINTED BY THE LEGISLATIVE BODY DOING HOMAGE TO THE KING OF ROME IN THE NURSERY AT S^{T} CLOUD. *81*

[Elmes.]

Published August 20th 1811. by Thom^{s} Tegg N^{o} 111 Cheapside London. Price One Shilling Coloured

Engraving (coloured impression). The infant King of Rome sits on the lap of his Governess to receive the compliments of a long procession of deputies. She offers the child's bare posterior, from which issues an explosion, to the lips of the foremost deputy who kneels obsequiously on a cushion. The child has his father's face, as in No. 11719, &c., and wears a cocked hat and military tunic; he flourishes a rattle, ignoring the homage. The deputies all wear long robes over court dress with sword and are burlesqued; the second holds his nose, many take snuff. The long procession recedes in perspective (r.). The Governess is also grotesque and elderly, wearing old-fashioned dress and an elaborate frilled cap. She sits on the little King's throne which is on a dais. It is topped by the iron crown of Italy with a sceptre and baton; on the back

is an imperial eagle above a wreath enclosing the letters *R R* [Rex Romae]. The leading deputy: *Madam Governess. not one of us can behold without a most lively interest, that August Infant—on whom rest so many Destinies. and whose Age and Charming—Qualiteys, inspires the Most tender Sentiments in the French and Surrounding Nations.* She answers with a staring grin: *Monsieurs, —I thank you for the polite and flattering encomiums, You are pleased to bestow on me—I thank you in the Name of the Young Prince, Whoes Charms are Inexpressible. and regret that he can not add his personal sentiments to those which I entertain, to the—Legislative Body.*

Napoleon (l.) watches the homage from behind a curtain which divides the child's throne from women who are washing the infant's napkins; he holds up a forefinger and stares intently. A disreputable old woman washing a tub-full of *Shi—en Clouts* also watches; her tub rests on a low stool under which a dog urinates, and on which are bottle, glass, and snuff-box. Another, behind Napoleon, hangs *Royal Clouts* on a line in front of a steaming copper. She says, *The Stench from the Young Urchin is intolerable—he smells like a pole Cat.* A basket of *Foul Linen* is on the ground.

On 25 July 'a deputation of the Legislative Body went through the humiliating ceremony of presenting a complimentary address to the baby *King of Rome*, which was replied to by his nurse!' *European Mag.* lx. 147. The child's *gouvernante* (here depicted as *nourrice*) was Mme de Montesquiou, a descendant of Louvois and wife of the Cte de Montesquiou-Fezensac who replaced Talleyrand in 1810 as the Emperor's *grand-chambellan*. The infant was surrounded by more pomp and etiquette than that of the *ancien régime*.

Listed by Broadley. Milan, No. 2351.

$8\frac{3}{4} \times 12\frac{7}{8}$ in.

11736 BONY'S VISIONS OR A GREAT LITTLE MAN'S NIGHT COMFORTS

The Caricaturist General fecit
Published for the Satirist Septr 1st 1811

Aquatint. Pl. from the *Satirist*, ix. 165. Napoleon, wearing a night-shirt, leaps from a canopied bed (l.), terrified at the demons, goblins, and ghosts that surround him menacingly. He holds a dagger, under his pillow are two pistols; he calls in terror: *Duroc, Savary, Roustan, aux armes aux armes.* Marie Louise sleeps beside him. A large imperial eagle, crowned and holding a sword, flies above his head, saying, *Wretch I leave thee for ever.* Napoleon's son is nursed by a demon seated on a stool (l.), who says: *Dear Image of my darling Nap,* | *Suck milk of Hell instead of pap.* The child wears the iron crown of Italy (see No. 10432) and his head is like that of Napoleon, as in No. 11719, &c. Facing Napoleon are his visions. The heads and shoulders of ghosts issue from clouds; they say (l. to r.): *I am D'Enghien the blood of your King* [see No. 10251]; *Remember Captn Wright* [see No. 11057]; *I am Pichegru* [see No. 11053]; *I am George* [Cadoudal, cf. No. 9998]. Above them a Turk rides on the horizontal and elongated body of a French Grenadier, whose head is a skull, and who says: *I am one of your own Soldiers poisoned in the Hospitals of Egypt* [see No. 10063]. From the Turk's mouth issues the head of another Turk, saying, *We are the Turkish Prisoners murdered at Jaffa* [see No. 10062]. A grotesque bird with the head of a negro says I am *Toussaint* [see No. 10090]; he is propelled towards Napoleon by a demoniac quasi-human creature with two heads, one winged. Above floats an open book framing a head which says *I am Palm* [see No. 11053]; two hands (palms) project from behind the book.

On the ground before the bed a demon, seated on the back of an emaciated man who is about to slice a heart with a knife, gleefully holds up a placard inscribed: *Morning Post—Courier* [two ministerial papers]—*Peltier—Ambigu Satirist—Gilray's Caricatures &c &c &c.* Facing these is the largest object in the design, a monster with a quasi-human profile above a huge fanged mouth from which diabolical creatures are issuing; it has a bird-like leg. Nearer to the bed is a coffin marked with *N* and a crown; on this are a rat and two birds: a stork and an owl (? a chouan, or rebel of La Vendée, cf. No. 9887). An imp with antlers, crouching on the bed-curtain, is about to knock off with a wand the crown surmounting Napoleon's night-cap. Above is a skeleton. In the foreground are skulls and bones.

On the r. a flying cherub displays a vision to Napoleon, saying, *Napoleon, lo! Britannia still enjoys the blessings of the Constitution—Surrounded by Liberty, Commerce, and Plenty, supported by her heroes—and attended by public felicity, She defies thy machinations!* This allegorical group is on a dais to which lead steps inscribed *Wellington, Graham, Beresford.* A pillar inscribed *G III Rex* supports an architectural canopy, beneath which Britannia sits with her lion beside her. Liberty, wearing a Roman helmet, holds up the cap of Liberty; a figure holding a caduceus and cornucopia represents both Commerce and Plenty, while Public Felicity puts a protecting arm on each.

An illustration to 'The Vision of Buonaparte', *Satirist*, ix. 110–21 (Aug.), translated from *L'Ambigu*, No. 288, and purporting to be the Emperor's account of a dream the night after his son's birth. This relates only indirectly to the print, in which he appeals for protection to those especially concerned with his personal safety: Duroc, Grand-maréchal du Palais; Savary, who succeeded Fouché as Minister of Police in 1810; his mameluke, Roustan. For the British successes in Portugal see No. 11722, &c. The thanks of Parliament were voted to Beresford for Albuera (16 May). Napoleon is beset by the ghosts of those he had actually or reputedly done to death. For Peltier and his paper *L'Ambigu*, see No. 9887, &c. For Bonaparte and the English Press see No. 9998. 'Napolean' connotes the Beast of Revelation, see No. 11004. The design may derive from *A Little Man's Night Comforts or Boney's Visitor*, 14 July 1803, in which also he shouts 'Aux Armes!!', and in which the newspapers are those of Peltier and Cobbett (not in B.M., Broadley i. 179 f.). It is a variant of many atrocity satires, see Indexes s.v. names of victims and 'Jaffa'. Cf. Napoleon's dream before Waterloo in *The Dynasts* and Nos. 11722, 12170.

Broadley, i. 304.

$7\frac{1}{4} \times 13\frac{1}{8}$ in.

11737 THE GALLIC MAGI LED BY THE IMPERIAL COMET. *92*

Elmes scul

Pub^d Sep^r 24 1811 by Tho^s Tegg—111 Cheapside

Price one Shilling Coloured

Engraving (coloured impression). Napoleon and Marie Louise are awkwardly seated on a throne (r.) watching a comet representing the King of Rome, while the child's gouvernante proudly holds him up to gaze at the phenomenon through a telescope. The comet is a disk containing a naked child wearing a cocked hat, and holding a bowl; a gallic cock stands on his posterior, from which the comet's tail issues, reaching the real child. Five grotesque and elderly Frenchmen kneel with gestures of adoration (l.); one kisses the toe which the Empress holds out. They have plans of the heavens; on the ground beside them is a plan showing the child-comet surrounded by stars and a

waning moon. Napoleon wears a plumed bicorne and Hessian boots; he looks through a telescope, seated on the edge of the throne, r. leg raised and resting on Marie Louise. The King of Rome, who as usual has his father's features (see No. 11719), wears a similar hat and a little shirt. His gouvernante, Mme de Montesquiou, is dressed as nourrice rather than court lady. The throne is surrounded by draperies supported on pillars; it is surmounted by the iron crown of Italy and the back and arms are formed of carved eagles.

A satire on the pomp surrounding the infant King of Rome, as the embodiment of the imperial dynasty, cf. No. 11735. For the comet see No. 11810, &c.

Listed by Broadley. Reproduced, Grand-Carteret, *Napoléon*, No. 231. Milan, No. 2342.

$8\frac{9}{16} \times 12\frac{15}{16}$ in.

11738 THE IMPERIAL COMET SHEDING ITS BANEFUL INFLUENCE, *93*

Elmes.—Sculpt

Septr 25. 1811 Publd by Thos Tegg 111 Cheapside.
Price one Shilling Coloured

Engraving (coloured impression). The little King of Rome, the comet, a naked infant wearing a cocked hat, crouches on hands and knees within a circle; the tail is a blast issuing from his posteriors as in No. 11737 and slants to the upper r. corner of the design. Within it are emblems of 'Popery': a triple cross, a mitre, a stole, a Latin cross, a chalice, a crosier and crown, a hand-bell, an open book, a burning torch, and an axe. The child spoons flaming pap from a bowl. Round the comet are stars, represented by smaller circles enclosing symbolical objects: the *Georgium Sidus* in the lower l. corner encloses the head of George III, looking up in alarmed astonishment at the comet. The others are *Ceres*, a sickle and wheatsheaf; *Mercury*, a caduceus; *Jupiter*, an eagle holding thunderbolts which impinge on the rim of the comet; *Mars*, a visored helmet, with a mailed hand holding a sword; *Venus*, a flaming heart pierced by an arrow; the *Moon*. On a cloud (r.) is a bear, with a chain dangling from its nose. In the lower l. corner surrounded by clouds is part of a globe inscribed *Earth*, showing *England* and *France*. On England stands *John Bull*, gazing at the comet through a telescope. On France stand the *Imperal Family*: Napoleon looks through a long telescope, the Empress hanging on his arm. A fat nurse (Mme de Montesquiou, see No. 11735) lifts up the child, who looks through his telescope at the comet. Two persons kneel in abject humility.

The first suggestion that the Russian bear was escaping from bondage; as Napoleon said 'a great planet taking a wrong direction'. J. H. Rose, *Napoleon*, 1934, ii. 234. See No. 11896. The planet Uranus discovered by Herschel was first named by him *Georgium Sidus* in honour of George III, cf. No. 8115.

$8\frac{1}{2} \times 13$ in.

11739 DEVILS AMONG THE FLATS OR BONEY GETTING INTO HOT WATER.

[Williams.]
Pubd Septr 1811 by Walker & Knight No 7 Cornhill

Engraving (coloured impression). Above the design, as a second title: *The First Glorious Exploit of the Invincible Boulogne-Flotilla. Septr 20, 1811.* In the foreground are two boats, a ship's boat (l.) and a small open gunboat (r.); Napoleon, sword in hand, prepares to step from the former, which is the

[*Napolé*]*on le Grand*, into the water separating him from the latter which is badly battered. In his boat are four terrified French oarsmen, wearing frilled shirts, a general (Ney) who holds back the Emperor, and an officer holding the tiller. A French military officer, holding a bullet-pierced cocked hat, stands in the gunboat, answering Napoleon, who says: *You scoundrel how dare you run away when you were twenty seven to five I'll order the guns of the Batteries to sink every one of you.* The officer: *Eh bien Mais Mon Empereur you tell us de Jack Anglais be men Mais by Gar we find dem Devils.* Ney says: *Ma fois* [sic] *take care your Majesty will be in hot water up to de chin.* The helmsman: *Very true Monsieur Ney de devils Jack Bulls make hot water all over de vorld.* Bodies of dead sailors lie in the gunboat, only part of which is within the design; her rigging is shot away, and sail and hull are perforated. A comet shoots upwards across the sky, its head is that of Nelson in profile to the r.; the tail is formed of barbed lightning slanting towards Napoleon and inscribed *Remember Nelson.* In the background two British ships (r.) chase a large flotilla of gunboats towards Boulogne, indicated by low cliffs on which are two forts and an encampment.

The events of two days, 20 and 21 Sept., are combined. On 20 Sept. Napoleon visited the flotilla in Boulogne road in his barge, the imperial flag being hoisted on each ship visited. Observing an English frigate of 38 guns, the *Naiad*, anchored in full view, he ordered a division to attack her; this they did without inflicting damage or driving her from her position. On 21 Sept. a French force under Rear-Admiral Barte again attacked the *Naiad*, now accompanied by three brigs and a cutter. The British held their fire till the French were at short range, when they threw them into 'inextricable confusion'. One gunboat or prame was taken, the *Ville de Lyons*, with 112 men, 60 being soldiers of the line; the other French ships gained the shelter of the shore batteries, and so escaped. According to the dispatch of the captain of the *Naiad* the enemy flotilla consisted of seven gunboats or prames, each with twelve 24-pounders, and fifteen smaller vessels, chiefly brigs. The English losses were slight. *European Mag.* lx. 227 f.; *Ann. Reg.*, 1811, p. 98 f. In June 1811 Napoleon established a new camp at Boulogne, with a flotilla ready for action, giving out at different times that this was to be used for a landing in Ireland, the burning of Chatham dockyard, and a descent on the Channel Islands. It was a device to combine the training of conscripts with a feint against the British Isles. Fortescue, *Hist. of the British Army*, viii. 257. See No. 11742. The comet of 1811 (Pons), first seen in March, was given several satirical personifications, see No. 11810, &c.; cf. No. 11705.

Broadley, i. 304 f. Reproduced, Grand-Carteret, *Napoléon*, No. 230.
$8\frac{5}{8} \times 13\frac{1}{8}$ in.

11740 THE COMET.!!!

[Williams.]
*London Pub^d^ Octo^r^ 1811 by W^m^ Holland N^o^ 11 Cockspur S^t^*

Engraving (coloured impression). The head of Pitt in profile to the l. is the head of a comet (see No. 11810, &c.) whose tail is formed of hair streaming across the design and covered with the words *War* and *Taxes*, each repeated six times. Fox, floating above the comet's tail, leans forward holding a pair of *Patent* snuffers with which he is about to try to snip off the comet's head. Below the comet is a five-pointed star containing the profile head of Perceval, much smaller than that of Pitt and registering melancholy pugnacity. The points of the star are inscribed *War* [three times] and *Taxes* [twice]. Below, the H.L. figure of a military officer surrounded by clouds looks up angrily,

saying, *Cot dam! this fellow will burn my whiskers!* He has short hair, whiskers, and an enormous snake-like moustache, and wears a braided hussar tunic with a star; a skull and cross-bones on his chest serves to fasten a broad fur collar.

The whiskered officer is Baron de Geramb (see No. 11744) whose eccentricities and adventures in England in 1811 attracted much attention. This makes the design fantastic and inconsequent: Perceval carries out the war policy of Pitt, ruthlessly imposing taxes, though, it would seem, on a much smaller scale. While he is inspired by Pitt's spirit, that of Fox dominates the Opposition, who are critics of the war. At this time the advocates of peace were few (notably Whitbread) and (in 1811) did not include the leading Foxites. Cf. No. 11710.

$8\frac{1}{4} \times 12\frac{5}{8}$ in.

11741 MEN OF BOTTOM OR MEMBERS OF THE TRIBUNAL OF THE FIRST ORDER, AT AMSTERDAM,—DOING HOMAGE TO BONYPARTE. & [cropped]

E——ˢ Sculp. [Elmes] [*c.* Oct. 1811]

Engraving. Napoleon and Marie Louise, seated on casks, are surrounded by a crowd of grotesque and obsequious Dutchmen, who puff smoke towards them. Napoleon raises his l. leg vertically to present his posterior to two simian creatures who puff at close range. Behind and on the r. a Dutchman seated on a braying ass plays bagpipes from which issue the words: "*Sire— Deign to permit the Members of the Tribunal of Amsterdam to have the honor of doing their respectful homage by Kissing Your Imperial and Royal Majestyˢ A——ˢ*. Napoleon's cask is inscribed *Hollands Gin above proof*. The Empress (l.) sits, with indecorously crossed legs, on *Essence of Juniper* [gin]. Many of the Dutchmen hold under the arm small casks of *Holl—ˢ*. They smoke pipes with curved stems and elaborate covered bowls. In the centre foreground, in back view, is a bowing man whose broad posteriors are inscribed *President M— Von. Schotten*. Near him, two pug-dogs are chained together; one strains towards an almost empty dish. On the extreme l. is a barrel of *Dutch Herrings* on which sits a frog smoking a pipe. In the background are gable-ended quasi-Dutch buildings and beflagged spires.

A satire on Napoleon's visit to Holland (annexed 9 July 1810) in October 1811. He wrote to Eugène Beauharnais, 26 Oct. 1811: 'J'ai été extrêmement content de la Hollande. Ces gens n'ont conservé le souvenir de leur indépendance que pour sentir les avantages de la réunion. . . . Ils sont plus Français qu'aucuns habitants des pays réunis. . . . Je n'ai vu nulle part autant de mouvement et d'aussi bons sentiments.' *Corr.*, 1867, xxiii. 535. Triumphal arches and illuminations were ordered in Amsterdam. On 9 Oct. the members of the Tribunal of Amsterdam presented their homage to Napoleon, the President Von Schotten making a fulsome speech: 'Frenchmen in heart' . . . . 'in consequence of the union, the inhabitants of this great city feel all the honour of forming part of the Empire of Charlemagne, restored by a monarch who is superior to him in all respects. . . .' *Examiner*, 1811, pp. 583 f., 685 (quoted without comment from the foreign press). Cf. No. 12102, &c., on the liberation of Holland.

Listed by Broadley.

$8\frac{7}{16} \times 12\frac{3}{4}$ in.

11742 A SCENE AT BOULOGNA OR NEEDS MUST WHEN THE DEVIL DRIVES. [1 Nov. 1811]

Aquatint. Pl. from the *Satirist*, ix. 341. A scene on the shore. Napoleon (l.), sword in hand, drives forward a marine whom he holds by his long pigtail,

saying, *Rascal—F——e, go fight dem dam English*; the man answers: *Sire me like fight men dem English be Diables*. He wears a shako, military tunic, trousers, and slippers. In the foreground grenadiers with fixed bayonets drive a naval officer and sailors towards a ship's boat, into which one tumbles. The trembling and reluctant officer, who wears a feathered bicorne and holds a telescope, says: *Allons a Gloire!* The sailors are rough-looking men wearing bonnets rouges with shirts and trousers; three act as boatmen, two saying, *Oh! by Gar! dey vill eat us all up*, and, *Ah mon dieu*. On the horizon two British ships are firing, a third stands by.

See No. 11739. There are two inventive articles in the magazine on Napoleon's visit to Boulogne and inspection of the flotilla, but they have no reference to the plate.

$6\frac{7}{8} \times 12\frac{1}{8}$ in.

11743 ENGLISH MANNERS AND FRENCH PRUDENCE OR | FRENCH DRAGOONS BROUGHT TO A CHECK BY A BELVOIR LEAP.

[Rowlandson.]
London Pub^d^ 25 November 1811 By H Humphrey S^t^ James's Street

Engraving (coloured impression). Below the title: *A Scene after Nature near Ciudad Rodrigo September 1811. Obstupuere Omnes!* An English hussar officer, Lord Charles Manners, holding his sabre against his shoulder, takes a flying leap across a stream, looking composedly over his l. shoulder at French mounted soldiers, whose horses have checked at the stream. He says *Adieu Messieurs*. The foremost Frenchman cries *Sacrebleu!!!*, the others *Mais Comment?*; *Quel Diable d'anglois*; and *Est il possible*. Their horses are clumsy compared with the English thoroughbred. Each Frenchman has a different uniform. The scene is a barren plain sloping to the stream from a mountainous background, with soldiers marching in the distance. Two small frogs in the foreground (r.) gape at the frustrated pursuers.

This adventure was recalled on the death of Lord Charles Manners in 1855 (press-cutting with print): he was a famous horseman, and unexpectedly coming upon a French cavalry picket, was chased, till on reaching a brook he cleared it, taking off his hat and saying 'Adieu Messieurs'. This or a similar print is mentioned: *A Belvoir Leap; or Teaching the French Good Manners!* Lord Charles, brother of the Duke of Rutland, was Lt.-Col. 23rd Dragoons and M.P. for Cambridgeshire.

Grego, *Rowlandson*, ii. 215 f.

$8\frac{3}{8} \times 13$ in. With border, $9\frac{1}{4} \times 13\frac{9}{16}$ in.

11744 PRINCELY PIETY, OR THE WORSHIPPERS AT WANSTEAD.

*G. Cruikshank fec^t^*
*Published December 1^st^ 1811 by M Jones 5 Newgate Str^t^*

Engraving (coloured impression). Pl. from the *Scourge*, ii, before p. 473. Miss Tylney Long, the heiress, on a fantastic throne, receives declarations from suitors. She is coloured yellow (gold) and her throne is flanked by large florid cornucopias disgorging guineas. Her seat is at the top of five steps inscribed respectively *Infancy 10*, *Puberty 15*, *Womanhood 20*, *Discretion 25*, *Old Maidism 30*. She rises in alarm or astonishment, unconscious of Death, a tall, crowned skeleton, who stands behind her with drapery swirling wildly

round him, pointing with his javelin towards two men who are dancing together on the extreme l. These, still holding hands and capering, look up horror-struck, the only persons who have seen Death. A fool, with cap and bells, ass's ears, and protruding tongue, stands beside them playing a fiddle. One of the dancers drops a pistol, a second pistol lies on the ground beside him, with a star, and a paper inscribed *Copy of Verses on Pole's Dancing*. In his pocket is a paper: *Caligny 25 Lord Kil*[*worth*]. His partner also drops a pistol. At the foot of the throne (l.) kneels a more grotesque pair: Romeo Coates in theatrical dress, trunk-hose and cape, and a long rapier, with a cock seated on his head and crowing *Cock a doodle doo-o*; he kneels on one knee, the r. leg thrust forward, his hand theatrically on his breast. Beside him, nearer the throne, is Skeffington, ogling the heiress through a lorgnette and holding out a large paper headed *Ode first* and inscribed *To the Scourge—Skeffington*; other papers beside him are: *Ode on Miss Tilney—To the Scourge* and *Ode 4th Miss Long*. Both men have sharp grotesque profiles.

The pendant pair on the r. of the throne are on a rather larger scale, being bulky while the others are thin: the Duke of Clarence, in admiral's uniform (he was given the rank by the Regent in 1811), stands holding out his r. arm with a declamatory gesture while with his l. hand he presses back Baron de Geramb, who kneels on money-bags. Behind and above this pair stands Mrs. Jordan emptying a chamber-pot or Jordan (see No. 7908, &c.) over the Duke, pouring out a stream of tiny sons and daughters, five boys, with their father's features, and at least three girls. She stands on a chest inscribed *Bushy Money Chest M T* [empty]. She says: *False faithless perjured Clarence | behold thy Children!!! hem, Shakespeare*. Three boys cling to their father's head and shoulders; one is in naval, one in military uniform, the others in childish dress. The Duke tramples on the *Marriage Act*; in a pocket is a paper: *To the House of Commons*. The Baron is a grotesque figure with huge moustache, a skull and cross-bones on the braided tunic which defines a paunchy body, and another on his cap in which is an enormous plume. He holds a money-bag; the three bags on which he kneels are inscribed respectively *From France*, *For Secret Inteleg*[*ence*], and *To the Baron*. Beside him is a paper: *Sophia of Cadis*. He holds out behind him a paper inscribed *Secret Intelegence* which Napoleon, on the extreme r., is about to take. The latter straddles, wearing the great jack-boots, large bicorne, and sabre of earlier caricatures; he holds out a money-bag inscribed *To the Baron. de Wiskers for Secret Intel—* and looks with gloating eagerness at the paper he is about to receive.

The pl. relates to verse satires, dialogues, &c. on the admirers of the heiress, pp. 235–42 (1 Sept.), Coates being introduced 'not because of his pretensions, but his boasts and wishes'. Catherine Tylney-Long, here traduced as an angular old maid, was born 2 Oct. 1789; her fortune included Wanstead House which had cost over £360,000. Lord Kilworth (b. 1792) and Wellesley-Pole, rivals for the heiress, met to fight a duel over newspaper verses on the lady; the affair was amicably settled on the ground (9 Aug.) but a second meeting took place over an apology demanded by Kilworth; shots were exchanged, after which they agreed to meet as friends. *European Mag.* lx. 148 f. Wellesley-Pole was accepted, the engagement being announced on 25 Nov., and in Jan. 1812 he changed his name to Pole-Tylney-Long-Wellesley. In 1811 the Duke of Clarence, pressed for money and anxious to marry, parted from Mrs. Jordan with whom he had lived at Bushey Park for twenty years (see vols. vi, vii, viii); he then made repeated proposals to Miss Tylney-Long but was refused. The three other suitors are included as eccentric bachelors much in the public eye. For Skeffington see vols. vii,

viii; for Romeo Coates, No. 11769. Baron de Geramb (1772–1848) was a military adventurer who came to England from Spain, ostensibly to form a foreign legion for the service of Spain. He published a *Lettre à Sophia de Cadiz* in 1811 (see No. 11943), and wits identified Sophia with Miss Tylney-Long (*The Satirist*, ix. 224 f.). He is here represented as a spy in the service of Napoleon; shortly after this, having resisted arrest for debt, he was deported to Denmark, and arrested and imprisoned by Napoleon. He was notorious in England in 1811 but was to become famous as Procureur-général of the Trappist order, and author of devotional works. For the heiress's suitors see also Nos. 11747, 11748, 11774, 11844. For the Marriage Act (1772) see No. 4970.

Reid, No. 129. Cohn, No. 732. Listed by Broadley.

$6\frac{3}{4} \times 13\frac{5}{8}$ in.

11745 BELL AND THE DRAGON

[Rowlandson.]

Published Dec^r 9^th. 1811. by I. I. Stockdale 41 Pall Mall.

Engraving (coloured[1] and uncoloured impressions). A scaly dragon breathing smoke advances furiously towards a composed clergyman in cassock and bands (r.). The latter stands under an irradiated sun containing a face, from which an arm projects holding the shield of *Religion* between him and his antagonist. The arm is inscribed *Marsh, Clergy, Monarchist*. The dragon's tongue is *Falsehood*, the talons with which he paws at his enemy are inscribed *Hypocrisy, Vanity, Misrepresentation, Calumny*. Behind it is the fragment of a ruined building inscribed *Lancaster's School*; on the wall is poised a large Quaker's hat inscribed *Broad Brim* nearly covering the words *Madras System*. On the ground are the words *Deceit Misrepresentation*. Behind the parson is a handsome Georgian building inscribed *D^r Bell's School* on a rock inscribed *Church & State*; to this he points with a dignified gesture while looking at the dragon. Farther off are a country church and a house.

A satire on the violent controversy between Joseph Lancaster (1778–1838) and Dr. Bell (1753–1832) over their educational methods and the rival societies for educating poor children with which they were associated. This was at its height between 1808 and 1811. Lancaster was falsely accused of imitating Bell's 'Madras System'; he was a Quaker, vain, extravagant, and insolvent, but with great gifts and enthusiasm for education. His schools were non-sectarian and had powerful support including that of George III (1805) and the Regent (in 1811). A society was founded by Lancaster in 1808 (taking the title of British and Foreign School Society in 1814). This roused the suspicion of Churchmen who found in Bell (a prosperous parson) a useful protagonist, and in 1811 the National Society for Educating the Poor in the Principles of the Church was founded, starting a conflict which has influenced English elementary education ever since. This society was largely due to Herbert Marsh, Lady Margaret Professor of Divinity at Cambridge, and to a sermon preached by him at St. Paul's on 13 June 1811. See Halévy, *Hist. of the English People in 1815*, 1924, pp. 461–5; J. Binns, *A Century of Education, 1808–1908*; Salmon, *Joseph Lancaster*, 1904; Wallas, *Life of Francis Place*, ch. iv; contemporary works by Bell, Lancaster, and Mrs. Trimmer; *D.N.B.* See No. 13276.

Grego, *Rowlandson*, ii. 216.

$6\frac{3}{4} \times 9\frac{5}{8}$ in.

[1] 'Caricatures', ix. 147.

11746 THE ROYAL MILLING MATCH

[W. Heath.]
Pub Dec 1811 by S W Fores 50 Picadilli

Engraving (coloured impression). A stalwart man in a boxing attitude hits the Regent in the eye with his r. fist, making him fall backwards with extended arms. He says: *There is plenty of fair Game but no Poaching on my Mannor— my Action is quick & put in strait forward so—*. In his pocket is a paper: *Late Pupil to the Campion* [sic] *of En[gland*, Jackson]. The Prince shouts: *Help. Help I have made a false step and Sprain'd my Ancle.* The room is small, with a door at each side; a chair is overturned. A man (? MacMahon) hurries in from the l. behind the pugilist, saying, *Lord Sir—d'ont be so Harsh you'l sprain the Gentlemans ancle,, by Goles this is what they call Milling Indeed.* On the r. a lady looks in; she wears jewels and a feathered tiara, and is evidently Lady Yarmouth. She looks from behind a folding screen which stretches across much of the room, and is covered with caricature prints, freely sketched: a man with a globular contour suggests Bunbury's *A Hail Storm*, No. 6145. Just above it is (?) No. 10474; two others suggest the Hottentot Venus, see No. 11577; among many others is a man with a dancing bear.

At this time the Prince was ill at Oatlands; in teaching Princess Charlotte to dance the Highland fling (on 13 Nov.) he had broken a tendon in his foot with such violence that he fell, and his leg instantly swelled to the knee. This was jocularly interpreted by Lady Holland as the result of a clumsy attempt to outdo Erskine in dancing, causing him to sprain his ankle. Others 'are convinc'd it is only a pretext to hide the infirmity of swell'd Legs, the sure indication of a broken constitution'. *Corr. of Lord G. L. Gower*, 1916, ii. 416–17. Lampooners and caricaturists persistently connected the accident with a supposed quarrel between Lord Yarmouth (Lady Hertford's son) and the Regent over the latter's attentions to Lady Yarmouth (Maria Fagniani). See also *Examiner*, 1811, pp. 740, 747–9. Yarmouth, however, continued to be a favourite of the Regent; Lady Yarmouth was in France. B. Falk says the lady was Yarmouth's mistress, Fanny, sister of Harriette Wilson. *Old Q's Daughter*, 1937, p. 95. See the *Scourge*, iii. 150–60, 'Doggrel Attacks on the Regent', where the verses are condemned as contemptible and having a 'powerful influence on the lower classes'. They are, however, quoted at some length and are similar in spirit not only to plates in the magazine but to a verse satire, 'The H—— dynasty or the Empire of the Nairs', ibid. 313–18, 456–61. See also Nos. 11841, 11842, 11843, 11853, 11860, 11861, 11889.
$8\frac{7}{8} \times 13\frac{3}{8}$ in.

11747 THE DISCONSOLATE SAILOR OR MISS LONG ING FOR A POLE. *Vide, the Waterman.*

Argus Fecit [Williams.]
Pub[d] Dec[r] 1811 by Walker & Knight N[o] 7 Cornhill

Engraving (coloured impression). A scene on the banks of the Thames. Miss Tylney-Long, short, plump, and youthful, stands between a gardener who is Wellesley-Pole, and the Duke of Clarence as a Thames waterman, with the Royal Arms on his jacket. Her dress is looped up to contain a heap of guineas, and she holds a large document inscribed *Rent Roll*. She looks towards the Duke (r.) but extends her r. arm to Wellesley-Pole, saying, *I am very sorry M[r] Tugg, that I can't be yours for indeed I find it impossible to resist*

such a Pole. The Duke points sulkily to a smart wherry lying against the river bank, saying, *Why look you Miss, I'll go on board of a Man of War, for I cannot bear to see you in the arms of another. Then farewell my Trim built wherry—And the Rent-Roll then farewell.* Wellesley-Pole holds a tall pole terminating in a pine-apple; in his r. hand is a bunch of roses. He looks aggressively at the Duke, saying, *I'll tell you what Master Tugg you'll not be first Oars here I can assure you—this little Rose bud I intend to pluck myself—therefore be off*. Beside him are his watering-pot, rake, and top-hat. In the background stands Mrs. Jordan with four dismayed children; she holds out her arm dramatically, saying, *What leave your faithfull Peggy*. The oar of the Duke's boat is inscribed *Tom Tugg Hampton*; on the back of the seat are the Royal Arms. In the background among trees are two sign-posts, one on the extreme l. pointing *To London*, the other, across the river and on the extreme r., *To Bushy*.

See No. 11744, &c. Miss Tylney-Long refused a succession of proposals from the Duke of Clarence and accepted Wellesley-Pole, marrying him in Mar. 1812. The marriage was unhappy (see vol. x), her fortune was squandered, and her husband died in poverty. The Duke of Clarence separated from Mrs. Jordan in the summer of 1811; by the settlement she was to have the care of the four youngest daughters up to a certain age unless she should return to the stage. One of her leading roles was Peggy in *The Country Girl*; in this she made her début at Drury Lane in 1785, being painted by Romney in the part. The Duke quotes (and parodies) Tom Tug in C. Dibdin's *The Waterman* (1774).

$10\frac{7}{16} \times 14\frac{1}{8}$ in.

11748 NEPTUNE'S LAST RESOURCE OR THE FORTUNE HUNTER FOILED.

[Williams.]
[? Dec. 1811.][1]

Engraving (coloured impression). After the title: *a Sketch from Heathen Mythology*. The Duke of Clarence as Neptune has landed from his car and kneels on the sea-shore, trying to drag two bags from the hands of Sartjee, 'the Hottentot Venus', see No. 11577, &c. He wears a crown with admiral's uniform and a long grey beard, and kneels on his cocked hat which lies across his trident. Sartjee wears the cap and necklace of other prints, with court-dress defining her enormous posterior; bank-notes issue from a pocket-slit. She strains backward to prevent her large money-bags from being pulled from her hands by the Duke, who says:

Since golden Long my suit denie,
Some other fortune now I'll try,
Now Venus Barton I'll come o'eer
For wealth's the Goddess I adore.
Dear Venus if report says true,
Your charms has claim'd the public view,
Great Neptune kneels in humble state,
Pray on your rump grant him a seat;
There shall he ride triumphant still,
And your bright gold his pocketts fill.

[1] Imprint erased, but traces of *Walker & Knight, 7 Cornhill* remain.

Sartjee, who smokes her accustomed short pipe, says:

Ha Massa Neptune vat you Vant?
Me quite up to all your Cant,
For if Missi Golden Long would have you
You would not come to me to sue
And leave your Wife and Pickaninies
To come and try to take my Guineas—

Close to the shore (l.) is Neptune's car with two prancing horses, two attendants blowing trumpets, and a postilion, all dressed as sailors. Behind it flies a flag on which is an anchor. On the r. three mermaids rise from the sea to watch the interview.

For the Duke's proposal to Miss Tylney-Long see No. 11744, &c.; her sixth refusal was followed, it is said, by proposals to other heiresses. See Fulford, *Royal Dukes*, p. 110. *Examiner*, 22 Dec. 1811, p. 820: 'The Duke of Clarence's matrimonial overture to Lord Keith's daughter is reported to be now under consideration. The papers say this is the fourth proposal made by the Duke within these four months.' Cf. No. 12994.

$8\frac{13}{16} \times 13$ in.

11749 A FAME-OUS ENIGMA.

London. Published by T. Tegg. N° 111. Cheapside. [? 1811]

Engraving (coloured impression). A heroic figure, not of Fame but of Minerva, holding up a flaming sword and trampling on a dragon. She wears quasi-classical draperies with a corslet and a plumed helmet on which sits an owl. On her l. arm is a shield. The dragon rests upon irradiated clouds. Four profiles are inconspicuously outlined by her hair and floating draperies: one is Wellington. The others are probably generals who had distinguished themselves in the Peninsula, cf. No. 11722, &c. For similar puzzle-prints cf. No. 12512, &c.

c. $11\frac{1}{4} \times 7\frac{1}{4}$ in.

PERSONAL AND SOCIAL SATIRES

11750 A VIEW OF A TEMPLE NEAR BUCKINGHAM.

[R. Dighton.]
Pub^d by Dighton, Spring Gardens, July, 1811

Engraving (coloured impression). A caricature portrait of the Marquis of Buckingham (George Grenville Nugent Temple) walking in profile to the l. He wears military uniform with cocked hat and spurred Hessians, and is enormously obese, his sword-belt grotesquely clasped across his paunch. His hand is on the hilt of his sword. He was Lord Lieutenant of Bucks. Unlike other caricatures of Buckingham.
$12\frac{1}{2} \times 8\frac{7}{16}$ in. (pl.).

11751 A VIEW OF SOMERSET.

C. B Esq^r del^t [R. Dighton f.]
Pub^d by Dighton, Spring Gardens, Dec^r 1811.

Engraving (coloured impression). The Duke of Somerset in military uniform rides in profile to the l. He wears a double-peaked cocked hat with plume. In the background is a camp with tiny soldiers being drilled.

The Duke was a noted scholar, F.R.S., F.L.S., &c., and held no military rank. He is presumably a volunteer officer.
$11\frac{1}{2} \times 9\frac{1}{4}$ in. 282. a. 1.

11752 OLD Q

Pub^d Jan^y 1811 by W^m Holland, 11 Cockspur S^t

Stipple. The 'Q' of the title is a letter formed of acanthus scrolls surrounding the head in profile to the l. of the Duke of Queensberry. The head, in which the r. eyelid is visible, appears to be copied and enlarged from that in Gillray's *Push-Pin* (No. 9082). A sprig of (?) box projects from the upper part of the conventional scroll.

Queensberry died on 23 Dec. 1810.
$6\frac{3}{8} \times 5\frac{7}{16}$ in. With border, $7 \times 6\frac{1}{8}$ in.

11753 TOLER—ABLE, HORSEMEN!!

Pub^d by J Sidebotham 2a Sackville S^t [1811][1]

Engraving (coloured impression). Two elderly men ride (r. to l.) on well-bred horses. The nearer, who is slightly to the r., is slim and very erect with an umbrella under his r. arm. The other is stouter, wears a short brown wig under a top-hat, and has an intimidating profile.

The stouter man is probably John Toler (1745–1831), Baron Norbury, Chief Justice of the Common Pleas in Ireland, noted for partiality and buffoonery on the bench. His companion is probably called Abel.
$7\frac{3}{8} \times 7\frac{3}{4}$ in. With border, $8\frac{1}{4} \times 8\frac{3}{8}$ in.

[1] So dated by E. Hawkins.

11754 DREW FROM LIFE, JULY—13TH 1811.

Engraving. A thin, middle-aged military officer in profile to the l. faces a barking spaniel, leaning backwards, and raising his sword in a fierce gesture. He has a small pigtail, and wears a crescent-shaped cocked hat, sword-belt, sash, gloves, and tasselled Hessian boots. Below the title:

*Lo! in his wrath George Purdon—*DREW
His fighting Sword, and swore
"By this hand, which many a Frenchman slew,
"And by my hard earn'd Laurels too"
"I'll run you Mister Jocus thro'
"If you bark any more.

George Purdon Drew was Major in the 45th foot or Nottinghamshire Regiment of foot, gazetted 7 Jan. 1808. *Army List*, 1811.
$8\frac{1}{2}\times8\frac{3}{8}$ in.

11755 CRIB UNCORKING BLACKSTRAP *98*

W. E^{s}—[Elmes] *Scu^{t}*—
16 Octo^{r}—1811 Publ^{d}—by Tho^{s} Tegg.—111 Cheapside London
Price One Shillin Coloured.

Engraving (coloured impression). Tom Cribb stands in the foreground, full-face, in a sparring attitude, but holding a bottle whose cork he has just drawn. In the bottle is a negro's face; the contents explode violently, with inscriptions in the explosion: *a Jaw breaker—Fibbing—Fibbing—More Punishment, A Floorerer,—A Nobber A Doubler,—Want of Wind A Left Flush,—A Rally Sparring for Wind.* Behind him is a table round which sit and stand raffish-looking men, drinking, cheering, and smoking. A punch-bowl is on the table, empty bottles on the floor. Captain Barclay stands with one foot on the table raising his glass, to give the toast: *Gentlemen—the Milling Champion at Thisselton Gap.* Six others shout: *Bravo, Cap^{n}—; Bravo Barclay for ever.; Bravo, Milling for ever.; Bravo,—Bravo,—Scotch Training for ever.; Crib, and Barclay for ever.; Bravo Cap^{n}—Huzza.*

Tom Cribb (1781–1848), champion of England (1808) beat Molineux, a negro, for £600 at Thissleton Gap, Leicester, 28 Sept. 1811; Molineux's jaw was broken. His trainer was Captain Barclay, the pedestrian (properly Barclay-Allardice, 1779–1854, son of Robert Barclay of Ury), *Europ. Mag.* lx. 308. Black strap is (bad) thick sweet port. The theme clearly derives from Gillray's *Uncorking Old Sherry* [No. 10375]. For the match see No. 11786.
$14\frac{3}{4}\times8\frac{7}{8}$ in.

11756 ANTICIPATION [1811]

Engraving (coloured impression). A smartly dressed military officer sits on a stool with his feet thrust through stocks inscribed *Justice.* His hands rest on an upright stick or prop inscribed *Waterford Intrest.* The stool is inscribed *Infamy*, its legs *Impudence, Cowardice, Thief, Lies, Ignorance.* On the ground are a broken sword inscribed *G*, and a gorget inscribed *87.* The scene is a countrified street; in the background is a group of three: two officers, one of whom stands watching the victim, the other turns his back, while a lady holding a sunshade also watches.

One of a set of prints with inscriptions and annotations which show that Godfrey Green, accused of misappropriating funds to pay his debts, escaped indictment but was transferred from the 87th to the 34th Regiment on 30 May 1811. G. G. appears in the 1811 *Army List* as Lieutenant (gazetted 1807)

in the 87th or Prince of Wales's Irish Regiment; he is not in the 1812 *List*. The title implies an anticipation of the verdict of a civil or military court. The absence of imprint on these prints suits their libellous character. 'Waterford Intrest' suggests an interest in the boroughs of County Waterford: Godfrey Greene (? this man's father) was returned for Dunvargan in 1776. Perhaps a reduced version of a plate uniform with Nos. 10757–9, and which appears in Nos. 11758, 11759.
$5\frac{11}{16} \times 4\frac{3}{8}$ in.

11757 HOW TO CATCH A GREEN LINNET

[W. Heath.] [1811]

Engraving. A slim and dandified officer with the head of a bird stands in profile to the l. at a portable brass-bound desk on a plain wooden table. He holds bank-notes, inscribed *One* and *Bank*; in his beak is a note inscribed *Bank Fifteen*. In his pocket are papers inscribed *Tailors Bills &c^c* and *A New Way to pay Old Debts* [Massinger's comedy]. The buttons of his coat are inscribed *87*, and on the hilt of his sword is a *G*, as in No. 11758. He wears cavalry boots with tassels, high heels, and enormous spurs. The door of the room (r.) is bolted. On the wall are two pictures: *View of Hanging Wood in the C^o of Warterford*, a landscape with a sign-post resembling a gibbet; *The Prodigal Son* [tending swine].

A satire on Godfrey Green, who seems to be robbing the Paymaster's desk. See No. 11756, &c. The print appears in No. 11759.
$13\frac{9}{16} \times 8\frac{3}{8}$ in.

11758 GREEN TURNED YELLOW. OR, REFLECTIONS ON EMBARKING FOR THE CONTINENT

Veritas fecit [Williams.] [1811]

Engraving (coloured impression). Green stands in profile to the l. at a table and open desk as in No. 11757. He tears in half a print, *Anticipation* [see No. 11756], the stocks, the stool inscribed *Infamy*, and the gorget, &c., being visible. Under his arm is a rolled print inscribed *Green Linnet* [see No. 11757]. He wears very smart uniform with a crescent-shaped cocked hat with a cockade and drooping aigrette. His buttons and sword-belt are inscribed *34* [instead of *87*] and on the hilt of his sword are the letters *GG*. Gloves lie on the chair behind him. Beside the open desk lie two bundles of *Bills*. He says: *O. damn this business—notwithstanding I escaped the Indictment I have jump'd out of the fry-pan into the fire, I dread the Idea of Joining my new Regiment. I exchanged to escape the alternative of being* ****** *but these infernal caricatures will drive me to desperation I wish I had spirit enough to shoot myself —If these reach the Reg^t I'll be sent to Coventry for ever!*

See No. 11756, &c. A companion pl. to No. 11759.
$12\frac{1}{4} \times 8\frac{9}{16}$ in.

11759 [BANE AND ANTIDOTE.]

Veritas del^t 1811. [Williams.]

Engraving (coloured impression). No title. A companion pl. to No. 11758. Green sits in profile to the l. at a table strewn with papers inscribed *Court of Inquiry*; *Reasons for quitting my last Regiment*; *Bills*; *Letters from Lawyers*. His buttons &c. are inscribed *34*. He has no sword, but in his r. hand is a pistol,

the butt inscribed *G.G.*, the stock *Courage*. In his l. hand are three caricatures, the uppermost *Anticipation* [No. 11756] with *How to C . . . net* [No. 11757] and a print (partly visible) of a peacock with the head of Green wearing a cocked hat and called *Peacock* . . . These he weighs against the pistol with an agonized frown. Below the design:

My Bane and Antidote now lye before m, [sic]
This in a moment brings me to an end
But these inform me I shall never die!! Cato [Addison (v. 1).]

The table is inscribed *Breach of Trust* and *Obstinacy*; the chair, *Incorrigibleness*, *Disgrace*, and *Lies* (on the four legs). On the wall is a framed placard: *Dashing Advice to Officers.—get a friend to pay for your clothes and send you the reciepts. NB. shew them in proof of payment when he asks you for the Money. —Never mind a horsewhipping If your friend leaves the room with money on the table borrow some——the Paymaster is fair game.* See No. 11756, &c.
$12\frac{1}{4} \times 8\frac{5}{8}$ in.

11760 THE BERKELEY SLIP OR A LESSON FOR SPINSTERS.

[Williams.]
Pub^d^ July 7^th^ 1811 by S W Fores 50 Piccadilly

Engraving (coloured impression). A fashionable young man kneels beside a good-looking girl who sits indecorously on the ground leaning against an upright chair (r.). Both look up at a man who stands in the doorway (l.), saying, *O'ho I am afraid I have interrupted you.* He answers: *No, No, only a going, nothing criminal upon my honor, just going to Kiss Mary a little.* She says composedly: *No brother the Gentleman was only going to behave genteely.* A corner of a handsomely furnished room is the setting, with a folded Pembroke table behind the visitor, on which is his hat. Below the title:

"*And one false Slip entirely damns her Fame.*"
Trust not to Man, however Debonair
Nor trust your bottoms on a slippery Chair.

They are identified in an old hand as Col. Berkeley and Miss Westrop.
$11\frac{3}{4} \times 8\frac{3}{4}$ in.

11761 DINNER OF THE FOUR IN HAND CLUB AT SALTHILL.

*G Cruikshank fe^t^*
Published June 1^st^ 1811 by M Jones 5 Newgate Street

Engraving. Pl. from the *Scourge*, i, before p. 431. A scene of drunken disorder, the members drinking toasts, fighting, or asleep. A long table littered with bottles, some broken, glasses, &c., extends across the design. On the extreme l. is the chairman's seat, empty. It is surmounted by a gigantic broad-brimmed hat and flanked by whips. On the back is a design of a coach-wheel surmounted by a similar hat and having the motto *Prime Bang Up* [see No. 11700]. A man stands on the table drinking, holding up decanter and glass. One man smokes a pipe and holds a frothing tankard inscribed *Tempest*. Most of the members wear coaching-dress, some with hats of varying patterns. A man wearing a coat with multiple capes sits tipsily on an overturned chair, holding a whip and imaginary reins, as if driving a four-in-hand. Next him is a man who spills wine from a goblet made of a skull and inscribed *Trumpeter scull* [see No. 11711], showing that he is Sir Godfrey Webster. He wears a new-fashioned overcoat, with high

collar without capes, double-breasted, with large buttons inscribed *Tally ho.* Two men lie on the ground, one vomiting into his hat. The space behind the table is packed with men fighting and shouting. Raised above the others is a man playing a fiddle. On the walls is a placard headed *Resolutions Passd at the Last Meeting of the Four in . . . Resolved . . .* [signed] *Buxton.* There are two pictures, one of a man driving an open carriage and four, apparently a 'landeau-vis', and one a man driving a coach and four, inscribed *Royal M*[*ail*].

Illustration to an article 'The Dinner at Salt Hill': The Four-in-hand Club met in Cavendish Square, seven members only; at Salt Hill they found professional coachmen and a courtesan, admitted a temporary member. The president was C. Buxton (probably Charles, 1787–1817, second son of Thomas Fowell Buxton of Essex). Cf. an article on the Club in the *Satirist*, 1 Mar. 1811: the leader of the Club is Mr. C. Buxton, the vehicles are all landeau-vis, uniform, hung high and painted yellow. The great-coats are to be worn without capes, the hats conical with small brims. See also Gronow, *Reminiscences*, 1892, ii. 108–10. For the driving mania see also No. 11700, &c. The design probably derives from Gillray's *The Union Club*, No. 9699, cf. No. 13249.

There is a second state, with the title *Bang-up Dinner or Love and Lingo*, a frontispiece to *Lexicon Balatronicum, A Dictionary of Buckish Slang, University Wit, and Pickpocket Eloquence. Compiled originally by Captain Grose . . .*, 1811 (Cohn, No. 486). Pl. missing from the B.M.L. copy. A later edition with the same pl. is *A Bang up Dictionary; or, the Lounger and Sportsman's Vademecum . . .* (Reid, No. 4617; Cohn, No. 46).

Reid, No. 122. Cohn, No. 732.

$7\frac{11}{16} \times 13\frac{7}{8}$ in.

11762 QUADRUPEDS; OR, THE MANAGERS LAST KICK. *last Scene.*

G. Cruikshank fec[*t*]
Pub[*d*] *September 1*[*st*] *1811 by M Jones 5 Newgate Str*[*t*]

Engraving (coloured impression). Pl. from the *Scourge*, ii, before p. 177 (see p. 172). A wild affray between tailors, some mounted on asses or on miserable horses, the design being filled with a confused medley of figures, only one being a woman; she rides a donkey and flourishes a toy sword. The weapons and missiles show that the men are journeymen tailors; they are shears, cabbages, and flat-irons, with bludgeons, turnips, a broom, &c. There are three banners: on two are three frothing tankards, on one a pair of shears.

On 18 July 1811 a 'heroic, tragic, operatic drama' with the title of the print was played for the first time by the English Opera Company at the Lyceum. A manager informs his creditors that he is unable to pay his debts, since he has not been able to introduce on his small theatre the quadrupeds that are all the rage. He proposes therefore to produce '"The Tailors, A Tragedy for Warm Weather" adapted to the present taste'. In the last scene, here depicted, the rival bodies of the (London) tailors, the Dungs and the Flints, appear mounted on donkeys and horses created by the machinist and armed with brooms, crutches, &c. A tremendous discharge of cabbages closes the scene. The two most prominent actors are probably Raymond and Lovegrove. This was a satire on the horses appearing at Covent Garden, see No. 11773. *Examiner*, 1811, pp. 470 ff.; *Europ. Mag.* lx. 44. *The Tailors . . .*, 1767 (cf. No. 12509), is a play on the tailors' wage-disputes and trade clubs, containing parodies of famous passages from plays in blank verse. Its performance was

sometimes prevented by the tailors, and in 1805 there was an organized tailors' riot to prevent it. The 'Flints' (see No. 11824) were those who formed clubs to resist the masters corresponding to trade union men, the 'Dungs' were the blacklegs. Cf. No. 11814.

Reid, No. 125. Cohn, No. 732.

$6\frac{5}{8} \times 15$ in.

11763 THE EXAMINATION, OF A YOUNG SURGEON.

G. Cruikshank fecit
Pub^d October 1^st 1811 by M Jones 5 Newgate Str^t

Engraving (coloured impression). Pl. from the *Scourge*, ii. 263 (second state). Members of the Court of Examiners of the Royal College of Surgeons sit on the outer side of a horse-shoe table, four on each side of the Master, who sits in a raised chair, wearing a gown, bands, and hat. On the table before him are a skull and bone. The examinee, trembling and insignificant, stands on the extreme l., facing a man who has risen from his chair to say angrily, *Describe, the Organs of Hearing*; the latter's neighbour listens intently through an ear-trumpet. The next Examiner sleeps with folded arms; next, and on the Master's r., is a man turning his back on the Master and holding his nose while he studies a book: *Question upon Wind 1 Suppose a man was to . . . What w . . . you . . .* The aged and toothless Master (Sir Charles Blicke, 1745–1815) listens with senile intensity through an ear-trumpet. On his l. two Scots, ungainly fellows wearing tartan, are absorbed in conversation; one says: *you paid too dear for it brother Sergeant*, the other takes snuff from a mull. Next is a fat man with swathed gouty legs; crutches lie on the ground beside him; he has a paper THE [sic] COW POX CRONICLE, suggesting that he is Jenner (not a surgeon). He has a pen in his mouth, spectacles on forehead, and looks sideways at his neighbour, a lean old man who is intently counting piles of coin. In the foreground is a trough containing books; a man stands near it holding a large volume and looking towards examiner and examinee. A man leaves the room (r.) looking over his shoulder with shocked distress, and exclaiming *Oh!* In his pocket is a paper: *A Peter on the Gravel.*

The Master's chair is decorated with skulls; from its back projects a striped pole supporting a skull which serves as a wig-block, emblem of the old connexion between surgeons and barbers, see No. 9092, &c. Under the chair are money-bags, one inscribed *£50*, the other *For Shirt*. Behind the chair are two niches or alcoves in each of which a skeleton is suspended by the neck from a rope; one (l.) is *Govenor* [sic] *Wall* [see No. 9845], the other *Lady Brownrigg*. These are symmetrically flanked by four pictures: [1] a prize-fight between a negro pugilist and a skeleton at which the Master of the College presides, standing before his chair. [2] Sartjee, 'the Hottentot Venus', see No. 11577, &c., stands in profile to the r. while 'Nobody', a man whose legs are jointed to his shoulders as in No. 12438, &c., points with amusement at her huge posterior. [3] A young woman without arms or legs, placed on a bergère, is inspected by an ugly man, who points at her. [4] A brazen cow (or golden calf) is supported on a garlanded pillar on whose base is a crown; round this men, apparently surgeons, dance gleefully, holding hands in a ring. On the extreme l. of the wall is an ornate clock, showing that the time is eleven. It is topped by a grinning figure of Time holding an hour-glass. On the ground is a paper: *At the sign of the Cow's Head Lincolns Inn Feilds.*

The College of Surgeons was established by royal Charter in 1800, after a contest with the old Surgeons' Company, see No. 9092, &c. The Court of

Examiners were ten, named in the Charter, one being the Master. The pl. illustrates 'Medical Science Exemplified', pp. 263–8, ridiculing the education and examination of surgeons with special reference to two Scottish examiners, clearly David Dundas and Everard Home (see No. 11864), both Serjeant-surgeons to the King. It reflects a hatred of the surgeon expressed in several prints, cf. Nos. 9092, 11800. Blicke accumulated a large fortune and was prominent but undistinguished in his profession. The old Surgeons Hall in the Old Bailey was sold in 1796 and replaced by the house in Lincoln's Inn Fields. In the old hall skeletons had been mounted in niches. That of Mrs. Brownrigg the murderess was bought in 1768, C. Wall, *Hist. of the Surgeons' Company*, 1937, pp. 69–70.

There is a first state with the title *Examination at Golgotha; or, the College of Skulls.*

Reid, No. 126. Cohn, No. 732.

7×14⅞ in.

11764 INTERIOR VIEW OF THE HOUSE OF GOD.

G Cruikshank fec^{t}
Published November 1st 1811 by M Jones N^{o} 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, ii, before p. 349. Scene in Elias Carpenter's meeting-house, previously a paper-stainer's workshop. The pulpit, before the organ-loft, is the centre of the design. Carpenter (a portrait) raises a fist emphatically, shouting, *and Jacob kissed Rachel Genesis . . .* [&c.], his words reaching a young girl standing below the organ-loft. Behind him stands a ragged clerk, snuffing a candle. Immediately above their heads a demon with webbed wings looks down from in front of the organ, playing on a gridiron (for fiddle) with a red-hot poker. Heads look over and through a ragged curtain bordering the organ-loft. The congregation are chiefly ruffians or sanctimonious humbugs, with a few women, some disreputable-looking. Four (comparatively) well-dressed women sit in an enclosure just in front of the pulpit: one has a paper inscribed *Dear Carpenter.* Beside another is a book inscribed *M^{rs} Joanna Southcote Vision 4.* Conversations and incidents take place among those whose eyes are not fixed on the preacher. A man puts his arm round a young woman, showing her a lewd book: *Fan*[*ny*] *Hi*[*ll*]; another offers a bottle of *Gin* to a frightened woman. An old woman holds a bottle of *Max* [good gin]. A comparatively well-dressed man gapes at the preacher while a man takes his watch from his fob, another has robbed him of a wallet. The latter holds a packet inscribed *Signed Gabriel 3/6^{d}.* A sanctimonious man beside the pulpit has a paper: *Cap^{t} Morris Hymns—Hymn 1st Great Plenipo.* [*The Plenipotentiary* was a coarse song by Captain Morris, cf. No. 7935.] Near a small door (r.) an affray with clubs is going on, beside a notice: *House of God . . . 5 Pounds Reward.* On the extreme l. is a portrait-group of detached observers who contrast favourably with the congregation. George Cruikshank, a self-portrait, T.Q.L., holding a sketch, young, debonair, and well-dressed, talks to Jones, publisher of the 'Scourge', a middle-aged man on the extreme l. Next George (r.) is Isaac Robert, a slightly older and stouter replica of his brother, turning towards a man with a humorous profile identified by Layard as Hone.

The building is ramshackle, with bricks showing through the plaster, and has a barrel-shaped roof. Pictures decorate wall and roof. They include (1) a man on horseback irradiated and framed by clouds, (2) a man enthroned on clouds and holding a banner, who is addressed by a person kneeling, (3) a capering demon. In each side-wall is a window covered by dilapidated

Venetian blinds. By one (r.) is a notice: *Tickets either to these* [? *the sel*[*ect*]] *Pews or to Heaven 3ˢ 6ᵈ each.* On the pulpit is inscribed:

Hiatus valde	*H —*
Deflendus	*Damnation. —*
Madness —	*Fire & Brimstone*
Blasphemy	*Red Hot —*
Lust . . .	*Hot water —*
	Lukewarm —
Drowsiness	*Milk —*
	Water —

Beneath this (and under the pulpit) is an arched recess in which is the head of a demon gnashing his teeth and pointing upwards.

Above the design: "*Believe not every Spirit*", *but try the Spirits, wether they are of God; because many false prophets are gone out into the world.*" *1 John. Chapter iv, Verse 1ˢᵗ—.*

This meeting-house was in Kennington Road; Carpenter is not to be confused with Lant Carpenter (1780–1840), the Unitarian minister. A savage account of Carpenter, 'Mr —— and the House of God', appeared in the August number of the *Scourge*, ii. 94–102. Tickets signed by the Angel Gabriel are said to be sold. The walls are decorated with pictures by a herald-painter's apprentice, representing his own visions; most conspicuous is one of Christ 'riding on a white horse in boots and spurs'. The congregation is said to be chiefly composed of discarded Methodists. Actually, Carpenter, a paper-maker of Neckinger House, Bermondsey, set up a 'chapel' in 1803, on the walls of which the dreams of one Henry Prescott of Bermondsey, interpreted by Joanna Southcott, were depicted. The 'tickets' must be the half-sheets signed and sealed by Joanna, by which the faithful were 'sealed' or certificated for the millennium; these she was falsely accused of selling. The paper was supplied by Carpenter, then one of her leading preachers, but who seceded from the prophetess. None was sealed after 1808, when one of the sealed was convicted of murder. See *An Impartial Account of the Life and Writings of Joanna Southcott . . .*, Leeds, 1814, pp. 39–43; *B.M.L. Catalogue*, s.v. Elias Carpenter, and No. 12329. Cf. the treatment of Huntington's meeting-house in No. 11080.

Reid, No. 127. Cohn, No. 732. Reproduced, Layard, p. 62.
$7\frac{7}{8} \times 15\frac{7}{16}$ in.

11765 DOUBLE BASS.

G. Cruikshank fecit
Pubᵈ at J Johnston's Nº 101 Cheapside—May 10ᵗʰ 1811

Engraving (coloured impression). Two men, elderly and grotesque, stand one on each side of a double-bass, playing it simultaneously with great vigour; one (r.) is left-handed. Behind the instrument stands a violinist, holding up fiddle and bow in his r. hand, giving an agonized scream and stopping his ear with his finger. In the foreground lies a large open music-book: *Double Bass Hum strum diddle dum.* On the wall is a picture of a little chimney-sweep flourishing two brushes like drum-sticks behind the Hottentot Venus (see No. 11577, &c.), who capers along, pipe in one hand, staff in the other, her much-exaggerated posterior serving as a drum. A vase of flowers stands on a wall-bracket. Below the title: *Proposals for six practical Duets adapted to any instrument.*

Reid, No. 121. Cohn, No. 1072.
8×7 in.

11765 A A second state with altered imprint: *Pub^d June 21^st 1813 by H. Humphrey S^t James's Street London*

There is a third state, the picture of the sweep and Hottentot removed, and a fourth, with other alterations to the plate.

11766 THE TAYLOR› SHEERING THE GEESE OR THE PROTESTANTS IN THE WRONG BOX.

[W. Heath.]
Pub Feb 8^th 1811 by Fores 50 Picadilli

Engraving (coloured impression). A tailor uses his shears and yard-stick to chase five ladies from an open door (l.) through which is seen a narrow section of two tiers of crowded boxes on the opposite side of the theatre. A card of patterns projects from his pocket; his dress is in disrepair and he wears the ungartered stockings and slippers characteristic of the tailor. Above the door is a notice: *Boxes all Taken.* The ladies, who are in evening dress with feathers or flowers in their hair, flee in terror. The tailor cuts the back of a lady's dress, revealing posterior; others have been similarly treated. He shouts: *If I have not a right to do as I will with my own, who has, if you conspire to injure me I will Clip you depend on it So off off¡¡¡* Two victims say respectively: *Upon my life he handles his Yard Famously*; *aye and Sheers too I think.* The boxes in the background are filled with a fashionable audience.

The tailor is evidently the discredited William Taylor, manager of the Opera, that is, the King's Theatre in the Haymarket, see No. 8010. There had been a move for an English Opera House, or for the performance of English instead of Italian opera (cf. No. 11772). According to the *Satirist*, viii. 159 (1 Feb. 1811), meetings of subscribers to the Opera had been held to devise some other establishment for fashionable amusement, so that 'the insolence of this adventurer has at last received a check . . .'. See also pp. 36–8. For Taylor see No. 12133, &c.
$8\frac{5}{8} \times 12\frac{1}{2}$ in.

11767 CLEARING AWAY THE RUBBISH OF OLD DRURY.

[Williams.]
Pub^d Oct^r 28^th 1811 by Walker & Knight N^o 7 Cornhill

Engraving (coloured impression). Irish labourers clear away bricks and rubbish from the foundations of Drury Lane Theatre (burnt down, 24 Feb. 1809). In the foreground Sheridan lies on his back, with old bricks, in a wheelbarrow pushed by Whitbread, dressed as a labourer, who says: *Now that we have got rid of all the wash and grains we'll brew some fresh Intire.* Two tankards of *Whitbreads Intire* [cf. No. 10421] lie beside him. Sheridan flourishes a document inscribed *20'000* and exclaims: *Hope told a flattering Tale! Dam that Brewer and his Intire, he has wash'd me out with only 20'000. but I Know how to Palaver them over and get in again.* A labourer (r.) leans on his spade watching the barrow; he says: *By Jasus you've a rare load there sure enough some of the Ould Foundation I parceave!* In the middle distance two other barrows are being pushed in the same direction; in the first Tom Sheridan (cf. No. 11438) sits among bricks holding up an open book: *Joe Miller Jests.* He has a paper inscribed *12.000.* The man pushing says: *Be aisy my dear Tommy I'll not spill ye becase ye are a chip of the ould block.* He is followed by a barrow in which sprawls a tragedy queen holding up a dagger and a goblet, with a feathered helmet and baton in her lap. The man

pushing says: *Arrah now don't make sich a bodderation han't you got all the Tinsel wid you my Jewel.* The scene is bounded by a high irregular hoarding in front of which labourers are working. Behind this is a brick wall with windows, the corner inscribed *Vinegar Yard.*

In October 1811 the final arrangements for the rebuilding of Drury Lane Theatre by a Committee presided over by Whitbread were complete. Of the £400,000 subscribed £40,000 was applied to buying the old patent interest, £20,000 for Sheridan, the remaining £20,000 equally divided between Mrs. Linley, Mrs. Richardson, and Tom Sheridan. Whitbread and others delivered possession of the ground and materials to the builder, Rowles, on 19 Oct., and building began on 21 Oct. Oulton, *Hist. of the Theatres of London*, i. 217 f. Cf. the *Examiner*, 20 Oct. 1811, '. . . it appears that the majority of the lawful Creditors are to accept of 5s. in the pound, while Mr. Sheridan, the Bankrupt Proprietor, and the man who has occasioned all this confusion and loss is to retire with *forty thousand pounds in his pocket!*—' For Sheridan and Drury Lane shareholders cf. No. 10459, &c. See Nos. 11729, 11846, 11864, 11935, 11936 (a sequel), 11940, 12325, 13369.
$8\frac{5}{8} \times 13$ in.

11768 THE GAME CHICKEN.

London Pub^d^ July 1811 by W^m^ Holland. Cockspur Street.

Aquatint (coloured impression). 'Romeo' Coates, in profile to the l., drives a pair of rather clumsy horses in a grotesque curricle. Its body is a large chamber-pot, on which Coates sits, his thin legs dangling. This is inscribed *Cock a Doodle Doo!* above a monogram in which the letters *R C* are decipherable. The carriage and harness are decorated with crowing cocks in the round (? of brass); and one sits on Coates's head, serving as a hat. Cocks in relief decorate the harness.

Coates (1772–1848) drove a curricle shaped like a kettle-drum; across its bar was a large brazen cock, with his motto, 'While I live I'll crow', see No. 11950. Among the names by which he was known was 'Cock-a-doodle-doo Coates'. See No. 11769.
c. $10\frac{1}{2} \times 13\frac{3}{4}$ in. (pl.).

11769 LOTHARIO, AS PERFORMED BY M^R^ COATES *at the Haymarket Theatre Decem^r^ 9^th^ 1811*

[Williams.]
London Pub^d^ Decem^r^ 11^th^ by W^m^ Holland N^o^ 11 Cockspur St.

Engraving (coloured impression). Coates, in gorgeous theatrical dress, stands with knees apart and flexed, looking to the r., holding his scabbard and drawing his sword. Five enormous ostrich feathers tower above his high-crowned hat. He wears a jewel suspended from his neck, a tight-fitting white suit with elaborate sash and cloak, both fringed. His words are etched beside the feathers:

Thou hast ta'en me somewhat unawares, tis true;
But love and war take turns like day and night,
And little preparation serves my turn,
Equal to both, and arm'd for either field,
We've long been foes, this moment ends our quarrel;
Earth, Heav'n, and fair Calista judge the combat.

Coates (1772–1848), a wealthy West-Indian, who called himself an 'Amateur of Fashion', appeared as Romeo in Bath on 9 Feb. 1810, and as Lothario in

Rowe's *Fair Penitent* at the Haymarket on 9 Dec. 1811. The Haymarket season was over and this was a benefit performance ostensibly for a widow, but, according to the *Satirist* (x. 53), was got up by and for John Williams (Anthony Pasquin), who induced Coates to make himself a laughing-stock. See Byron's description in a letter to Hobhouse, *Byron's Corr.*, ed. Murray, 1922, i. 64–6; Gronow's *Recollections*, 1877, pp. 47–52. See Nos. 11844, 11934, 11935. His acting in this part was mimicked by Mathews (as Romeo Rantall) in *At Home* (25 Feb. 1813), when his display of his hat and diamonds was ridiculed, see No. 12324. He was stage-mad, and played (atrociously) for charities and benefits without fee, forcing his services on the management. Genest, viii. 207, 307 f., 627–30.
$12\frac{9}{16} \times 8\frac{3}{4}$ in.

11770 DRAMATIC ACTION ILLUSTRATED, OR HAMLET'S ADVICE TO PLAYERS, SUIT THE ACTION TO THE WORD, AND THE WORD TO THE ACTION. *196*

[Williams.] [Date erased ? 1811.]
Tho^{s} Tegg 111 Cheapside. price 1/- color'd

Engraving (coloured impression). A design in six almost equal compartments arranged in two rows. Coates (see No. 11769) stands in six different attitudes in the dress he wore as Lothario, see No. 11769. Each design has a caption describing an ill-conceived gesture: [1] *Through*" (*thrust your hands forward*); his arms are held out to the r. [2] *The Wide* (*Spread out your Arms*); they are extended. [3] *Circle*" (*Describe a circle with your finger*); he stands with r. forefinger pointing to the ground, l. hand on hip. [4] *Of Ten* (*Hold up both your Hands*); his hands are held up to display his outspread fingers. [5] *Revolving*" (*Describe a circle backwards with your hand*); he stands pointing downwards with r. forefinger. [6] *Years*" (*Lay hold of your Ears.*). He pulls the lobes of his ears. After the title: *Dedicated to the celebrated Amateur of Fashion.*
$8\frac{3}{4} \times 13$ in. Each compartment *c.* $4\frac{3}{8} \times 4\frac{3}{8}$ in.

11771 A CART LOAD OF YOUNG PLAYERS ON THEIR JOURNEY TO LONDON.

[Williams.]
Pub^{d} Nov^{r} 1811 by W^{m} Holland N^{o} 11 Cockspur S^{t} London

Engraving (coloured impression). A countryman drives (l. to r.) a two-wheeled farm-cart with a body consisting of a cage for poultry above which, as an upper story, is a shallow trough in which stand posturing midgets in theatrical costume; on this is inscribed *To Mess^{rs} Harris and Kemble London.* The driver, a yokel in smock and gaiters, says: *I never had such a troublesome Cargo, in all my born days—they will sartainly kill one another before they reach the Tropolis,—I'm dang'd but I do think the old Mare has a mind to turn Actor, she cocks her ears in such a wild manner.* The thick-set animal, with twitching ears and raised tail, paws the ground. Through the bars of the cage a cock and a goose extend their necks, labelled *Cock for Hamlet* and *For Mother Goose.* Above, the actors rehearse their parts: one takes another by the shoulder, saying, *Now Villain shall I cut thy throat or thou mine*; the answer: *My Arm a nobler Victory ne'er gain'd.* The next two, obscured by the gestures of those in front, say: *Whip me, ye Devils Blow me about in Winds, roast me in Sulphur Wash me in steep down gulphs of liquid fire.* And: *Be thou a Spirit of Health, or goblin dam'nd! Brings with thee airs from Heaven, or*

Blasts from Hell—. A man flourishing a sword exclaims: *Of one or both of us the time is come*; a woman declaims: *Can I have peace with thee? Impossible! First Heaven and Hell shall join; they only differ more.* On the extreme r. are two men in Highland dress holding daggers; one says: *Turn Hell Hound Turn!*, the other: *I will not Fight thee.*

In the autumn season of 1811 several new performers, some from provincial theatres, appeared at Covent Garden. The *Satirist* (ix. 468–71) accused Kemble and Harris of engaging docile new actors at low salaries to replace old favourites who were too independent (among these new-comers are included H. Lewis, son of 'Gentleman' Lewis who died Jan. 1811, and one Putnam: actually both appeared at the Lyceum in the Drury Lane Company, the former having appeared at Covent Garden on 10 Oct. 1805). Miss Sarah Booth (1793–1867) made her début on the regular stage as Juliet on the opening night of the season, 9 Sept.[1] John Sinclair (1791–1857), the tenor, appeared on 20 Sept. as Carlos in *The Duenna* (allegedly to replace Incledon). A Mrs. Child was well received as Emily in *The Woodman* on 4 Oct. Miss Feron made her début as Floretta in *The Cabinet* on 24 Oct. According to the *Satirist* she had been 'exhibited' in the provinces as an 'Infant Catalani' of fourteen for three years, and was puffed as a successor to Mrs. Dickens (playing with the Drury Lane Company). Francis Huntley (1787?–1831), afterwards known as 'the Roscius of the Coburg'), a provincial actor who had played at the Surrey Theatre in 1809, appeared as King James in *The Knight of Snowdon* on 25 Nov. Minor first appearances at Covent Garden were one Thompson on 13 Nov., Mr. Broadhurst from Sadler's Wells, on 21 Nov., and a Mr. Grant from Liverpool on 6 Dec. *Europ. Mag.* lx. 213, 299, 371, 450–1. The 'Cock for Hamlet' is an allusion to Coates, cf. No. 11768; cf.:

> Your Romeo is not worth a d—n.—Let
> Your next part be—the Cock in Hamlet. *Satirist*, ix. 317.

'Mother Goose' is an allusion to the Covent Garden pantomimes, see No. 10796.

$8\frac{3}{4} \times 13\frac{1}{16}$ in.

11772 APOLLO IN DANGER. *Environd with an host of Foes. Dryden.*
Luigi Senzanome Sc. [?De Wilde]
Publish^d for the Satirist [June 1811]

Aquatint. Pl. from the *Satirist*, viii. 453. An assault on Apollo (l.) is made by a force of Tartar horsemen, headed by a lady in quasi-medieval costume on an armoured charger: she rides at him, levelling her spear. He flinches back, with a broken bow in his l. hand, his helmet and quiver on the ground. He is a classical figure, almost nude; his garlanded head is irradiated. He is also attacked from behind by a man wearing boxing-gloves. The amazon's horse fills the centre of the design. Kemble takes it by the tail, and is about to ginger it with a piece of *Cocktail Ginger*. In his pocket is a paper: *New Readings*. In the foreground (r.) a plump man wearing spectacles lies on the ground firing a blunderbuss inscribed *Hit or Miss* at Apollo. From its muzzle issue words and papers: *Manager & Authors Duties*; *Crit[iqu]e on the . . . tion*; *Original Remarks on Light & Shade*; *Plan of a New Tragedy*; *Operas*; *Poetry for an Oratorio*, *Lectures Odes lauret* [sic] *Verses*. The blunderbuss is supported on a pile of large books: *Americans*; *New Musical Pieces*; *Invectives against the Italian Opera*; *Shipwreck* . . . The Tartar horsemen are shadowy figures wearing turbans with aigrettes, and holding scimitars; fifteen are

[1] So it was said. But she played in *The Gazette Extraordinary* by Holman on 23 Apr. 1811 at Covent Garden. *Europ. Mag.* lix. 290.

drawn or indicated. Behind Apollo, a winged horse, Pegasus, lies on his back on the top of a mountain (Parnassus), snorting the words *Oh. Oh.*

The print is not referred to in the text but is a satire on recent theatrical happenings, especially the performance of *Timour the Tartar*, a 'Grand Romantic Melo Drama' by M. G. Lewis at Covent Garden on 29 Apr. 1811. There was an organized opposition on the first night, hand-bills being thrown from the upper boxes to denounce equestrian performances at a regular theatre; but these were torn to pieces by an audience delighted at the spectacle. Mrs. H. Johnston as Zorilde rode a white horse which performed admirably: 'he kneels, leaps, tumbles, dances, fights, dashes into water and up precipices, in a very superior style of acting' (see No. 11773, &c.). Sixteen Tartars were mounted on horses which 'lived, died, climbed up walls perpendicularly, and scampered longitudinally'. *Europ. Mag.* lix. 377–8; Genest, viii. 236–7. The boxer appears to be Oxberry as young Contract in *The Boarding-house; or, Five Hours at Brighton*, by Beazley (his first play), satirizing the mania for pugilism, a musical farce played by the English Opera Company at the Lyceum on 26 Aug. Ibid., p. 211. The man with the blunderbuss is evidently S. J. Arnold, who in 1809 obtained a licence to open an English Opera House (cf. No. 11766) at the Lyceum during the summer season; he was also closely connected with the Drury Lane Company during its three seasons at the Lyceum. He wrote many musical pieces, including *The Americans*, produced at the Lyceum 27 Apr. 1811. For *Hit or Miss* by Pocock, see No. 11700. It was a very profitable piece for the Drury Lane Company in 1810. Arnold sometimes collaborated with Pye, the Poet Laureate, his father-in-law. Other allusions include the conversation between an Author and a Manager in Colman's *Quadrupeds of Quedlinburgh* (Haymarket, 26 July 1811). *Europ. Mag.* lx. 130. The theme that managers neglect the great dramatists is perennial, cf. No. 11773. See No. 11762. The *Satirist* seems to have had an animus against Drury Lane, cf. Nos. 11079, 11438.

$7\frac{3}{8} \times 14\frac{1}{8}$ in.

11773 THE CENTAUR-IAN MANAGER.

The Caricaturist General fecit [1 Oct. 1811]

Aquatint. Pl. from the *Satirist*, ix. 253. Kemble, as a centaur, serves as mount for Mrs. Siddons. He is in profile to the l., with bare arms extended to a troupe of performing dogs and cats to whom he says: *I will engage you all for the present Season and—methinks I shall do well, to engage the Devil to play Lewis's Wood Daemon* [see No. 10796]. The animals are on their hind-legs, fashionably dressed; beside them squats an ape dressed as a man, and behind them stands a satyr-like Devil holding a trident. Under Kemble's arm is a book: *Emendations of Shakespeare by I. P. K.* Under his hoofs are large open books with blank pages and a bust portrait of *Shakespeare*, the face torn in half. Mrs. Siddons is a tragedy queen, with a small crown on the back of her head; she raises a dagger and spills the contents of a goblet. Behind the centaur's kicking hind-legs lies Comedy on her back, a young woman holding up a smiling-mask. Harlequin kneels at her feet, flourishing his wooden sword; a Pierrot stoops over her head, flapping the sleeves that descend over his hands. Behind him and on the extreme r. two asses on their hind-legs are conferring; they hold between them [*The*] *Managers Last Kick*. Both wear clothes, one being fashionably dressed with an opera-hat under his arm.

A satire on the equestrian performances at Covent Garden. These began with a revival of *Blue Beard* on 18 Feb. 1811, with a troop of sixteen horses ridden by Spahis who storm the castle. It was very popular but was denounced

as a disgraceful lowering of the dignity of the theatre for the sake of money. Genest, viii. 231 f.; *Europ. Mag.* lx. 131 f.; the *Satirist*, viii. 331 f., 532–5. Its success led to the introduction of horses in *Timour the Tartar*, see No. 11772; the vogue for equestrian displays and the neglect of the great dramatists were satirized in the *Manager's Last Kick*, see No. 11762; cf. No. 13041. Kemble published adaptations of many of Shakespeare's plays, including *Hamlet*, *Lear*, and *Macbeth*. He was attacked in the *Satirist*, viii. 356–7, for having 'mercilessly mangled' *Henry V* in his production of 25 Mar. 1811. For performing dogs cf. No. 11079.
$6\frac{13}{16} \times 13$ in.

11774 WITH RAGE THE BARON BOLD TURNED PALE, A BLOW TREMENDOUS GAVE HER TAIL, &c &c *vide Satirist N° 50, page 388.*
[?The Caricaturist General] [1 Dec. 1811]

Aquatint. Pl. from the *Satirist*, ix. 419. Baron de Geramb stands on a pavement facing a cow, whose tail he has just cut off; he holds up tail and sword, saying, *G—d d—n me no tink she turn again after cut its tail off, by Gar me no like her! Sophia! Maria! protect your slave.* The cow's head is lowered menacingly; one horn is caught in the enormously long moustache of the baron, while its hoof rests on a torn-off length of moustache from the opposite side of his face. He wears a braided hussar tunic with fur cuffs and a skull and cross-bones on the breast, tight embroidered breeches with high tasselled Hessian boots, long spurs, and no hat. A high curricle waits for him in the background with a smart groom at the head of a well-matched pair. A crowd watches from across the street, and a little girl runs for protection to an elderly man.

Illustration to verses called 'Baron de G. A Poem in three Tumbles', a burlesque account of the Baron's career, parodying Scott's *Lay of the Last Minstrel*, canto vi. *Satirist*, ix. 386–91 (1 Nov.). It begins: 'Lives there the man with head so thick.' His alleged exploit with the cow in a London street was in order to acquire fame after his arrival in England from Spain. After other ignominous happenings he prays:

> "Oh Gracious Heaven! thy servant spare, who mad is,
> "For glory, gold, Miss L—g, and Poll of Cadiz."

For his supposed addresses to Miss Long see No. 11744; he published a poem to Sophia of Cadiz (1811), cf. No. 11943.
$6\frac{5}{8} \times 12\frac{5}{8}$ in.

11775 PRIME BANG UP AT HACKNEY OR A PEEP AT THE BALLOON 12TH AUGT *80*
W^m E—me[s]
[Pub. 1811] *by Tho^s Tegg N° 111 Cheap Side Price One Shilling Coloured*

Engraving (coloured impression). A plebeian crowd, much caricatured, cheers the majestic ascent of a balloon. On the r. is part of an old-fashioned gabled building with a large projecting sign, *Mermaid*: a mermaid emerges from the sea holding up a comb and a wine-bottle. Two men and a woman sit on the beam of the sign, two other men climb up to it. In the foreground a fat woman has fallen over a sow and her litter. A sailor carries astride his shoulders a stout woman, who waves frantically. The roofs of coaches are crowded with cheering spectators. Others wave from distant roofs and from the square tower of Hackney Church. Two tiny aeronauts wave flags from the car of the balloon, which is vertically striped, with cross-bands round its circumference inscribed *G. P. W*, a crown, and *P R*.

On 12 Aug., to celebrate the Regent's birthday, Sadler ascended from

the gardens of the Mermaid tavern at Hackney, where the spectators were said to number 3,000, with a greater crowd outside the gardens. He was accompanied by Lieut. Paget, R.N., who paid 100 guineas. They descended near Tilbury Fort seventy-three minutes later. *Europ. Mag.* lx. 149–50. For the title cf. Nos. 11619, 11955.

Reproduced, G. Tissandier, *Hist. des ballons*, ii. 40.

$12\frac{3}{8} \times 9$ in. 'Caricatures', x. 118.

11776 THE CHALLENGERS OF ALL ENGLAND CHOP-FALLEN. OR THE CUMBERLAND TRIUMPH. *Vide Stamford Race Ground*

[Williams.]

Pub^d Sept^r 1811 by S W Fores N° 50 Piccadilly

Engraving (coloured impression). Below the design: *The Skill of the Competors* [sic] *may be judged of by the following—first Match—Notts 21. Artillery Yagers 23. Second Match, Notts 18 Cumberland 31.* Above the design: *NB The Notts took 2 hours and 40 minutes to fire their shots, in order to drive the Cumberland into the night, the Cumberland fired theirs in 43 minutes begining* [sic] *at a 1/4 past Five.* Two sets of rifle-shooters are grouped at one end of a field. Five men, elderly, stout, and civilian (the Notts), stand together disconsolate; they wear round hats, green suits with wide trousers. The Cumberlands are smart and soldierly in braided hussar tunics with shakos, long braided breeches, and half-boots, and are slim and youthful. One of them stands beside a banner (on which is a bugle) taking aim; the target is in the doorway of a small building; the others stand together on the extreme r. beside a bench on which they have heaped fringed garments (? dolmans), bugle, sword, &c. In the foreground (l.) is a group of spectators and a young man with a musket who threatens a dog in an irritated manner. He wears a tunic rather like that of the Cumberlands, but with a belt, bugle, and white breeches, and a handkerchief tied round his head. The words of the speakers are etched below the upper margin and do not interfere with the realism of the design. A man (l.) points, saying, *Those queer looking Chaps are Robin Hoods Men, as they call themselves!* A lady holding his arm says: *Well I always thought Robin Hood and his Men, had been Gentlemen!* A pieman offers his wares to a man seated on the ground, saying, *Excellent Sharp Shooters Pyes! and Cumberland Nuts I can't recommend the Nottingham Cakes, the company says they are rather sour!* The other answers: *Why Master Pyeman your a Wag, you had better take care what you say, the Colonels a Magistrate!* A stout spectator with a paper in his pocket inscribed *Stand . . . Gun M*[*aker*] says to his neighbour: *Pon my vord dat little Col^l vat you call be very fine shoot indeed, you toss up de pin in de Air and he shoot of de head pon my vord, I be de Gun maker!* The other answers: *And the Trumpeter into the bargain it seems.* A portly (Notts) volunteer colonel says: *It certainly must be oweing to the Belly Ache that I fired so bad I never had such a belly ache in my life before Gripe'd all night I assure you.* His companion says: *Why I say Col^l! that man's fireing with a rest damme if thats fair they shant have the stakes.* One of the Cumberlands (r.) says: *Twigg the two Slings to their Guns!*

$9\frac{3}{8} \times 14\frac{7}{8}$ in.

11777 THE QUAKER, PLEADING HIS OWN CAUSE; OR, JUSTICE ASLEEP, IN AN OLD MANS[1] FIELD,

[G. Cruikshank.] [? 1811]

Engraving (coloured impression). Heading to a printed broadside. A Quaker wearing an enormous broad-brimmed hat, stands at the bar (l.), facing the

[1] Apostrophe added in pen.

judge, who sleeps in his raised chair behind which is a figure of Justice holding her scales askew. Between them is the well of the court filled by a large round table, at which ten barristers sit or stand. One rises to ask: *Pray? Obadiah why do you wish for a New Trial?* The Quaker: *Because friend. Justice did not hear the Trial Nay she was asleep all the while in an Old-Man's field!* The song, fifteen lines (*Tune*—"*Ti Tum Ti*"), begins:

All men are mud, I do affirm;
Hush! hush! hush!
And I am but a sleepy worm.
Hush! hush! hush!
The spirit mov'd—the feet too stept—
And to an old man's field I crept,
Where justice very soundly slept.
Hush! hush! hush!

The judge is not Lord Mansfield (d. 1793) as Reid and Cohn say, but Sir James Mansfield (1733–1821), Chief Justice of the Common Pleas 1804, resigned Feb. 1814. He came too late to the bench for his reputation, but presided 'without positive discredit, in spite of declining powers'. *D.N.B.* See No. 12124.

Reid, No. 133. Cohn, No. 1881.
$5\frac{9}{16} \times 8$ in. Broadside, $15 \times 8\frac{3}{4}$ in.

11778 CHORISTERS

Publis^h by M^cCleary Nassau Street [*? c.* 1811]

Engraving (coloured impression). The choristers sit, full-face, in two pews in the choir of St. Patrick's, Dublin. In the front pew only the upper parts of the heads of four little choirboys appear. Behind are six surpliced men, singing. On the extreme l. is Sir John Andrew Stevenson (?1760–1833), Vicar-Choral of St. Patrick's from 1783. The others are probably also portraits. Behind them a Gothic arcade extends across the design; above it are ranged the helmets, each draped with a tasselled scarf, and the cross-hilted swords of the Knights of St. Patrick.

The date is uncertain. The choir of St. Patrick's was used as the chapel of the Order. The absence of the banners of the Knights is unexplained. J. H. Bernard, *The Cathedral Church of St. Patrick*, ed. Oulton, 1941, p. 74.
$8\frac{3}{8} \times 12\frac{9}{16}$ in.

11779 A BARBERS-SHOP IN ASSIZE TIME.—*from a Picture painted by H. W. Bunbury Esq^re*

J^s Gillray fec^t
Publish'd January 9^th 1811 by H. Humphrey S^t James's Street London.[1]
The Last Work, of the late James Gillray—Now first Published May 15^th 1818 By G. Humphrey nephew and successor to the late M^rs H. Humphrey —27 S^t James's Street—

Engraving (coloured and uncoloured impressions). A country barber, his assistant, and a boy, are engaged in shaving and wig-dressing. An elderly rustic sits full-face and well-lathered in an arm-chair in the centre of the shop, while a lean and tattered barber holds the bowl. A stout farmer in top-boots (l.) with a stubbly face dubiously contemplates a wig, which he holds on a tall wig-block. On the r. a fat barber painfully shaves an old man, while a younger customer stanches a cut over a basin. A young boy in front of them holds

[1] The date has been left, the other words are scored through.

two elaborately curled legal wigs. A long judge's wig, uncurled, hangs from a wig-block. Behind (l.) a prim, elderly man in a newly dressed wig adjusts his neck-cloth at a small mirror; a coachman in back view puts on his tightly curled wig. There are also two dogs, two cats, a magpie taking part of a wig from a box on the floor, and another bird in a cage. Above the door (r.) are fishing-rods and a creel. On the wall are four prints: a naval battle (framed); a view of the *County Gaol*; an execution scene; and a skeleton fiddling to exulting demons. There is also *A Calendar of the Prisoners to be Tried. . . .* The room is ramshackle with a casement window, bricks showing through the plaster. From the roof hang a ham and a bundle of turnips and carrots.

Gillray's last plate, with traces of his latest manner, despite much roulette work, but more characteristic of Bunbury. It is said to have been etched during lucid intervals until his death, but the original publication line and signature (in Gillray's hand) suggest that the plate was finished in 1811, though it may have been worked on later, perhaps by Cruikshank, who informed Grego that he had been given Gillray's unfinished plates to complete (*Rowlandson*, ii. 223). Cf. No. 6882, *A Barbers Shop* after Bunbury, (1785).

A smaller version of this design was etched by Rowlandson.

Grego, *Gillray*, pp. 19, 370 f. (small copy). Idem, *Rowlandson*, ii. 223. Wright and Evans, No. 582. Reprinted, *G.W.G.*, 1830. Small copy, Everitt, p. 5.

$15\frac{1}{2} \times 22\frac{1}{8}$ in.

11780 [IMITATION BANK-NOTE.]

Sold by S. W. Fores, 50. Piccadilly. [? 1811]

Engraving. Headed: *N° 24 . . . . .* Text: *I promise to pay to Ignorance, Hypocrisy & Fanaticism, Methodist | Preachers, or Bearer Five farthings, when Methodism shall have been | done away by the Pious exertions of the established Clergy, and when | Iohn Bull's Family shall be no longer scared by the tale of the Devil let loose. | London the 1st day of Septr* [1811] | *For Self, Be-just & Fear-not* | [signed] *Moral Rectitude | Farthings FIVE | Entd No Cant.* On the l. of the text: enclosed in concentric circles a preacher declaims from a pulpit which rises from a sea of heads. On his shoulder sits a demon (cf. Nos. 11080, 11764). Inscription: *I give ye this consolation—You 'll all be Damn'd.* Above: *For modes of Faith | Let fiery Zealots fight, | He can't be wrong, | whose life is in the right.* Pope, *Essay on Man.* Below: *Mind not one word | Such stupid fellows say; | Fear the true God, | and mend your sinful way.*

Cf. No. 13109. One of a series of imitation bank-notes, numbered from *1* to *25*, issued *c.* 1803–12 with the imprint of Luffman, and the date of publication in the text. They were reissued by Fores, with the year removed from the plate and the date of (?) sale added in pen. Those described are dated '1818'. The original dates are given conjecturally. See No. 10123.

$3\frac{1}{4} \times 6\frac{1}{4}$ in. (pl.).

11781 COLLEGE PRANKS, OR CRABBED FELLOW'S TAUGHT TO CAPER ON THE SLACK ROPE.

Rowlandson Del et Scul *Tegg's Caricatures N° 53*
Pubd Janry 28 1811 by Thos Tegg N° 111 Cheapside
Price One Shilling Coloured

Engraving (coloured impression). Two fat elderly parsons in cap and gown walking together along the side-aisle of a large Gothic church fall violently

over a rope stretched across the aisle and held by two groups of undergraduates, also in cap and gown. With the group on the r. is a buxom young woman, pulling the rope. Two undergraduates flourish long-lashed whips, one aims a squirt, another lets off a squib. The aisle is divided from the nave by an iron railing; on the ground is a stone or brass with a mitre and crosier inscribed *Here Lies the Body of Bishop Bleareyes.*

Grego, *Rowlandson*, ii. 199.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

11782 BACON FACED FELLOWS OF BRAZEN NOSE, BROKE LOOSE. *59*

Rowlandson. Del
Pub^d [date almost erased, March] . . . *181 . . by Tho^s Tegg N° 111*
Price One Shilling

Engraving (coloured impression). A crowd of elderly Fellows in cap and gown issue from the Gothic doorway of the (?) chapel (l.) and turn to the l., to walk in back view under an archway below a mullioned window, towards a quadrangle which is indicated only by the windows of the (?) hall. One enters the Principal's Lodge by a Georgian door (r.) facing that of the chapel. He is closely followed by a buxom girl with baskets of fruit, exciting the prurient interest of some of the Fellows. Others buy fruit from another pretty girl. All are burlesqued. The architecture is realistically drawn. On the wall of the Lodge are two placards, one upside down, inscribed *Vice* . . . and *Vice Chan^r*. The Principal of Brazenose was Frodsham Hodson (1770–1822), Regius Professor of Divinity 1820, see No. 11534.

Grego, *Rowlandson*, ii. 201.

$8\frac{3}{4} \times 13$ in.

11783 A MAN OF FEELING. *126*

Rowlandson Del
Pub^d December 2^nd 1811 by Tho^s Tegg N° 111 Cheapside
Price One Shilling Coloured

Engraving. A lean and grotesquely ugly old parson, wearing cap and gown, sits in his college room with a pretty young woman on his knee. She puts an arm round his neck and warms a foot at a blazing fire, on which stands a large coffee-pot. Her (large) straw bonnet and gloves are on the ground. Through a high Gothic window (r.) two other Fellows look in, much amused. Behind him and against his chair is a table covered with punch-bowl, lemons, a decanter, bottles of *Gin*, *Rum*, and *Coniac*, and a jar of *Preserved Ginger*, &c. On the floor beside it is a huge volume: *Doomsday Book*, with other books, one being *Arratin* [Aretino], another (open) *A Master of Arts | a Fellow Feeling for the human Race*. With these are spectacles, cork-screw, long pipe, tobacco-jar. On the high chimney-piece are a nymph disrobing, candlestick, medicine-bottles, jug, and a framed *Oxford almanack*. Beside it hang a violin and bow. On the wall hang a chess-board and a bag, as in No. 12161, with a notice: *Term begins — Term ends — Long Vacation*. No. 10811 by Rowlandson has the same title (from Mackenzie's novel).

An Irish copy in J.L.D., title: *A Fellow Feeling!* [Imprint erased] . . . *& Publisher of curious Prints. Sold by Wiseheart, Arcade.* Slight variations in inscriptions on books.

Grego, *Rowlandson*, ii. 216.

$12\frac{3}{8} \times 8\frac{7}{8}$ in.

11784 A MILK SOP. *125*

Rowlandson Del.
Pub^d December 15^th 1811 by Tho^s Tegg N^o 111 Cheapside.
Price One Shilling Coloured

Engraving (coloured impression). A scene in a College cloister, indicated by a wall and Gothic vaulting. A pretty and buxom girl carrying milk-pails suspended from a yoke is embraced by a young man in cap, gown, and bands who leans towards her through a casement window. She disregards her milk-pails; one, containing two infants, tilts upwards, the other, full of milk, correspondingly descends and a spaniel greedily laps the milk. On the extreme l. a lean elderly parson, hideous and grotesque, similarly dressed, watches intently.

Grego, *Rowlandson*, ii. 216.

$12\frac{3}{8} \times 8\frac{7}{8}$ in.

11785 RURAL SPORTS.—CAT IN A BOWL. *N^o 1.*

Rowlandson Del
[Pub. Tegg, 24 Apr. 1811.]

Engraving (coloured impression). One of a set, see Nos. 11786–91; cf. Nos. 11629, &c., 11792, 12406. Scene by a roadside pond opposite a picturesque inn (r.). A few country-people watch a distressed cat in a bowl which floats precariously. An angry old woman strides into the water to rescue the animal, but is restrained by a friend. Other spectators watch with amused delight; they wear holiday finery, imitating fashionable dress. A boy, holding back a dog, and a girl sit together on the bank. A young couple in a gig at the inn-door watch the cat. Behind the pond (l.) a tandem runs away overturning a gig. For the old maid's cats cf. (e.g.) No. 11126.

Grego, *Rowlandson*, ii. 205.

$8\frac{3}{4} \times 12\frac{15}{16}$ in. 'Caricatures', ix. 88.

11786 RURAL SPORTS. A MILLING MATCH *94.*

Rowlandson Del.
Pub^d Sept 29. 1811 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). See No. 11785, &c. After the title: *Took Place at Thisselton Gap in the County of Rutland Sept^r 28. 1811. betwixt Cribb and Molineaux on a 25 foot Stage and was the second Public contest between these two Pugilists. It lasted 19 Minutes and 10 Seconds and was decicive in favour of Cribb.* The stage or platform is surrounded by a dense crowd, some three rows of which form the foreground of the design. Cribb, who has cuts on the face, strikes Molineux on the throat and he falls backwards, to the dismay of his second, also a negro, and another supporter. On the r. Cribb's second and bottle-holder register satisfaction. The crowd is wildly enthusiastic, and drawn with humorous realism. Some men on horseback are among the spectators immediately surrounding the stage, as are one or two carriages. Two pickpockets, a man and woman, work together in the foreground; two men are fighting. A few women are among the crowd, one astride a man's shoulders (r.). The crowd and the stage which it surrounds fills the greater part of the design. There is a pleasant landscape background. On a road is a long line of tiny carriages and men on horseback, with one farm-wagon.

In the seventh of eleven rounds Molineux received a dreadful blow on the

throat, and fell. Cribb's seconds were John Gully and Joe Ward, those of Molineux were Richman (? Bill Richmond, the negro) and Bill Gibbons. *Europ. Mag.* lx. 308; *Fistiana*, 1847. See Nos. 11755, 11927.

Grego, *Rowlandson*, ii. 212. Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times*, p. 83.

$8\frac{13}{16} \times 13\frac{9}{16}$ in. 'Caricatures', ix. 89.

11787 RURAL SPORTS. SMOCK RACING. *101*

Rowlandson Del

[Pub. Tegg., 1 Oct. 1811]

Engraving (coloured impression). See No. 11785, &c. A crowd watches three country girls who race (l. to r.) barefoot and lightly clad; a dog has tripped up a fourth. A dog runs too, with some object tied to its tail. Many of the crowd are in violent action, fighting or falling. Spectators watch from a wagon into which a very fat woman is being hoisted. Others fall from a bench (r.), near which are a man on stilts with a fiddle on his back, and another blowing a coach-horn. A horse driven by a would-be fashionable in a gig plunges into the crowd, and the driver is fiercely assailed by two mounted men. In the background, on a ridge, are a few small tents with banners and spectators, indicating a village fair. Farther off (r.) is a church with a double spire.

Grego, *Rowlandson*, ii. 212 (reproduction).

$9\frac{1}{8} \times 13\frac{3}{8}$ in. 'Caricatures', ix. 86.

11788 RURAL SPORTS OR GAME AT QUOITS. *97*

Rowlandson fecit

October 1811[1] [pub.] *by Thos Tegg Nº 111 Cheapside*

Price One Shilling Coloured

Engraving (coloured impression). See No. 11785, &c. Villagers play quoits outside a gabled, thatched, and dilapidated inn, the sign: *Asses Milk sold here* and *Dirty Dick*. The quoits lie round a peg in the r. foreground watched by a bull-dog. One man is about to throw. There is none of the rustic prosperity and gaiety of other plates in the series. The players are in their working-clothes, some with aprons. A fat butcher drains a tankard (r.) spilling its contents, and watched with anger by a lean man. A grossly fat woman with a donkey flirts shamelessly with two men, one a crippled beggar, while the animal eats from the fruit in a pannier on its back. A half-naked termagant leans over a paling to beat a bystander with her broom; behind her is a notice: *Washing and mangling done here*. A woman carrying an infant angrily tries to drag away an absorbed spectator. In the background villagers drink and embrace, and a thin man rides a kicking donkey. A view of the grosser side of rural life, with the suggestion that these are the village wastrels.

Grego, *Rowlandson*, ii. 212.

$9\frac{1}{8} \times 13\frac{3}{8}$ in. 'Caricatures', ix. 84.

11789 RURAL SPORTS, OR HOW TO SHOW OFF A WELL SHAPED LEG. *9* [sic]

[Rowlandson.]

[Oct. 1811. Pub. Tegg.]

Engraving (coloured impression). See No. 11785, &c. A pretty young woman swings high above the heads of the spectators, seated on a rope hung

[1] Date almost obliterated.

between two tall trees. A similar girl, and a young man who embraces her, pull at a rope which works the swing. An elderly parson of Syntax type (see No. 11507, &c.), smoking and drinking on a bench, looks up delightedly at the girl's legs. Another, fat and humpbacked, flirts with a fat elderly woman. Three elderly farmers rush from the r. to watch the display of legs, one waving a pipe and punch-bowl. A fat woman tugs angrily at the pigtail of one of them, kicking him behind; an elderly virago threatens them with her fist.

Grego, *Rowlandson*, ii. 212.

9×13⅛ in. 'Caricatures', ix. 87.

11790 RURAL SPORTS OR A CRICKET MATCH EXTRAORDINARY. *96*

[Rowlandson.]
[Oct. 1811.[1] Pub. Tegg.]

Engraving (coloured impression). See No. 11785, &c. Below the title: *On Wednesday October 3rd 1811 A Singular Cricket Match took place at Balls Pond Newington. The Players on both sides were 22 Women 11 Hampshire against 11 Surrey. The Match was made between Two Amateur Noblemen of the respective Counties for 500 Guineas a side. The Performers in the Contest were of all Ages and Sizes.* The scene is a sloping field. The batswomen are running hard, while one of the field leaps to attempt a high catch; the wicket-keeper crouches behind the wicket, hands on knees. The players have petticoats kilted above the knee, bare heads, necks, and arms; they wear flat slippers, mostly 'en cothurne'. All the fielders look or run towards the ball; one has fallen with great display of leg; another, running headlong, trips over a dog. Eleven are playing, including those batting. Two girls sit together on the ground, one cutting notches on a stick to record the runs. Others stand near, one with a young man's arm round her waist. Spectators stand round the field. In the middle distance is a marquee with a flag: *Jolly Cricketers*. Here, fashionably dressed men are entertaining the players; a very fat woman drains a bowl of punch, another sits on a man's knee. A girl descends from a donkey. Behind is a fashionable tandem. The scene is rural except for a smoking lime-kiln.

The match was as recorded above. It was a three-day match, Hampshire were 81 ahead at the end of the first day's play; they won after a good innings by Surrey. The losers challenged the winners to another match. The ages of the players were from fourteen to 'upwards of 60'. *Europ. Mag.* lx. 310.

Grego, *Rowlandson*, ii. 214.

8⅞×13⅜ in. 'Caricatures', x. 226.

11791 RURAL SPORTS. BALLOON HUNTING. *157*

[Rowlandson.]
Pubd October 25th 1811 by Thos Tegg No 111 Cheapside.

Engraving (coloured impression). See No. 11785, &c. Three women fall from a gig, which has fallen backwards, the shafts broken under a heavy load. A fat man, losing hat and wig, holds the head of the kicking horse, at which a dog leaps fiercely. The women are his very fat wife and two comely daughters dressed for an outing; a parasol, bottle, and bundle in a knotted handkerchief lie beside them. The scene is a rough track over a heath. In

[1] From Grego.

the air is a balloon much tilted, a man and two flags are in the basket. A woman descends by parachute, surrounded by a flock of birds, with much display of leg, and a man watches her through a telescope from a high round tower which rises above a group of trees in the background (r.).

There was a revival of the craze for balloon ascents in 1811, cf. No. 11775. For parachute descents cf. No. 9927.

Grego, *Rowlandson*, ii. 215.

9×13⅜ in.

11792 RURAL SPORTS, OR AN OLD MOLE CATCHER IN FULL SCENT. *83*

[Rowlandson. Pub Tegg ? 1811]

Price One Shilling Coloured

Engraving (coloured impression). Two figures in a pleasant undulating landscape with trees. A lean elderly man (resembling Dr. Syntax), rides across grass with a smile of anticipation towards a country girl seated on the ground under a tree. She stares fixedly at him. Two dogs scamper before the horse, barking.

'Mole catcher' is a slang term implying sexual attraction, cf. Partridge, *Slang Dict.* See No. 11793.

Grego, *Rowlandson*, ii. 208 (reproduction).

8¾×12$\frac{15}{16}$ in. 'Caricatures', x. 31.

11793 RURAL SPORTS.—BUCK HUNTING.

Rowlandson Del

[Pub. Tegg. ? 1811][1]

Engraving (coloured impression). A young couple, fashionably dressed, embrace, seated in a summer-house on the bank of a stream. Beside the summer-house is a notice-board inscribed *Man Traps*. Across the water is an ugly elderly man who leans forward, gaping with agonized intentness at the pair. There is a landscape background, the winding stream receding in perspective under trees.

Grego, *Rowlandson*, ii. 287–8.

8¾×13 in. 'Caricatures', x. 227.

11794 A SLEEPY CONGREGATION.

Rowlandson scul. *Teggs Caricatures N° 54*

Pub^{d} [date erased, Feb. 1811] *by Tho^{s} Tegg N° 111 Cheapside.*

Price One Shilling Coloured

Engraving (coloured impression). A large square pew immediately below the pulpit fills the greater part of the design. In this an old couple, ugly and obese, sleep soundly, their feet on big straw hassocks. On the r. sits a pretty girl in profile to the l., with bent head, who is yet aware of the gaze of two handsome young men (l.) who look over the edge of the pew. The parson, fat and ugly, declaims from the high pulpit. Beneath him is the head of the clerk, leaning back and grotesquely asleep (as in No. 11831). On the wall (r.) an armorial tablet is partly visible; it has the text *Resurgam* below decanters heraldically arranged.

Grego, *Rowlandson*, ii. 199.

12×8¾ in.

[1] Grego attributes it conjecturally to 1814: it seems to be a companion pl. to No. 11792. Number cropped.

11795 A MIDWIFE GOING TO A LABOUR.

Rowlandson Del. *Teggs Caricatures, N° 55*
Pub^d Feb^ry 12 1811 by Tho^s Tegg N° 111 Cheapside. Price One Shilling

Engraving (coloured impression). A fat elderly woman walks (l. to r.) over rough cobbles, in the teeth of a strong wind against a deluge of rain; her contour is global and fills the greater part of the design. She holds a lighted lantern and clutches a bottle of cordial and a bundle. She wears a hooded cloak, a flat straw hat over a white cap, and pattens. Near her (r.) runs a shivering little chimney-sweep, bare-legged, and carrying his tools and soot-bag; he is shouting or 'crying the streets' for custom. Behind her (l.) is an aged watchman, leaning with folded arms on the front of his watch-box, asleep. His lighted lantern hangs above his head.

Grego, *Rowlandson*, ii. 199.

$12\frac{1}{16} \times 8\frac{7}{8}$ in.

11796 THE GIG SHOP OR KICKING UP A BREEZE AT NELL HAMMILTONS HOP.

Rowlandson. Del. *Teggs Caricatures. N° 56.*
Pub^d Feb^ry 16. 1811 by Tho^s Tegg N° 111 Cheapside
Price One Shilling

Engraving (coloured impression). Scene in a dance-room, which is roughly panelled, has a low platform across one end, and a small gallery (r.) with a fiddler and a man blowing a French horn; it is lit by a hanging chandelier. In the centre two men face each other in boxing attitudes; one is stripped to the waist, the other to the shirt. Women stand behind them, alarmed or interested. A woman has fainted and is supported by a man who administers smelling-salts. On the r. a wild scuffle is going on: two termagants seize each other by the hair, a third, on the ground, pulls down one of the combatants; they resemble prostitutes of St. Giles. Others are comelier and better dressed. Women and men stand on the platform watching with amused interest; one or two women register alarm or concern; on the r. are two ugly old bawds.

Grego, *Rowlandson*, ii. 199 f. Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times*, p. 83.

$8\frac{1}{2} \times 12\frac{13}{16}$ in.

11797 PIDGEON HOLE. *A Convent* [sic] *Garden Contrivance to Coop up the Gods,*

Rowlandson Del *Teggs Caricatures, N° 57*
Pub^d Feb^ry 20^th 1811 by Tho^s Tegg N° 111 Cheapside

Engraving (coloured impression). A close-up view of one of the 'pigeon holes' which flanked the upper gallery at Covent Garden. Heads closely packed together are framed in the lunette opening, six or seven rows receding one above the other in the centre. Most seem suffering from heat or discomfort, and except for one or two pretty young women are grotesquely caricatured. The centre figure in the front row, leaning on the parapet and apparently asleep, is a fat coachman in livery. An old man leans over, bleeding copiously at the nose. In the spaces left by the curve of the lunette in the upper corners of the design are groups symbolizing Comedy (l.) and Tragedy (r.): comic mask, pan-pipes, &c.

The 'pigeon holes' were one of the grievances of the O.P. rioters, see No. 11414, &c.

Grego, *Rowlandson*, ii. 200–1 (reproduction).

$8\frac{5}{8} \times 12\frac{15}{16}$ in.

11798 A FRENCH DENTIST SHEWING A SPECIMEN OF ARTIFICIAL TEETH AND FALSE PALATES. *58*

Rowlandson Del
Pub[d] Feb[y] 26. 1811 by Tho[s] Tegg N[o] 111 Cheapside
Price One Shilling

Engraving (coloured impression). The heads and shoulders of three persons fill the design, all studies in teeth, facial expression, and caricature. The profile head of the dentist is close to the fat face of his patient, a woman with a wide smiling mouth, open to show two rows of artificial teeth and gums. He smiles, displaying his own artificial teeth, and holds his patient by the chin. Facing him (r.) is a man's head in profile, staring up at the woman through a double lorgnette; his open mouth reveals sparse and irregular teeth, in a grotesque jaw. Above his head is a notice: *Mineral Teeth Monsier De Charmant from Paris engages to affix from one tooth to a whole set without pain. Mouns D can also affix an artificial Palate or a glass Eye in a manner peculiar to himself. he also distills.*

Evidently Dubois de Chémant who introduced porcelain teeth into England (replacing those of bone and ivory) and published *A Dissertation on Artificial Teeth in general*, 1797, 4th ed., 1804. Cf. earlier prints by Rowlandson on false teeth, Nos. 7766, 8174.

Grego, *Rowlandson*, ii. 201.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

11799 SHE STOOPS TO CONQUER. *61*

Rowlandson Del
Pub[d] March 10[th] 1811 by Tho[s] Tegg N[o] 111 Cheapside
Price One Shilling

Engraving (coloured impression). Scene in the vaulted ante-room of a dungeon. The turnkey, keys in hand, accepts with wary enjoyment the blandishments of a pretty young woman, whose interest is clearly in the fate of a handsome youth seen through the bars above a padlocked barrier on the r. A grotesquely obese and misshapen man (r.) approaches the turnkey with a jug and frothing glass. Behind the latter (l.) is a table with a shoulder of mutton and a small cask. A cat plays amicably with a dog. Heavy fetters hang from the walls, and there is a heavily barred door; a vaulted recess leads to a second dungeon. The place is lit by hanging lamps.

Grego, *Rowlandson*, ii. 201 f.

$8\frac{5}{8} \times 12\frac{5}{8}$ in.

11800 THE ANATOMIST. *60*

Rowlandson Del
Pub[d] March 12 1811 by Tho[s] Tegg N[o] 111 Cheapside.
Price One Shilling

Engraving (coloured impression). An aged surgeon leans over a bag of instruments on a table (r.), selecting a knife; he wears an old-fashioned wig, hat, coat, &c. A pretty girl seizes him by the arm; she shouts at him, pointing behind her to his subject, a young man lying on a trestle-table, fully dressed and apparently in perfect health, who has just wakened, horrified. In an open cupboard stands a skeleton (l.). On the wall is a notice: *A Course of Anatomical Lectures accompanied with Dissections will be delivered tommorrow Even[ing] by*

Professer Sawbone.[1] Two lighted candles stand on the table. On the lintel of the door is a bust of (?) Hippocrates frowning down at the scene.

Probably a satire on body-snatching. Cf. Nos. 5119, 13283. For Rowlandson's interest in anatomical dissections cf. Nos. 6127, 9682.

Grego, *Rowlandson*, ii. 202.

$12\frac{1}{4} \times 9$ in.

11801 SAILORS ON HORSEBACK. *62*

Rowlandson scul [? Woodward del.]
Pub^d March 16. 1811 by Tho^s Tegg N^o 111 Cheapside
Price One Shilling

Engraving (coloured impression). Three sailors ride away from the sea-shore (r.) where a man-of-war is at anchor. All are in difficulties. A fourth is on his hands and knees on the extreme l.; he looks up to say: *Mind what you are at Messmates for I am upset, and the frigate I came on board of—has been under weigh, without me this half hour.* The foremost, clasping his rearing horse round the neck, looks back to say: *Keep more to the Star-board and be D—d, to you—dont you see how you make my vessel, run a head.* The next man is tied to his galloping mount with heavy ropes; and he says: *Here I come my Hearty's —Right and tight,—smart sailing, but never mind that—I cant be cast away for my commander, Heavens bless him has lash'd me to the deck, with some tough Old Cables!* The last sailor's horse kicks with tail erect; he exclaims: *D—n me—how she heaves. Why this is worse than a Jolly Boat, in the Bay of Biscay. and what a D—d noise she makes in her poop—Signals for sailing I suppose.*

Grego, *Rowlandson*, ii. 202.

$8\frac{13}{16} \times 13\frac{1}{16}$ in.

11802 KITTY CARELESS IN QUOD, OR WAITING FOR JEW BAIL. *65*

Rowlandson Del.
Pub^d March 28^th 1811 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). A handsome young courtesan sits by the fire, her legs crossed indecorously, her breast bare; she has a decanter at her elbow, and holds a glass of wine. Standing on each side of her are her jailor, holding a bunch of keys, and a hideous old woman; both drink. Over the chimney-piece is a placard: *Mac Nab Sherrifs Officer for the County of Middlesex—Genteel Accomodation for Ladies and Gentlem*[*en*]. The door (l.) is heavily bolted, and has an iron grille; the large, partly curtained window is massively barred.

A scene in a sponging-house. Jew-bail is the worthless bail which Jews were said to traffic in as a profession.

Grego, *Rowlandson*, ii. 202 f.

$12\frac{1}{8} \times 8\frac{7}{8}$ in.

11803 PASTIME IN PORTUGAL OR A VISIT TO THE NUNNERYS. *64*

Rowlandson Del
Pub^d April 1. 1811 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). Three pretty young nuns stand behind a widely spaced iron grille; one of them sells netted silk purses to a handsome

[1] An early use of the word 'Sawbone'. Partridge gives the date as from *c.* 1835, citing Sam Weller in *Pickwick* (1837).

young British officer in full regimentals who gazes fixedly at them. Two return his gaze. Behind and on the extreme l., an ugly old officer stares at them through a lorgnette. Beside the three nuns is a fourth, old, ugly, sour, and duenna-like. The figures are H.L. or T.Q.L. Behind the nuns is a background of Gothic vaulting with a crucifix.

Grego, *Rowlandson*, ii. 203.

$8\frac{7}{8} \times 12\frac{7}{8}$ in.

11804 A PICTURE OF MISERY. *70*

Rowlandson Del.

Pub^d by Tho^s Tegg N^o 111 Cheapside April 10 1811

Engraving (coloured impression). A hideous old miser sits between fire (r.) and table (l.) snuffing a candle; he ignores a man seated opposite him, who registers agonized entreaty. Both are T.Q.L. On the table is a large book: *Table of Interest*. Over the chimney-piece is a placard, the r. side cut off by the margin of the design. *Stock Ex[change]*, *Bank Stock*, *3 P^r Cents*, *Imperial [Loan]*, *Omnium* [cf. No. 11716], *South Sea*, *Exchequer [Bills]*, *Lottery Tick[ets]*. A portrait of the miser above his head shows him gleefully weighing coin, with money-bags beside him. The room is small and poverty-stricken with a casement window, and a skeleton-like rat scampering on the window-ledge. Through an open door (l.) is seen the profile of a grotesquely malevolent old hag. Below the design:

Iron was his Chest *His hand was Iron*
Iron was his Door *And his heart was more.*

Grego, *Rowlandson*, ii. 204.

$8\frac{5}{8} \times 12\frac{15}{16}$ in.

11805 THE ENRAGED SON OF MARS AND TIMID TONSOR. *67*

Rowlandson Del

Pub^d April 20^th 1811 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). The interior of a barber's shop, a ramshackle room with a raftered ceiling. An elderly military officer, seated in the middle of the room between the barber and his wife, causes general dismay; he points to a gash on his cheek and shakes his fist at the barber who flinches back, razor in hand. The barber's wife, bending over the customer with a bowl of soap-suds, is terrified. The assistant, his own hair in curl-papers, trims the hair of a customer (r.), holding a bowl on his head. At a table (l.) a man washes, stanching his head. Water is supplied from the tap of a bucket on a shelf above the basin. Part of the table serves as dressing-table; on this a monkey sits before the mirror, lathering its head. On a high shelf (r.) are wig-boxes and wig-blocks; the latter have inscriptions characterizing their (carved) features, and each having its appropriate wig: *Clarkes Block*, *Parsons Block*, *Docter's Block*, *Lawyers Block*. On the back wall are a roller-towel and four prints: Absalom hanging from a tree while his horse gallops off, inscribed: *Oh Absolom My Son My Son—hadst thou Wore a Wig this neer . . .*; two profile heads, nose to nose, roughly resembling Rowlandson's *Mock Turtle* [No. 11639]; a narrow broadside headed by a gibbet, such as were sold in London on execution days; a bewigged caricature head.

The print of Absalom, probably common in barber's shops, also appears in Rowlandson's *A Barber's Shop*, No. 5765.

Grego, *Rowlandson*, ii. 203.

$8\frac{3}{4} \times 12\frac{3}{4}$ in.

11806 TOUCH FOR TOUCH. OR A FEMALE PHYSICIAN IN FULL PRACTICE *72*

Rowlandson. Del
Pub^{d} May 1st 1811 by Tho^{s} Tegg N^{o} 111 Cheapside

Engraving (coloured impression). A handsome well-dressed young courtesan leads the way out of a room, her l. hand on the door-handle, her r. held behind her to take the guineas which an aged and decrepit old rake gives her with a leer. A handsome well-furnished room is indicated. Above the chimney-piece is a heavily-framed picture of Danaë catching the shower of gold (cf. No. 9812).

Grego, *Rowlandson*, ii. 206.

$12\frac{1}{8} \times 8\frac{7}{8}$ in.

11807 THE BASSOON WITH A FRENCH HORN ACCOMPANYMENT. *75*

Rowlandson. Del.
[Pub. Tegg, 16 May 1811]

Engraving (coloured impression). A man and woman sleep in a rough wooden bed, heads thrown back so that their nostrils face the spectator. Bare feet projecting from the bed-clothes attract a rat. A cat lies on a chair in the disordered room. An antique musket and broadsword hang horizontally above the bed, on a wall from which much plaster has fallen. A makeshift curtain hangs across a casement window (l.). On a chair by the bed (r.) is a punch-bowl. On the wall is a placard: *Hush every Breese let nothing move My Celia sleeps and dreams of Love*. Cf. No. 11831.

Grego, *Rowlandson*, ii. 207.

$8\frac{7}{8} \times 12\frac{3}{4}$ in. 'Caricatures', x. 28.

11808 MASQUERADING. *84*

Rowlandson Del.
Pub^{d} August 30th 1811 by Tho^{s} Tegg N^{o} 111 Cheapside
Price One Shilling Coloured

Engraving (coloured impression). Masqueraders stand closely grouped. A centre figure is an obese, aged, and capering Punch, playing a guitar. Two women are prominent, both are in profile to the l., and wear small masks which frame their eyes. One holds a wand and a book inscribed *Magi*, the other wears breeches and is very décolletée. Behind her is an ugly coarse-looking man, wearing a domino with a naturalistic mask resembling his own features. A man wears a bag-wig with large horns and carries a placard inscribed *Horns to Sell*. One figure wears two realistic and complete masks, Janus-like—one that of a handsome woman, the other of an ugly man. The background is an arc of a rotunda, with Ionic pillars framing curtains and decorated with fairy lights. Cf. No. 11989.

Grego, *Rowlandson*, ii. 209–11 (reproduction).

$12\frac{7}{16} \times 9\frac{1}{8}$ in.

11808A MASQUERADE

Engraving (coloured impression). An ill-executed copy of No. 11808, one figure on the extreme l., heads in the background as well as the pillars and curtains, and the legs of some of the figures being omitted.

$11\frac{7}{8} \times 9\frac{1}{2}$ in.

11809 ACCOMODATION LADDER. *85*

Rowlandson Del.
Pub^d Sept^r 1^st 1811 by Tho^s Tegg N^o 111 Cheapside
Price One Shilling Col^d

Engraving (coloured impression). A strapping young courtesan holds against her neck a ladder up which an elderly naval officer, less than half her height, begins to climb, looking up avidly. He holds a telescope, and wears a ribbon inscribed *Death or Victory*. From her feathered hat streams a ribbon inscribed *England expects every Man To do his Duty*. She wears a belt inscribed *Belly Rough One* [Bellerophon] above the figure *74*. The scene is the quay-side between large cannon. A ship's boat rows out to a man-of-war at anchor.

The *Bellerophon* was a ship of 74 guns (*Royal Kalendar*, 1812, p. 152). A little man (Cosway) climbing up a ladder which rests on the breast of a woman is introduced in No. 6102.

Grego, *Rowlandson*, ii. 210.
$12\frac{1}{8} \times 8\frac{7}{8}$ in.

11810 LOOKING AT THE COMET TILL YOU GET A CRIEK [*sic*] IN THE NECK. *91*

Rowlandson Del
Pub^d Sept^r 20. 1811 by Tho^s Tegg N^o 111 Cheapside
Price One Shilling Colour'd

Engraving (coloured impression). An ugly old man wearing night-cap, dressing-gown, and slippers stands at an open window gazing up through a spy-glass at a comet shaped like a large shuttle-cock. Keys hang from his waist. Behind him (l.) sits a pretty young woman, turning her head to look at the comet, but giving her r. hand to a young man who kneels beside her, while she presses her foot on his. She wears a long fur boa over her evening dress.

A comet was observed on 25 March in France. It became visible to the naked eye in England in August, and was the subject of much scientific discussion and superstitious speculation. *Europ. Mag.* lx. 210, 344, 426. See Nos. 11737, 11738, 11740. Cf. No. 11705.

Grego, *Rowlandson*, ii. 210 f.
$12\frac{5}{8} \times 9$ in.

11811 LIFE AND DEATH OF THE RACE HORSE. *90*

Rowlandson Del
Pub^d Sept^r 25. 1811 by Tho^s Tegg N^o 111 Cheapside
Price One Shilling Coloured

Engraving (coloured impression). A sequence of six scenes in compartments arranged in three pairs. [1] A foal lies beside its dam. [2] The owner leads the high-stepping animal across a race-course; behind (r.) is the weighing-post. [3] Ridden by a huntsman he takes a flying leap over a wall; hounds run beside the animal. [4] He is one of a pair of galloping horses in a post-chaise, ridden by a postilion. An ugly couple sleep uneasily in the chaise. [5] As an emaciated pack-horse he plods along a rough track, thrashed by a coarse old peasant woman. [6] A huntsman stands on his dead body, cutting off the flesh for the hounds; carrion birds hover.

Grego, *Rowlandson*, ii. 211 f.
$12\frac{3}{4} \times 9\frac{3}{8}$ in. Each compartment $4\frac{1}{4} \times 4\frac{5}{8}$ in.

11812 SIX CLASSES OF THAT NOBLE AND USEFUL ANIMAL A HORSE. *95*

Rowlandson Del.
Pub^d October 10^th. 1811[1] *by Tho^s Tegg N^o 111 Cheapside*
Price One Shilling Col^d

Engraving (coloured impression). A design in six compartments arranged as in No. 11811. *The Race Horse*: a jockey stands at the animal's head, his saddle on the ground beside him. *The War Horse*: a hussar, sword in hand, rides a rearing horse over the prostrate body of an officer. A battle is indicated in the background. *The Shooting Poney*: a stout man fires from the back of a sturdy cob, the reins lying on its neck; two dogs run forward. *The Hunter*: a huntsman leaps a rustic fence, waving his cap; he is close behind the hounds. *The Gig Horse*: a tall sturdy animal stands in the shafts of a light two-wheeled gig, on high springs. The driver stands at his head with a dog. *The Draught Horse*: a sturdy animal draws a two-wheeled cart heaped with sacks; a carter runs beside, leading the horse.

Grego, *Rowlandson*, ii. 214.
$12\frac{7}{8} \times 9\frac{3}{8}$ in. Each compartment $4\frac{5}{16} \times 4\frac{11}{16}$ in.

11813 DISTILLERS LOOKING INTO THEIR OWN BUSINESS. *100*

Rowlandson. Del.
Publish'd Oct^r 10 1811 by Tho^s Tegg N^o 111 Cheapside
Price One Shilling Coloured

Engraving (coloured impression). Three old men with grotesque and hideously carbuncled faces look into a cask of *Double Rectified Spirits*, streaming copiously from nose and mouth. Their heads and shoulders almost fill the design. On the l. is a still with a pipe leading into the cask.

A companion pl., equally repulsive, is *Dinners Dressed in the neatest manner*, *112*. Grego, ii. 215.

Grego, *Rowlandson*, ii. 214.
$8\frac{3}{4} \times 12\frac{11}{16}$ in. 'Caricatures', x. 102.

11814 THE MANAGERS LAST KICK. OR A NEW WAY TO PAY OLD DEBTS. *117*

[Rowlandson.]
[Pub. Tegg, 1811] *Price One Shilling Coloured*

Engraving (coloured impression). A bailiff who has attempted to deliver a writ to the Manager of a theatre sinks through a trap in the centre of the stage, into which he has been decoyed. He holds out his arms despairingly, dropping a paper headed *A Red Tail*, and saying: *Zounds what a cursed Infernal Trick*. The Manager (l.) bows towards him, with extended arms, saying, *Good Morning M^r Catchpole you'l find more of your tribe when you get to the bottom*. Harlequin capers triumphantly behind him; a fat Punch laughs, holding his sides, and an old Pantaloon registers delighted amusement. Six musicians (H.L.) in the orchestra form the base of the design, all look up laughing, while they continue to play.

For the title, here joined to that of Massinger's comedy, see No. 11762.

Grego, *Rowlandson*, ii. 219 f. (reproduction).
9×13 in. 'Caricatures', x. 91.

[1] Watermark, 1816.

11815 HIRING A SERVANT. *124*

[Rowlandson.]
[Date removed, Pub. 1811] *by Thos Tegg Nº 111 Cheapside*
Price One Shilling Cold

Engraving (coloured impression). An obese 'cit' and his wife sit side by side at a small round breakfast-table, facing a tall handsome young woman who stands before them. The wife, registering surprise, asks: *What Situation in my Family woud you wish to undertake Young Woman.* She answers demurely: *Ma'am I should like to be under Your Man Cook by Way of Improvement.* The 'cit', excited and angry, exclaims: *What's that you say I'll be D—nd If you shall be under my Man Cook or any other man in my house.* The fat cook, outside the open door (r.), laughs uproariously. A large fierce cat advances towards the girl. On the table are tea-things, a large urn, and boiled eggs.

Grego, *Rowlandson*, ii. 220.

$8\frac{15}{16} \times 12\frac{15}{16}$ in. 'Caricatures', x. 25.

11816 A TEMPLAR AT HIS STUDIES. *76*

Rowlandson Del
[Date removed, Pub. ? 1811] *by Thos Tegg Nº 111 Cheapside*
Price One Shilling

Engraving (coloured impression). A barrister, haggard and exhausted, yawns over a *Brief*, reclining in an arm-chair, extending his bare legs to the fire (r.) where a coffee-pot stands. Beside him is a *Bill of Costs*. Evidence of overnight dissipation are a (Turkish) masquerade dress and mask on the floor and a young woman, partly dressed, arranging her hair at a mirror placed on the breakfast-table. Her foot rests on a large volume: *Crim Con Cases*. The room is lined with heavy folios, a serjeant's wig hangs by the window; there is a notice: *Term begins—A convenient Sett of Chambe[rs] To Lett.* A bust portrait of a severe old judge is over the chimney-piece on which stand books, bottles of *Cherry Bounce*, and *Restorative Drops*. On the ground are empty bottles, top-boots, a gun, a dog. Riding-breeches and a jockey-cap hang from a peg.

Grego, *Rowlandson*, ii. 222.

$8\frac{5}{16} \times 12\frac{1}{2}$ in. 'Caricatures', x. 3.

11817 AWKWARD SQUADS STUDYING THE GRACES!! *87*

Woodward Del *Rowlandson Scul.*
Price One Shilling Coloured [Pub. Tegg, ? 1811.]

Engraving (coloured impression). Six pairs of dancing-master and pupil arranged in two rows, words etched above the head of the speaker. [1] A dancing-master holding his kit and pointing his toe, addresses a rough-looking pupil, saying, *Monsieur—Monsieur turn out de toe.* The other answers angrily: *I tell you I conna besides I duna like to be brow beat by a Frenchman.* [2] The master fiddles, looking to his hideous pupil who grimaces inanely, and saying: *Now Monsieur the languishing look—very well indeed dat will do.* The pupil: *Yes I think that will answer pretty well.* [3] The master, his fiddle under his arm, touches the knee of a fat, curtseying lady with his bow, saying, *A little lower Madame si vous plait.* She answers: *Sir if I go lower I shall never be able to get up again.* [4] The master springs high in the air, hands on hips, saying to an obese, elderly 'cit': *Dere Sare is de grande Spring.* The man answers, his wig falling off: *Grand Spring indeed—why now in your conscience*

do you think a Man of my kidney could cut such a caper as that—I am made for ground work a Minuet or so I should not mind. [5] The master fiddles and dances opposite a grotesque harridan who capers, hands on hips: *Vera well Madame de true Highland fling.* She answers with a fatuous grin: *Do you really think so Monsieur.* [6] The master strikes an attitude poised on one toe, the l. leg extended, saying to a fat man who has fallen on his back: *Dere Sir dat is de true attitude—Sare you will be down.* The victim answers: *Damn—why I'm down already I told you so before I began—who do you think is to stand half an Hour like a Goose on one leg* [cf. prints of Vestris compared to a goose on one leg, Nos. 5905, 5906].

Similar in arrangement and manner to the series after Woodward beginning in 1794, cf. No. 8541, &c.

Grego, *Rowlandson*, ii. 220.

$8\frac{3}{4} \times 13\frac{1}{8}$ in. 'Caricatures', x. 13.

11818 A TRIP TO GRETNA GREEN.

Rowlandson 1811[1]

Designed and Pub^d^ by T Rowlandson October 25 1811[1] *at N^o^ 1 James Street Adelphi*

Engraving (coloured impression). A pretty girl (l.) and a handsome young officer in regimentals (r.) stand facing each other; he holds her hand, and places a ring on her finger. The grotesque elderly man, more parson than blacksmith, stands between them, bawling from a book and watching the bride. Behind (r.) is a post-chaise and horse; a postilion stands by, watching the ceremony. In the background (l.) is a shed where a horse is being shoed. It is placarded: *Tim Tag Blacksmith and Rector.*

Grego, *Rowlandson*, ii. 215. Reproduced, F. L. Carter, 'Gretna Green and the Arts', *Print Collector's Quarterly*, xix. 240.

$11\frac{7}{8} \times 9\frac{1}{4}$ in. 'Caricatures', ix. 170.

11819 [MODERN ANTIQUES.] *3*

Rowlandson Del.

[Pub. Tegg, ? 1811]

Engraving (coloured impression). Title from Grego. A collection of antiques, real or faked, Egyptian and classical. A buxom young woman opens a hinged mummy-case (l.) to embrace a handsome young officer in regimentals who stands within it. An aged man crouching down (r.) glares at them through an eye-glass in frenzied malevolence. Another mummy has a realistic head, and there is a life-like statue of an Egyptian wearing a head-dress and loin-cloth. There are also a satyr and smaller figures of Egyptian gods. On the wall are grotesque satyrs' masks and on a high shelf are Greek or Etruscan vases. On the ground is a book: *Loves of the Gods Embell^d^ with Cuts.*

Grego, *Rowlandson*, ii. 223 f.

$12\frac{3}{8} \times 9\frac{1}{16}$ in.

11820 EXHIBITION STARE CASE.

[Rowlandson.] [? 1811]

Engraving (coloured impression). Visitors to the Royal Academy struggle up and down the steeply curving staircase of Somerset House. On the lower

[1] The year has been altered.

steps stout ladies fall headlong: the uppermost, who is seemingly the cause of the catastrophe, treads on a dog; one falls head-first over the balustrade, one falls on top of a man, who has been hurled down; one lies at the bottom, being picked up by a man. The wild display of bare legs, causing delight to the spectators, standing at the base of the stairs and on the staircase, is a motif of the design. The spectators standing on the r. include a delighted oriental in a turban. The figures recede in perspective as they approach the top of the extravagantly steep staircase, where they are fighting to push their way up or down. On the stairs lies a *Catalix . . Discriptive*. There is an architectural background showing part of the dome, below which is a frieze in bas-relief—a Venus drawn by nymphs and satyrs—and on the wall in a niche a statue of a nymph disrobing.

The original drawing in pen and wash, styled 'A Soirée at the Royal Academy', is reproduced by the Vasari Society, 2nd s. Pt. iii, No. 19. This has been altered and vulgarized in the etching, which has lost some of the freedom, expressiveness, and gusto of the drawing, where a man takes the place of the woman falling over a dog; most of the architectural detail is absent. In the niche, in place of the nymph, is an urn. ($15\frac{3}{4} \times 10\frac{5}{8}$ in.)

A water-colour ($19 \times 11\frac{3}{4}$ in.) corresponding to the engraving was exhibited at Burlington Fine Arts Club, 1936–7, from the collection of Mr. Minto Wilson. Figures are identified in the Catalogue as Lady Buckinghamshire, Rowlandson, Nollekens (with a crutch), and Sir Joseph Banks.

Another state is in the collection of Mr. Minto Wilson.

Grego, *Rowlandson*, ii. 217 f. (reproduction).

$17\frac{5}{8} \times 11\frac{7}{16}$ in.

11821 POLITENESS. *N° 14*

Woodward del^t W, [Williams] *Sc^p^t*
London, Pub^d May 6^th^ 1811[1] *by Tho^s^ Tegg N° 111 Cheapside.*

Engraving (coloured impression). A bedroom scene. A lean and elderly man stands just within the open door (l.), holding a lighted candle, and bowing hat in hand to one of the occupants of the bed, who sits up, doffing his night-cap with equal ceremony. The woman is defined by the bed-clothes; she lies on her face clutching the pillow. The visitor wears slippers with ungartered stockings and breeches open at the knee; in his pocket is a book *Chesterfields Letters*. He says: *I am sorry Sir to intrude in this abrupt manner,—but do you know Sir you are in bed with my Wife?* The other answers: *Sir, I beg you ten thousand pardons! let me request you will be seated, and she shall be at your service in the course of half an hour!* The men gaze at each other, warily intent, hostility predominant in the husband, alarm in his rival.

$9 \times 13\frac{1}{4}$ in.

11822 IMPLEMENTS ANIMATED PL 1. *89*

Dedicated to the Carpenters and Gardeners of Great Britain &c &c
*Williams Sculp^t^*
Pub^d^ Sept^r^ 1811 by Tho^s^ Tegg 111 Cheapside London
Price One Shilling Colourd

Engraving (coloured impression). A companion pl. to No. 11823, with the same imprint. Two figures face each other made of tools, implements, &c. A carpenter, very thin and erect, is composed of a straw tool-bag, placed

[1] The year seems to have been altered.

vertically and containing saw, plane, &c., supported on a pair of compasses for legs. The head is a mallet on which is a glue-pot, with gimlet, chisel, &c. An axe serves as arm. The gardener bends politely; the body is a watering-pot supported on a pair of shears. The head is a nosegay of roses, &c. tied to a spade; roses and lavender lie in a piece of drapery that serves as apron. A rake and hoe are thrust through the handle of the watering-pot. Below the Carpenter:

With Bowels lank and Head of Mallet
The Joiner longs to taste a Sallad,

Below the gardener:

Old Nosegay quite alert and busy,
Has one to sell and asks a tizzey.

Similar prints of figures constructed of the tools of their trades were sold, and probably engraved, by G. Bickham (? *c.* 1720–40). A *Barber*, *Butcher*, *Victualler or Publican*, and *Moll Hardy*, a maid-servant, are in the B.M. ('Caricatures', ii. 2–5). The device was used by Hogarth in *Some of the Principal Inhabitants of y^e^ Moon*, his satire on the Court, Episcopacy, and Law (No. 1734). Cf. also Nos. 10699, 11824, 13268.
$7\frac{3}{4} \times 12\frac{3}{8}$ in.

11823 IMPLEMENTS ANIMATED. PL 2. *88*

Dedicated to the House-maids and Cooks, of the United Kingdoms. Williams Fecit

See No. 11822. Two figures face each other made of domestic utensils. A housemaid (l.), very erect, has a wooden bucket for a body supported on a mop and a long-handled floor-polisher, and is also concocted of a broom, a dust-pan, a brush, and a hearth-brush, with a check duster, &c. A cook (r.) seems to bow courteously towards the housemaid. She is made of a *Flour* barrel supported on a large ladle and two-pronged fork; a covered pot with pot-hooks hanging from the handle, a rolling-pin (as r. arm) to which a colander is attached. There are also a grid-iron (or save-all), a small sauce-pan, a salt-box, and dangling metal skewers. Below the title:

Proud of imaginery Plume,
Let none o'er modest worth presume,
Some shew airs, where e're they got e'm
Tho nothing but a Scrub at bottom.

$7\frac{3}{4} \times 12\frac{1}{4}$ in.

11824 A FLINT. *87*

Pub. by T. Tegg, 111, Cheapside Price One Shill^g^ Colour'd [? 1811]

Engraving (coloured impression). A figure representing a tailor composed of the implements, materials, and emblems of his trade, each inscribed, and with a large *Cabbage* for head, stands full-face, legs astride. On the cabbage-head each eyebrow is a *Riping Knife*, handle and blade being at a wide angle, each eye is a round ball of *Wax*. An oval *Snuff Box* forms the nostrils, above a narrow oblong implement inscribed *Notch* [not in *O.E.D.* in this sense], perhaps used for precise measurements. The markings of the cabbage leaves give an angry scowl to the face. A shirt-collar is inscribed *Glazed Linen*, the neck-cloth is *Padding* and *Silk Serge*. This rests on a roll of *Scarlet* which forms the body (or waistcoat); on this is placed a *Card of Buttons*, arranged in rows, fifteen large and twenty-four small. A short, open coat is inscribed

Remnant of Superfine, its collar is a *Collar Pattern*. The arms, bent at the elbow, are inscribed *Pattern Card*, small coloured rectangles arranged in two rows; each is bordered with a *Cuff Pattern*, from which projects a small *Pad*; into the pad large needles are stuck to form fingers; those on the r. hand are *Sharps*, with a *Thimble* on the second finger. Another *Pad* is tied to the l. arm above the cuff into which are stuck short needles inscribed *Blunts*. The r. hand supports a large pair of (open) *Shears*, held up threateningly. In the l. hand is a *Yard* stick. From the r. pocket project *Cucumber[s]*; round them hangs a *Thread List*, lengths of thread, wrapped in paper; a similar packet is round the neck, inscribed *Silk List*. A bunch of tape, inscribed *Measures*, hangs from the l. pocket. Between body and legs is a roll of *Buckram*. A *Bodkin* is suspended between the legs by a *Stay Tape* which encircles the waist. The legs above the knee are cylinders or large reels of *Princes Cord* and *Patent Cord*; below the knee two *Sleeve Board[s]* rest on the flat-irons which form the feet. Each is inscribed *Goose*, and has a *Holder* on the handle. Horseshoes serve as iron-stands. The 'Sleeve Boards' are tied to the handles by strips of (pink) *List*. At the knee are bows of binding inscribed *Ferret*.

Other objects are on the *Shop Board*, on which the Flint stands: a cloth inscribed *Lap Cloth*, a smaller *Press Cloth*; *Tape* wound on a card, a small pair of *Button hole Scissars*, buttons, small pieces of *Chalk*, a bunch of *Snarl* or ravelling; a pile of four pieces of material: *Padue* [Paduasoy, a thick silk], *Kerseymere* [twilled fine cloth of peculiar texture], *A piece of Superfine*, and *Role of Florentine* [twilled silk]. A *Candle Stick* supports three short candles resting on a (? sliding) bar at r. angles to a stick. Beside this are a tankard inscribed *Purl*, a small jug of *Gin*, and a glass. Hanging from nails above the shop-board are two strings of *Moulds* (? for buttons), and a small *Pocket*.

The London journeymen tailors were divided into Flints, who formed clubs, embryo unions, to resist the masters, and the unorganized whom they derisively called Dungs. Cabbage denoted the cloth pilfered from customers (cf. (e.g.) No. 10498); cucumbers ('two a penny') were said to be the poor tailors' chief food in the long summer season of unemployment. See F. W. Galton, *Select Documents illustrating the hist. of Trade Unionism, 1 The Tailoring Trade*; *The Tailors; a Tragedy for Warm Weather* (see No. 11762). Cf. No. 11822, &c.

$12\frac{7}{16} \times 8\frac{15}{16}$ in. 'Caricatures', x. 41.

11825 JACK, HOVE DOWN—WITH A GROG BLOSSOM FEVER. *78*

[W. Elmes f.]

By XYZ

Pub^{d} Aug^{t} 12. 1811 by Tho^{s} Tegg N^{o} 111—Cheapside—Opposite Bow Church—London

Engraving (coloured impression). A sailor with a hideously carbuncled face lies in a hammock wearing a striped shirt and night-cap. Beside him is his sea-chest, the open lid inscribed *Sea Stock*, from which he has taken a bottle of *Grogg*. He shakes his fist at an old-fashioned doctor, lean and grotesque (l.), who stoops towards him proferring a box of *Pills* and holding a long bottle labelled *A Sweat*. Under the doctor's arm is a gold-headed cane, and from his coat-pocket project a *Clyster* [pipe] which is exploding, and a bottle of *Jollop*; beside him are a *Pestel* and *Mortar*. He says: *hold—I must stop Your Grog Jack—it excites those impulces, and concussions of the Thorax, which acompany Sternutation by which means you are in a sort of a kind of a Situation—that Your head must be—shaved—I shall take from you only—20os of Blood—then swallow this Draught and Box of Pills, and I shall administer to you a*

Clyster. Jack answers angrily: *Stop my Grog.—Belay there Doctor—Shiver my timbers but your lingo bothers me—You May batter my Hull as long as you like, but I'll be d—'nd if ever You board me with your Glyster pipe*. In his chest are bottles inscribed *Brandy*, *Rum*, and *Gin*, a large twist of *Pig tail* [tobacco], a *True Love Token*, and a miniature (cf. No. 10894). He is covered with a gaily patterned coverlet inscribed *P R*. His jacket and breeches are on the deck beside him, and close by (l.) are a cannon and cannon-balls.

Also a reissue with date removed ('Caricatures', x. 15).

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

11826 JACK IN A WHITE SQUALL, AMONGST BREAKERS—ON THE LEE SHORE OF S^{T} CATHERINE^{S} *79*

By XYZ [W. Elmes f.]

Pub^{d} Aug^{t} 16th 1811 by Tho^{s} Tegg N^{o} 111 Cheapside. London.

Engraving (coloured impression). A sailor stands full-face, legs astride, hands plunged through the bottomless pockets of his jacket; he squints violently, one eye turned on an uproar (l.), the other on two termagants (r.). His broken pipe, still smoking, lies at his feet. He says: *I am hardup—not a Quid left, or Shot in the Locker—to pay the Fiddler—Mi Eyes—what a Squall, how it whistles trough the Ratlines I must Braill up and Scudd under Bare Poles*. A prostitute with a patched face (l.) kicks him and is about to bring down a fiddle with broken strings on his head. This she has snatched from a man with a wooden leg and patched eye-socket who lies on the ground at her feet. Another woman (r.) yells at him, holding out an enormously long bill on which are such items as *D^{o}*, often repeated, and *Sundreys*, *Lodgings*, *Grog*, *Fidler*. Behind her an old bawd in the bar points to a chalked-up score, where signs for guineas are marked. On the l. a watchman with a lantern enters, springing his rattle, which is inscribed *S^{t} C*.

St. Catherines by the Tower was a small disorderly liberty, with its own Watch, in which were many sailors' ale-houses. It was afterwards engulfed in St. Catherine's Dock.

$8\frac{5}{8} \times 13$ in.

11827 SIC TRANSIT GLORIA MUNDI [scored through and replaced by] CITY. OR THE OLD NURSE'S MEDITATION.

[Williams.]

Pub^{d} July 1811 by S W Fores 50 Piccadilly

Engraving (coloured impression). The nurse, a respectable-looking woman wearing a cap and apron, stands in profile to the r. beside an open coffin placed on trestles; she rests her l. hand on a shrouded protuberance. In her r. is a glass filled from a bottle of *Gin* on a table (l.). The coffin lid rests against the wall: *Gab^{l} Paunch Citizen and Alderman of Gobble Ward Obeit* [sic] *Nov^{r} 10th 1810 Ætat 45 Years*. A plate on the ornate coffin is decorated with a bottle, bird, glass, &c. On a chest of drawers are many medicine-bottles all labelled: *Opening draught Ald^{n} Paunch*. An alderman's gown hangs on the wall. Torn papers lie beside a chair: *List of City Feasts for the Year 1810* and *Swan Hop*. [Upping]. A round bath or tub is on the floor (l.). The nurse says: *Ah! all the good things of this world wont save us e'faith!! this belly I warrant you has held as many bottles of wine in it's time as ever a Celler in the City, well poor M^{r} Alderman Paunch! God rest his Soul! he was a good creature! He never grudged the poor what he didn't love himself. Oh those poor pale lips! where's all the Chickens, and all the Capons, and all the Ducks, and*

all the turkeys, and all the pullets, and all the fowls, and all the game, and all the hams, and all chines, and all the haunches of Venison, and all the turbot, and all the Salmon, and all the fish, and the beef and the turtle, and the marrow-pudding, and the pies, and the Custards, and all the dainties, it has cost the City so much money for, what will he do poor soul if there's no such good things where he is gone too.

For the guzzling 'cit' cf. (e.g.) No. 9472. He had died immediately after the Lord Mayor's Day feast.

$8\frac{7}{8} \times 12\frac{7}{8}$ in. 'Caricatures', viii. 143.

11828 LADY SQUABB SHEWING OFF, OR A PUNSTERS JOKE

[Williams.]

Pub^{d} 6 Sept^{r} 1811 by S W Fores N^{o} 50 Piccadilly.

Engraving (coloured impression). A grotesquely fat woman, much décolletée, sits at a piano (l.) singing and playing, her l. foot on the pedal. With upturned eyes and gaping mouth she sings: *Just like love . . .* [three times]. Her music book is open at: *Just like Love a Favorite Song Sung by M^{r} Braham.* A fat man in old-fashioned dress, standing just behind her, his hands raised in surprise, turns to address two younger men who are fashionably dressed. He asks: *Don't my Lady play and Sing delightfully? she was finished under the famous Sig^{r} Squawlletti.* The man on the extreme r., holding his friend's arm, says: *By G— if the Signior had been under my Lady she would have finish'd him! would'nt She Sir Thomas.* The other laughs: *Ha! Ha! Ha! come that's a good one!*

$8\frac{7}{8} \times 13$ in. 'Caricatures', viii. 128.

11829 THE RIVAL PUBLICANS.

[Williams.]

London Pub^{d} Jan^{y} 22^{d} 1811 by W^{m} Holland N^{o} 11 Cockspur S^{t}.

Engraving (coloured impression). Heading to a moral tale, *By the late Dr. Lyon*, etched in two columns. A goose approaches the edge of a pond (l.) carrying a struggling fox which it holds by the neck. There is a realistic landscape background with a substantial village inn in the distance (r.). The text relates how a beloved publican kept a humble little ale-house, the sign of the Goose. A rival built a larger house with 'three rooms . . . drinking glasses instead of horns', intending to monopolize custom, with the sign, a fox running off with a goose. Two farmers then enabled the keeper of 'the Goose' 'to out-top his rival in a house and furniture', with a sign of his own device, the Goose running away with the Fox.

$5\frac{5}{16} \times 8\frac{7}{8}$ in. Sheet, $15\frac{3}{16} \times 10\frac{15}{16}$ in.

11830 LAMB AND MINT SAUCE.

[Williams.]

Pub^{d} March 1811 by W^{m} Holland N^{o} 11 Cockspur S^{t}.

Engraving (coloured impression). A very stout elderly man in old-fashioned dress holds on his knee a slim and elegant courtesan, who holds out her dress to receive the guineas which he pours into her lap. Beside them (r.) is a table laid with knife, fork, and (?) lamb chop (cut off by the margin).

$11\frac{1}{8} \times 7\frac{5}{8}$ in. With border, $12\frac{5}{8} \times 9\frac{1}{16}$ in. 'Caricatures', x. 231.

11831 PEALING ORGANS

[Williams.]
Pub^d Octob^r 1811 by W^m Holland N° 11 Cockspur S^t London.

Engraving (coloured impression). A close-up view of the heads of a man and woman asleep in bed, with their arms round each other. They have grotesquely long and turned-up noses. Similar in character to Nos. 11128–30.
$11\frac{3}{4} \times 8\frac{5}{8}$ in. 'Caricatures', viii. 190.

11832 36 PR CENT DISCOUNT AT CALCUTTA.

London. Pub. Feb. 1811 by Will^m Holland N° 11 Cockspur Street, of whom all the other Caricatures may be had.

Aquatint (coloured impression). Two dark-complexioned money-lenders, Eurasians or Portuguese, sit facing each other at a round table. One (l.), with a cane under his arm, appears to be a visitor; he regards his vis-à-vis with a fixed and cunning grin, holding out a bill or cheque, and pointing to an open chest containing money-bags which is on the ground. The other (r.) stares angrily, leaning on the table and clutching a large money-bag. He wears a shirt and waistcoat with breeches and shoes; the other wears a short jacket or long spencer, breeches, and boots. The figures are strongly lit, the room is in deep shadow. Apparently a companion pl. to No. 11833. Cf. also Nos. 12164, 12165.
$8 \times 12\frac{1}{2}$ in. 'Caricatures', vii. 76.

11833 SCENE IN THE WRITER'S BUILDINGS CALCUTTA!

London Pub. by Will^m Holland N° 11 Cockspur Street. [? 1811]
Of M^r Holland may be had a number of East and West India Caricatures.

Aquatint (coloured impression). A young man, thin, dark-haired, and sallow, leans back in his chair smoking a hookah: the long coiled tube is attached to a receptacle supporting a small brazier at which an Indian servant (r.), crouching on the floor, is blowing; he wears breeches with an open shirt. His feet are on an oval table beside writing-materials. He faces an Indian wearing a turban and scanty draperies, who stands (l.), reading near-sightedly from a long document. The Indian says: *Got Bill—Massa's name.* The other answers: *No Money—come next month.* A second servant stands behind his master's chair working a primitive punkah attached to a pole. Apparently a companion pl. to No. 11832. Holland also published *Money Lenders in Calcutta!* n.d. (A. de R. viii. 194). For the money-lender cf. No. 12722.
$7\frac{15}{16} \times 12\frac{3}{8}$ in. 'Caricatures', vii. 77.

11834 LUMPS OF PUDDING

H W Bunbury Esq^r Delin Etch'd by W Heath
London Published Aug 15 1811 by Robinson 5 Margaret Street Cavendish Square & Colnaghi Cockspur Street

Engraving (coloured impression).[1] A country dance; eighteen couples in a strip design in the manner of the *Long Minuet* (No. 7229), dance with awkward vigour; one of the most active ladies has a wooden leg. The first couple (l.) face each other, the lady squinting violently. On the r. a man turns eagerly from his elderly and offended partner to a young lady, whose partner also holds the hand of another lady, while an elderly man stands alone on the extreme r., holding his wig, and mopping his bald head. The elder men wear

[1] Flesh tints and light monochrome only.

powdered hair with small pigtails, the younger ones have frizzed hair without powder, short or with small tails. Only one or two wear wigs. The women wear simple high-waisted gowns with elbow sleeves and long gloves; one wears a hat and long sleeves. All wear flat-heeled shoes, and have frizzed hair, short, or piled on the head; a few wear feathered bandeaux; one lady only has powdered hair. Some have strange hair ornaments: a fat and very décolletée lady with a lap-dog under her arm wears round her erect bush of hair a circlet from which project barbed zigzags, like lightning flashes. A youngish lady has on her head a bird with a barbed fang; an older one in spectacles wears a small windmill behind two drooping aigrettes. The neglected lady wears a tiny wheat-sheaf, her pretty rival a ship in full sail. Below the title:

What an elegant Set—What a bustling of Rumps!
What a Sweet Toe to Toe-ing of Slipers and Pumps!
At the sight my Old Drumsticks are ready to Prance
There is nothing I love so as seeing Folks Dance.

'Lumps of Pudding' was a country-dance tune; it is in *The Dancing Master*, 1703. C. W. Beaumont, *Bibl. of Dancing*, 1929, p. 46. Bunbury died in May 1811; the drawing is probably some years earlier. The print was advertised in a handbill (in B.M.) dated 11 Nov. 1811. 'This day is published, Price 10s. 6d Plain or One Guinea Brown or Coloured in a superior Manner . . . from a drawing by that distinguished genius the late W. H. Bunbury, Esq. . . .' A third publisher is 'Mr. Molteno, Pall Mall'. The size is given as eight feet by twelve inches.
$11\frac{1}{2} \times 90\frac{7}{8}$ in. (five sheets pasted together).

11835 PISTOL EATING FLUELLENS LEAK, *Vide, Henry V^th*

H Bunbury Esq^r Del

Engraving (coloured impression). A crude copy in line of a pl. in the set of stipple illustrations to Shakespeare, after Bunbury, published by Macklin. The original is the serious illustration of a comic subject; the copy has the character of caricature. Pistol sits on the ground clutching his sword in both hands, his mouth distended by a large leek; he scowls towards Fluellen (r.) who threatens him with raised cudgel. Behind the latter stands a grinning man at arms holding a spear. The scene is open country with a large camp in the middle distance. The costume is quasi-Elizabethan, but Pistol has a long pigtail queue, and beside him is a large cocked hat.

The original, *Fluellen makeing Pistol eat the leek*, is engraved by Meadows and published 1 Aug. 1795. The dialogue between Fluellen and Pistol is engraved below: *Henry V*, v. i. 23–40. ($14\frac{3}{16} \times 15$ in.)
$8\frac{3}{8} \times 12\frac{5}{8}$ in.

11836 BACHELORS FARE.

C Nelson del^t et Sculp^t [*? c.* 1811]

Aquatint (coloured impression). A young man and young woman, both handsome and fashionably dressed, embrace amorously on a sofa, on which the girl has thrown her hat and parasol. The man's r. hand, holding a knife, rests on a table, beside a cheese and loaf; a jug and glass beside it. A patterned wall-paper and carpet, with a tall curtained window on the extreme l., complete the design.

Illustration of a proverbial phrase, see No. 12400, where this design, reversed and assimilated to Rowlandson's manner, is introduced.
$11\frac{7}{8} \times 9\frac{5}{16}$ in. With border, $12\frac{13}{16} \times 10\frac{1}{4}$ in. 'Caricatures', x. 253.

11837 POOR M^R SPRIGGS.

G. Cruikshank del. W. Grainger sculp.
London, Published by John Fairburn, 2, Broadway, Ludgate Hill.
[? *c.* 1811]

Engraving. Heading to a song. A fisherman leads a dripping and dejected woman, wrapped in a fishing-net, to the door of a grocer's shop, inscribed *SPR[IGGS]*; the owner stands in the doorway, registering furious rage. Behind (l.) are the masts of a vessel. Below the title:

He pull'd Sally out by a cast of his net,
Took her home, half-drown'd, to her anxious dear,
Who cried, when he saw her looking so queer,
"Pray, Sir, why the devil did you interfere
With poor M^rs Spriggs?

A song sung by Fawcett.
Reid, No. 411. Cohn, No. 1859.
$2\frac{11}{16} \times 2\frac{1}{4}$ in.

11838–11840

From series of 'Drolls'

11838 JOHN HOBBS, JOHN HOBBS.

Finucane, delin^t
Published 12th August, 1811, by Whittle and Laurie, No. 53, Fleet Street, London.

Engraving. Heading to (printed) verses: *Sung by Mr. Lovegrove, with unbounded Applause, in "Any Thing New," at the Lyceum Theatre, Strand.* Lovegrove as Jeremiah Babble stands hat in hand before a solid rail, behind which is a grotesquely fat woman, dressed in her best, with a rope round her neck, at whom he points. Three other men stand by, one with a hand on Lovegrove's shoulder, the others inspecting the woman. The verses relate that Hobbs, 'a jolly Shoe-Maker', having 'caught a Tartar' for his wife tried to sell her at Smithfield, but

The wife-dealing fellows
Were all of them *sellers*.

Hobbs thereupon tried to hang himself with the rope, but his wife cut him down and:

They settled their troubles
Like most married couples,
John Hobbs, John Hobbs,
Oh, happy shoe-maker John Hobbs.

Such wife-selling was a common practice, popularly believed to be a legal method of divorce (and so reported by foreign visitors). *Any Thing New* was a musical farce by Pocock, first played by the English Opera Company at the Lyceum on 1 July 1811. The song illustrated was the chief hit, being twice encored, then a remarkable event; it is printed in full in the *Europ. Mag.* lx. 43.

There are two song-heads by G. Cruikshank of this subject, one pub. Fairburn (Reid, No. 437, Cohn, No. 1263), one pub. Harrild (Cohn, No. 1264). $6\frac{7}{16} \times 9\frac{1}{4}$ in. Sheet, *c.* $11\frac{5}{8} \times 9\frac{1}{2}$ in.

11839 A BUNDLE OF TRUTHS. *521*

[G. Cruikshank.]

Published 2nd Septr 1811 by Laurie & Whittle, 53, Fleet Strt London.

Engraving. Heading to (printed) verses *Sung, with great Applause, by Mr. Henry Johnston, in Dublin, Cork, &c. &c.* A pedlar with a wooden leg stands at a street corner, singing, a bottle of *Irish Whisky* in his l. hand, another bottle in his coat-pocket. His open box is slung from his neck, showing a watch, gloves, scissors, seals, watch-keys, ribbons, &c. On the r. is a barber's shop: *T. Trim Hair* . . . with a (torn) paper-covered lamp (as in No. 7605) inscribed: *Shave well for Penny cut for 2* . . . In the room above a tailor holding shears and iron looks from the window; a projecting sign is inscribed *Sam Shred Taylor*. On the pavement outside are a fat doctor, a man leading an ass with paniers, and shouting his wares, a barrister addressing a burly man with a staff. On the opposite side of the road is a puppet-show in the form of a castle, into which children are peeping. A baker's man walks past with a board on his head on which is a pie. The last of six verses:

Taylors cabbage all your cloth,
Shins of beef are very tough.
Flummery is just like froth
Mrs. Clarke is up to snuff.
Jolly tars are fond of fun,
"God save the king", we'll nobly shout.
And now, good folks, my song is done,
Nobody knows what 'twas about.
Right fol de riddle del, &c.

To cabbage is to pilfer, see No. 11824, &c. Flummery (or oatmeal and water boiled to a jelly) = flattery. Partridge, *Slang Dict.* For Mrs. Clarke see No. 11216, &c.

Reid, No. 4497. Cohn, No. 964. Reproduced, *Cruikshankian Momus*, p. 66. $6\frac{1}{2}\times8\frac{11}{16}$ in. Sheet, $11\frac{13}{16}\times9\frac{3}{16}$ in.

11840 THE BEAUTIFUL MAID. *522*

G. Cruikshank fecit

Published 25th Novr 1811, by Laurie & Whittle, No 53, Fleet Street, London.

Engraving (coloured impression). Heading to (printed) verses *As Sung by Mr. Liston, with unbounded Applause, 1811; being a Parody on Mr. Braham's Song of "The Beautiful Maid"*. A kitchen scene: a cat has dashed to the top shelf of the dresser with a fish (a ray or skate) in its mouth, causing a cascade of broken crockery. A well-dressed man (Liston) registers consternation, and a dog bites his leg. The fat cook in poking the fire (r.) upsets a saucepan. The setting is a good representation of the arrangement and equipment of a kitchen. On the wall are a cuckoo clock and a framed print of an elopement. The song ends:

Oh! pussey, you hussey,
Oh! What have you done,
You've eat up my beautiful maid.

Maid = the ray or skate when young, the French word being *pucelle*.

Another rendering of the subject, signed *G. Cruikshank fect.*, with the same title, was published by R. Harrild in 1812. (Reid, No. 131, Cohn, No. 916.) See also No. 12395.

Reid, No. 128. Cohn, No. 915. Reproduced, *Cruikshankian Momus*, p. 68. $6\frac{1}{2}\times8\frac{3}{4}$ in. Sheet, $11\frac{5}{16}\times9\frac{1}{2}$ in.

POLITICAL SATIRES

11841 PRINCELY AGILITY OR THE SPRAINED ANCLE.

G Cruikshank fec^{t}
Pub^{d} Janu^{y} 1812 by J Johston [sic] *98 Cheapside*

Engraving (coloured and uncoloured impressions). The Regent (r.) lies in a canopied bed, the bed-clothes defining a grossly distended paunch. He weeps, looking up at Mrs. Fitzherbert, who splashes liquid over his mouth from a long spoon. She wears a rosary and a little crown (though her reign was over, see Nos. 11853, 11904, &c.). He wears a nightcap shaped like a fool's cap, and tied with a Garter (knee) ribbon, inscribed *Honi soi*[*t*] in which is a leek (for Wales). He says: *Oh! my Ancle. Oh!—bring me my Wig. Oh my Ancle—!! "Take care of my Whiskers" Mac Oh Oh Oh Oh o o o o oh o.* MacMahon, ridiculous in a braided and fur-trimmed hussar tunic, advances beside the bed, carrying a wig-block carved to represent the Prince's head on which is a naturalistic wig with bushy whiskers attached to it. A smaller woman, perhaps the Duchess of York (his hostess at Oatlands), raises the bed-clothes at the foot of the bed to uncover the swollen ankle, saying, *Bless me how it 's swelled.* The leg is raised to allow an elderly doctor to apply a steaming poultice. The doctor (? Home, see No. 11864, or Gilbert Blane) looks over his shoulder at a ruffianly looking man holding a strait-waistcoat, saying, *Take that Waistcoat away or we shall make Town talk.*[1] Another elderly doctor (identified by Reid as Sir John Douglas, but (?) Sir W. Farquhar) holds the Prince's l. wrist, saying, *Out a way Mon You are always Exposing yourself!* Both doctors wear chequered coats indicating tartan. On the extreme l., John Bull, a burly countryman wearing top-boots and holding a cudgel, faces Perceval, who wears his official gown, and tries to prevent his entry, saying, *Indeed Bull 'tis only a Sprained Ancle.* John answers, frowning, *John Bull is not to be fobbed off so easily Master Lawyer.* On the wall beside him is a framed notice: *Advice to his Roy— | . If the Cap fits, wear it | Whether Red or Blue | Laugh at the Joke | Least others Laugh at you | John Bull.* Beside the bed is an ornate set of (three) steps, on which stand medicine-bottles and pill-boxes. On the ground (l.) is a paper: *New way to pay old debts a new Song to an Old tune by Perceiveall.*

For the Regent's sprained ankle at Oatlands, where he had gone for a dance in honour of his daughter, see No. 11746, &c. It was widely believed that he was insane, see Wilberforce, *Life*, iii. 559. He was in a state of mental agony over the difficulties of forming a Cabinet when the Regency restrictions should expire on 5 Feb., see No. 11855. Perceval's presence may indicate the growing inclination to retain him. Cf. Cobbett, *Pol. Reg.*, 6 Feb. 1811: 'if all matters hold together till next February, Mr. Perceval must be a very lame man indeed if he be not much more powerful than he now is . . .'. Alexander Baring's opinion in Jan. 1812: 'that the Prince Regent is playing between two political parties . . . in order to obtain payment of His debts & whatever He wants, & that He will act & choose a ministry such as He likes, or such as from his natural timidity He dare not disoblige, meaning the Grenvilites . . .'.

[1] Perhaps a puff for the publisher's *Town Talk; or Living Manners* (see Cohn, No. 802) thought not a pl. to the magazine.

Farington, *Diary*, vii. 74. Farquhar and Blane, both Scots (cf. No. 11763), appear in the *Royal Kalendar* for 1812 as the Regent's chief physicians.

Reid, No. 149. Cohn, No. 1871.

$8\frac{1}{2} \times 14\frac{3}{8}$ in.

11842 A LESSON ON MILLING, OR A HINT TO RAKES.

[Williams.]

Pub[d] January 1812 by Walker & Knight 7 Cornhill

Engraving (coloured impression). Heading to etched verses. In a corner of a small room Cribb (see No. 11755) gives a boxing lesson to the Regent; both wear gloves and closely buttoned jackets. Cribb strikes a boxing attitude, which the Prince watches, with his heels together, his head turned in profile to the l. McMahon stands erect with his back to the fire (r.). On a settee are the coats of the boxers, with Cribb's top-hat. Above hang pictures: two oval bust portraits of classical beauties, *Helen* and [*Elec*]*tra*; above these are the lower edges of three pictures: *The Champion of England*, showing the feet and unmistakable calves of the Regent, with a sceptre leaning against a piece of drapery; this is flanked by Hogarth's *Rare's* [sic] *Progres Plate 5* and *Rare's Progres Plate 6* (the marriage and the ruin in a gaming-house). On the ground (l.) is a heap of books and papers, including *Ovids Art of* [*L*]*ove*. On the chimney-piece three figures are in front of a large mirror. A fool in cap and bells holds a small clock-face, showing that the time is twelve; the base is inscribed *Tempus Fugit*. This is flanked by [*Tempe*]*rance* and *Prud*[*ence*], both headless. On the fringed hearth-rug is a lion. The verses (47 ll.) begin:

> There was once a Rake of high renown,
> Heigh ho says Rowley!
> He had toy'd with half the Belles in Town,
> And yet for his Frolicks, was never knock'd down,

After being milled by 'The husband or uncle, which '*eer* matters not' (Lord Yarmouth), McMahon advises him to learn to box, and he sends for Cribb.

See No. 11746, &c. The verses (as in No. 11843) are one of many parodies on 'A frog he would a wooing go', see No. 11525; cf. Nos. 11878, 11939.

$5\frac{7}{8} \times 9\frac{1}{16}$ in. Broadside, $13\frac{7}{8} \times 9\frac{1}{8}$ in.

11843 A KICK FROM YARMOUTH TO WALES; OR THE NEW ROWLY POWLY.

[*G. Cruikshank fect. Published by J. Johnston, 98 Cheapside, 1812*]

Engraving (coloured impression). Heading to verses printed below the (printed) title: 'Tune—*The Love-sick Frog*.' Lord Yarmouth, taking the Regent by the collar, propels him towards the door (r.), the latter taking a flying stride. On the l. a young woman in evening dress (Lady Yarmouth), seated on a sofa, registers alarm. On the wall is a picture: *God Save Great George our P*——; three men carry off the lifeless and obese body of the Regent. The verses (28 ll.), begin: 'A Prince he would a raking go.' They relate the Regent's visit (with McMahon) to the Duchess of York at Oatlands ('O——'), his infatuation with a lovely lady, the intervention of her husband who 'behav'd very gross', so that he was carried to bed by three servants.

See No. 11746, &c. The verses are printed in full in B. Falk's *Old Q's Daughter*, 1937, p. 101 f. No. 11842 is a similar parody of the same song. Cf. No. 11860. The pl. was also used as folding frontispiece to 'R—y—l Stripes; or a Kick from Yar—th to Wa—s, with the particulars of an Expedition to Oat—nds, and the Sprained Ancle: a poem by P— P— Poet Laureate

[i.e. George Daniel, see No. 12338]'. According to a MS. note by the author it was suppressed and bought up in Jan. 1812, before publication, by order of the Regent, the author receiving a large sum. Daniel secured four copies and copies in MS. were widely sold. See *D.N.B.* and the copy in B.M.L. 11641. cc. 31/1. It was attributed in the *Scourge*, iii. 150–60, to John Agg (author of similar verse satires with the same pseudonym), and strongly condemned as having a deplorably 'powerful influence on the lower classes'. 'Doggrel Attacks on the Regent', Feb. 1812. The verses are, however, quoted at some length, and are similar in character to plates and a lampoon in the magazine. Ibid. 313–18, 456–61. A print (? this pl.) attributed to Dighton and called 'A Kick from Yarmouth to Wales', is said to have suggested Daniel's verses. *Notes and Queries*, 3rd s., x. 180. Cf. No. 11847.

Reid describes a state in which the Prince cries *Oh! my ankle, oh! pray forgive me this time*, &c., and Yarmouth answers, *D—n you, your ankle and your honour too*. In this the verses are headed *The Countess of Yarmouth*.

Reid, No. 148. Cohn, No. 1287.

$5\frac{5}{8}\times 8\frac{3}{4}$ in. Broadside (cropped), $15\frac{5}{8}\times 8\frac{3}{4}$ in.

11844 THE R - - - - L LOVER, OR, THE ADMIRAL ON A LEE SHORE. [W. Heath]

Printed and Published by S. W. Fores, Corner of Sackville-street, Piccadilly. [1812]

Engraving (coloured impression). Heading to verses printed in three columns. In a room at Wanstead House the Duke of Clarence kneels, clasping his hands with burlesqued anguish, his hair on end. He wears admiral's uniform, and is unrecognizable. Miss Tylney-Long stands by the open door (l.) frowning and extending an admonitory forefinger. On the wall (l.) is a plan inscribed *Tinley*[sic]*-Estate*, and behind the Duke (r.) a picture of Mrs. Jordan, *The Deserted Cora*, surrounded by nine sons and daughters. She says: *This is the best reward of Royal Gratitude for Twenty years of Care & Motherly Attention Come then my Children lets persue the middle path & leave to Courts & Royalty its Blackest stain Ingratitude.*

The verses are from a satire by John Agg (Peter Pindar, Junior) published in 1812 which went through at least twelve editions in that year. The title continues: 'or a D—e defeated: containing particulars of a Journey to W—d House; . . . a poem'. Twenty-one (out of seventy-two) verses are printed on the broadside. They begin:

> What! leave a woman to her tears?
> Your faithful friend for twenty years;

See No. 11744. The Duke is described as a love-sick old man, who visits Miss Tylney-Long at Wanstead, professing his readiness to fight Lord Kilworth or Wellesley-Pole, or both. The heiress reproaches him with his cruelty to Mrs. Jordan and bids him return to her 'and play the fool no more'. There are allusions to Coates's surprise at the loud laughter that greeted his performance of Lothario, see No. 11769, and to the Duke of York's love-letters to Mrs. Clarke, see No. 11228, &c. Cora is the faithful wife of Alonzo in *Pizarro* (see No. 9396, &c.) played by Mrs. Jordan.

$5\frac{13}{16}\times 8\frac{3}{4}$ in. Broadside, $16\frac{3}{16}\times 10\frac{3}{8}$ in.

11845 POLITICAL BULLBAITING.

Published by A. Redford London Road Southwark Feb 1st 1812

Engraving (coloured impression). Folding pl. from a book or pamphlet. A massive bull (John Bull), with an iron band round its neck by which it is

attached by a heavy chain to a stump, is approached by dogs with human heads, who are driven forward by a man plying a whip; he stands by a cask of *Whitbreads Entire* [cf. No. 10421], showing that he is Whitbread. The heads of the dogs are poorly characterized, but the leader wears a legal wig and has some resemblance to Erskine. On the bull's back sit the Regent in quasi-royal robes and Queen Charlotte wearing a crown and much bejewelled. The Prince bestrides the animal's neck, clutching the iron band which is inscribed *Corruption*; a paper inscribed *£600000* hangs from his pocket. The Queen sits behind him, one hand on his shoulder; in the other is a paper inscribed *£10,000*. The massive links of the chain are inscribed *Tax* [several times], *Duty*, *Expences*, *Income Tax*, *Scicily*, *Portu*[*gal*], *Spain & P*, *£600000*, *Milling* [see No. 11842, &c.]; the band round the stump is *War*. A man with some resemblance to Burdett raises a heavy club to strike at the chain. Behind him (l.) is the gate of the *Horse Guards*. On the r. is the Banqueting House, Whitehall, with spectators leaning from the windows.

An attack on the heavy burdens of the war, and also of the Regency, in which the attackers are the l. wing of the Opposition, 'the Mountain', not the Foxites. It was proposed on 16 Jan. to provide for the extra expense of the Regency by an addition of £10,000 to the Civil List: the King's Household was left to the control of the Queen, at an estimated annual charge of £100,000; she was to be allowed an addition to her income of £10,000 from the Civil List. These arrangements were attacked by the Opposition. *Ann. Reg.*, 1812, pp. 11 ff. The alliance with the King of the Two Sicilies involved an annual subsidy (£400,000 in 1812, *Parl. Deb.* xxii. 188), which was much and repeatedly attacked, see No. 12077. For Burdett and his attacks on 'Corruption' see vol. viii. The design may derive from Gillray's *John-Bull, baited by the Dogs of Excise* (1790), see No. 7640.
$6\frac{13}{16} \times 14\frac{5}{16}$ in.

11846 THE MOUNTEBANKS, OR OPPOSITION SHOW BOX.

*Nathaniel NoParty Esq^r^ inv^t^ G Cruikshank Sculp^t^*
Published Febury [sic] *1^st^ 1812 by M Jones 5 Newgate Street*

Engraving, with traces of aquatint (coloured impression).[1] Pl. to the *Scourge*, iii, before p. 87. The show-box is a small platform on four legs, like a high table, the front partly covered by drapery. On this members of Opposition are performing. The front legs are inscribed *Avarice—Treason* (l.) and *Impudence Apostacy* (r.). To the legs on the r. had been fastened bands or leading-strings inscribed *Restrictions*, attaching to the platform a spirited thoroughbred horse with the head of the Regent. These, however, Time has just cut with his shears, and the horse gallops off to the r. The rider is Wellesley, in oriental dress with a jewelled turban; in triumphant exultation he holds the reins high above his head, while he flourishes the long knotted lash of his whip towards the stage which he is leaving behind him. His l. leg is thrust forward, so that Canning (r.) may obsequiously lick his toe. The Regent's head has the enormous curled whiskers of recent prints.

On the edge of the platform sits Grey, leaning forward to tie a bandage inscribed *Catholic Emancipation* over the eyes of an alarmed John Bull, who stands below, with his back to Grey. John is a countryman with a short smock and gaiters to the knee. Against his breast is a dagger, perhaps falling from Grey's hand. Whitbread, a quack doctor in old-fashioned dress, stands behind Grey, holding out a placard inscribed *Infallible Panacea—Reform*; in

[1] Not folded, showing that it was issued separately.

his coat-pockets are medicine-bottles, one labelled *Whitbreads intire* [cf. No. 10421]. Little Lansdowne capers behind him, apparently dancing a Highland fling (cf. No. 10589). On the l. of the platform kneels Sheridan, dressed as a zany or clown; he holds a tumbler from which he blows froth through a pipe; this rises not in bubbles but in smoke inscribed *Drury Lane Promises, Old Drury Promises*. Two vulgar would-be fashionables, holding pouches inscribed *Token of English Credulity*, advance to the platform to drop coins in Sheridan's tumbler. On the r. of the platform is a box inscribed *State Box*; from under the lid papers project inscribed *Corruption, Reform, Abuses, Catholic Bill*. On this is a pile of coin and money-bags, inscribed *16000 Sinecure*, on which Grenville is seated; his huge projecting posterior is inscribed *Modesty*; he shakes towards the r. (and towards the departing Regent) a large piece of swirling drapery, much tattered, and inscribed *Cloak of Patriotism*.

On the ground between the platform and the horse's heels is an overturned box inscribed *Opposition*; it has been upset by a dog with the head of Burdett who leaps towards the horse barking *Bow woo woo woo*. From the box project the heads of animals on short posts; these are a fox, an ass, and a dog. Perceval, wearing his gown, stoops under the platform to put a torch to a barrel inscribed *Stephens's Inflamable*. He says: *Here goes! for a Complete blow up*. On the ground between John Bull and Perceval reclines (?) Ponsonby, holding upside down a bottle labelled *Compassion for the Irish*. Smoke or cloud billows along the ground behind the figures, only Canning being partially engulfed in it.

It is anticipated that when the restrictions on the Regency (see No. 11706) expire on 5 Feb. the Prince, ridden by Wellesley, will be released from ties with Opposition, here represented as beguiling the people with advocacy of Reform and clamour against corruption in high places. Sheridan is accused of deception over the rebuilding of Drury Lane Theatre, see No. 11767, &c. From 1784 he had been occasionally depicted as the zany who attracts the public to a booth at a fair, see Nos. 6384, 8690. For Grenville's lucrative sinecure, the Auditorship of the Exchequer, see No. 10543, &c. That Wellesley would succeed Perceval was generally expected, despite his resignation on 17 Jan. He was in close touch with the Regent and with Canning, who counted on office if Wellesley should be appointed. See *Huskisson Papers*, ed. L. Melville, 1931, pp. 75–8, and No. 11888, &c. For the Prince's desertion of the Opposition see No. 11855, &c. There is no explanation of the plate in the text, except for an article, 'Drury-Lane Theatre and Mr. Sheridan', alleging the impossibility of rebuilding on account of the claims made (on compassionate grounds) for Sheridan. For the lapsing of the Restrictions see Nos. 11856, 11860.

Reid, No. 151. Cohn, No. 732.

$7\frac{5}{16} \times 18\frac{7}{8}$ in.

11847 1812 OR REGENCY A LA MODE

Drawn & Etchd by W Heath
Pub Feb 1st . . .[1]

Engraving (coloured impression). A toilet scene. The Regent stands in profile to the r. at his dressing-table, rouging his cheek with a small brush. An attendant, resembling McMahon, laces the stays which in front resemble a waistcoat; he tugs at the lace, standing on a low stool, using one foot as a fulcrum against his master's posterior (cf. No. 8287), a small buffer orna-

[1] Imprint erased.

mented with goats' heads being attached to this foot. On the oval mirror which reflects the Prince's face sits a monkey, holding on its head a wig with a pyramid of curls above the forehead with large side-whiskers attached. The Prince's hair is similarly arranged. The Prince's tail-coat, in back view, is spreadeagled on a stand. On an ornate wall-bracket inscribed *Bills* and *Recetts* are two ornamental files, one filled with bills: *hatters Bill, Poulterers Bill, Fishmongers B, Hair Dresser, Taylors Bill, Butchers Bill, Docters Bill, Silvesmiths Bill*; the other empty. A bracket-clock, surmounted by a figure of Time shearing a triple ostrich plume, points to two o'clock (reversed). A round wall-mirror and candle-sconce is surmounted by a figure of Bacchus bestriding a cask. On the dressing-table are pots and jars of *Tooth Powder, Rouge, Otto of Roses*, and *Secilian Wash for the Skin*. On the floor is a book, *The Stripes Poem*, which a small dog shaved like a poodle is befouling.

The book is a reference to one of the verse satires on the Regent's supposed quarrel with Yarmouth, see No. 11843.

Reproduced, L. Melville, *Beau Brummell*, 1924, p. 120.

$11\frac{15}{16} \times 8\frac{5}{8}$ in.

11848 THE POLITICAL SPIDER.

[?The Caricaturist General]

Published for the Satirist Feb^{y} 1st 1812.

Aquatint. Pl. from the *Satirist*, x. 61. Perceval, in his Chancellor of the Exchequer's gown, stands, legs astride, holding a large broom, about to sweep away an immense and intact spider's web. He says: *Destroy his Web, his prophecy 's in vain | The Creature's at his dirty work again.*[1] Advancing from the middle of the web towards Perceval is a big spider with the head of Whitbread. On the web are words: *Lies* [eleven times], *False Prophesies* [three times]. Three insects with human heads are caught in the web, a fourth, with broken wings, and resembling Wardle, has fallen from it. Three have long jointed or striped bodies with projecting stings, one is a fly, one is Burdett, one wears a cocked hat, and is probably Cochrane. Beside the web are papers and an open book. A countryman (r.) in tattered clothes, holding a frothing tankard, looks up in alarm at the web. Behind it (l.) is a cheering crowd. Behind Perceval and on the extreme l. is a building representing the Treasury.

A satire on Whitbread's speech of 8 Jan., foretelling disaster in the Peninsula, and advocating peace. Perceval answered by showing that his previous prophecies of disaster had proved false: 'and yet . . . [he] was prepared upon the same grounds of apprehension, namely, the boasts of Bonaparte, to repeat his prophecies—"Destroy the web of prophecy in vain . . ."' [*ut supra*]. *Parl. Deb.* xxi. 57. See No. 12099, &c.

$6\frac{13}{16} \times 13\frac{7}{8}$ in.

11849 CAPTURE OF THE PETTICOAT.

[Rowlandson.]

Pub^{d} Feb^{y} 12th 1812 by I. I. Stockdale 41 Pall Mall.[2]

Engraving (coloured impression). Frontispiece to *Petticoat Loose: A Fragmentary "Tale of the Castle"*. A beefeater stands in a ballroom, holding up his pike, on which is speared a petticoat. The guests are grouped round the

[1] An adaptation (or misquotation) of

> Destroy his Fib, or Sophistry; in vain,
> The Creature's . . .
>
> Pope, *Epistle to Dr. Arbuthnot*, 1734.

[2] The plates are placed in their order in the book, disregarding the publication lines.

room, staring in surprise or consternation. Only one couple waltzes; three belles stand together (l.) like three graces, clasping each other and staring. There is a baroque musicians' gallery (l.). The women wear the high-waisted clinging dresses of the period.

One of four coloured plates by Rowlandson illustrating a verse satire (apparently in imitation of Walter Scott) with lengthy introduction and notes based on a supposed incident at a Viceregal ball in Dublin, when an under-petticoat slipped from under a lady's hoop, and the displaying of the object failed to discover its owner. This incident marred the diminished hospitality of the Castle under the Duke of Richmond, reduced to *One feast, one birth-night, and one ball* (p. 96). The satire is on the evil consequences of the Union, with the secondary theme of the immodest and scanty dress of women. See Nos. 11850–2.

Grego, *Rowlandson*, ii. 238 f.

$7\frac{1}{16} \times 9\frac{9}{16}$ in. B.M.L. C. 116. g. 1.

11850 BREAKFAST ROOM AT AN INN.

Pub^d Feb^y 10^th 1812 . . . [ut supra] [P. 10.]

See No. 11849. A young man in fashionable travelling-dress stands holding an open book, *Petticoat Loose*, taken from a portmanteau which lies on a side-table (r.). Round him on floor, chair, &c. are other books (the inn library): *New Manual*, *Dyche's Spelling*, *Reading made easy*, *Pilgrim's Progress*, *Robinson Crusoe*, *Glasse's Cookery*. A tall maidservant carries off a tray with coffee-pot, &c.; the open door gives on the street. Near the fire (l.) is a round cloth-covered table, with one dish, at which a lean dog laps. An open corner-cupboard, placed high (as in No. 11657), displays punch-bowls, decanters, glasses, &c. Through a high casement window is seen the back of a travelling-carriage or post-chaise.

The reader is offered *Petticoat Loose* as a substitute for the deplorable books in the inn: 'Glasse's Cookery . . ., the *remnant* of Robinson Crusoe . . . *after* he had left the island,—a 1775 Edition of ballads printed by Bat-Corcoran, . . . and the Pilgrims Progress *interrupted* by a *large rent* . . .' (p. 10).

$6\frac{13}{16} \times 8\frac{7}{8}$ in.

11851 COLLEGE GREEN, BEFORE THE UNION.

Pub^d 7 Feb^y 1812 . . . [ut supra] [P. 50]

See No. 11849. A procession of state coaches with galloping outriders emerges from Grafton Street in the r. foreground and curves across College Green to the portico of the Parliament House in the background. Well-dressed pedestrians stand on the pavement (l.) and in the roadway to watch and cheer. They also look from the windows of houses on the l. Over a shop-front on the extreme l. hangs an oval board inscribed *Mahon Bookseller*. On the r. is the west front of Trinity College. An illustration of the lines:

> I well remember, so must all,
> The happy days before our *fall*,—
> When in those streets (ah! now so *green!)*
> The wealth of all our Isle was seen,—
> When *Senates* pass'd in splendid state,
> *(A Lord May'r's show* was then no *treat;)* . . . (p. 59).

$7\frac{1}{4} \times 9\frac{1}{2}$ in.

11852 COLLEGE GREEN AFTER THE UNION.

Pub. 12 Feb^y 1812 . . . [ut supra] [P. 62.]

See No. 11849. A scene architecturally identical with that of No. 11851: the Parliament House is inscribed *Bank of Ireland*. The only traffic consists of a coach with two miserable horses and, more distant, a rudimentary jaunting-car; both are making for Grafton Street. In the distance is a second coach with one or two men on horseback, while horses wait outside the Bank. On the pavement (l.) beggars are lying; an old soldier with a wooden leg plays a flute, followed by two ragged children, while a woman with a baby on her back begs from a woman who stands discouragingly in a doorway. An elderly man in old-fashioned dress stares at the books in the window of Mahon's shop which is *To Lett*.

The lines quoted in No. 11852 continue:

> The little creeping chaise and pair
> Might then pass on without a stare—[p. 59].
> . . . . . .
> "Dull are our streets—alas *how* dull!
> "Since Sheelah wedded Johnny Bull; [p. 90]
> . . . . . .
> The sale of yonder H - - - e of P - - rs;
> Survives, alas! that fatal day,
> When Mr. P—lm—r seiz'd the key,
> And turn'd out v—ters and their votes,
> To give him room to count his notes! [p. 91 f.].

The sale of the Parliament House to the Bank of Ireland visibly symbolized the decline of Dublin society after the Union, see C. Maxwell, *Dublin under the Georges*, 1936, p. 76 f. For the Union as a marriage (for which 'sweet L . . . d C . . . . er . . gh' is here blamed) cf. No. 9531, &c.
$7\frac{1}{8}\times 9\frac{1}{2}$ in.

11853 DELILAH DEPRIVEING SAMPSON OF THOSE LOCKS IN WHICH CONSISTED HIS STRENGTH.

[Williams.]
Pub^d Feb^y 1812 by Walker and Knight N° 7 Cornhill

Engraving. Lady Hertford, seated regally on a small sofa, cuts locks from the head of the Regent who reclines against her knees, asleep. The locks already cut are on the ground inscribed respectively *Sheridan*, *Norfolk*, *Moira*, *Holland*, *Erskine*. She is about to shear off one inscribed *Grenville*; the last, *Grey*, is still on his head. The Prince, who is conventionally handsome, and wears uniform, holds a paper signed [*Gren*]*ville* | *Grey*; his garter, inscribed *Honi so* . . ., is loose, and his l. hand hides the star on his breast. Lord Yarmouth (r.) stands holding a guttering candle; he points to the uncut lock, saying, *Don't forget that lock laying* [*on*] *the shoulder its Grey dy'ye see!* In his pocket is a pamphlet: *Art of Milling* [see No. 11842]. To leave no doubt as to his identity, a basket of fish is beside him inscribed [Y]*armouth Herrings*. Lady Hertford is heavily handsome; a small crown, which might pass as a tiara decorates her head; one foot rests regally on a footstool. A pillar and drapery behind her suggest regal state. On the sofa beside her is a rolled document headed *Road to Hertford from Pall Mall*. On the ground (l.) are empty wine-bottles; on a book by the Prince's feet, *Economy of Human Life*, lies a broken bottle from which wine pours. Behind (l.) stands Perceval in his Chancellor of the Exchequer's gown, watching from behind a curtain

which he holds aside; Castlereagh stands behind him, saying, *By Jasus, but she's as pretty a Barber as ever I clap't my eyes upon.* Perceval answers: *Hush! Hush! you'l wake him before they are all cut.*

The Prince's attachment (since 1805) to Lady Hertford had been notorious at least since 1807; the final break with Mrs. Fitzherbert was in June 1811, but this is the first appearance in these prints of the former as the Prince's mistress and mentor, apart from the reference in No. 10625 (1806). The disappointed Whigs attributed their desertion to her influence, see Fulford, *George the Fourth*, 1935, pp. 121–3. For the Regent's proposals to Grey and Grenville that they should join Perceval's Ministry see No. 11855, &c. Grey, in the Lords, spoke of 'an unseen and separate influence that lurked behind the throne.... An influence of this odious character, leading to consequences the most pestilential and disgusting, it would be the duty of parliament to brand . . .'. *Parl. Deb.* xxii. 85 (19 Mar. 1812). The first of many satires on her political influence, cf. (e.g.) No. 11866. For Mrs. Clarke as 'Dalilah', cf. No. 11262.

Milan, No. 2360. Reproduced, Shane Leslie, *George IV*, 1926, p. 80.

There is also a reissue (n.d.) with the imprint removed.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

11854 [IMITATION BANK-NOTE.]

Sold by S. W. Fores, 50. Piccadilly.

Engraving. Headed: *N° 25* . . . . . Text: *I promise to pay to Mess^rs Long-face, Widemouth & Dumps, | or Bearer, Twenty Maravedis, when the Golden Dreams of the | Outs shall have been realized, and when the most dearly beloved | Loaves and Fishes shall have been placed within their grasp. | London the 29^th day of Feb^y* [1812]. *| For Vantaxwell* [Vansittart], *Lord Pat* [Castlereagh] *& C°* [signed] *Solomon Snugbirth | Maravedis TWENTY | Ent^d Sinecure Rosey.* On the l. of the text: a circle in which three fish are suspended above three loaves. Below:

Good M^r V. crown all my wishes
Do let me taste the loaves & fishes;
I do entreat you!—let me in,
I'll gnaw a crust, or suck a fin. L.

For the disappointment of the Opposition see No. 11855, &c. Perhaps antedated: Vansittart did not become Chancellor of the Exchequer till 20 May; he took the chief part in defeating the resolutions of the Bullion Committee, see No. 11576. Castlereagh succeeded Wellesley (see No. 11846) as Foreign Secretary on 4 Mar. Wellesley suspended his resignation of 16 Jan. and finally resigned on 19 Feb. 'Rosey' may connote George Rose, considered an arch-sinecurist, or 'the Bed of Roses', i.e. of office, see No. 10558, &c. An ancient theme, see (e.g.) No. 8707. One of a series, see No. 11780.

$3\frac{7}{16} \times 6\frac{3}{4}$ in. (pl.).

11855 READING THE LETTER, OR, THE BROAD-BOTTOMITES NONSUITED. FEB^Y 1812 [1 Mar. 1812]

Aquatint. Pl. from the *Satirist*, x. 234. The Duke of York (r.), in uniform, stands erect in profile to the l. reading a document to the closely grouped leaders of the Opposition. Behind him the Prince's feathers and motto show that he is acting for the Regent. In front are Grenville and Grey; the former, clutching a handkerchief, supports himself on the back of a chair, thus accentuating his 'broad bottom', see No. 10530. He says: *Oh! when shall we perform High Mass at Dropmore* [cf. (e.g.) No. 11570]. Grey puts a hand on

his shoulder. Behind them are Sheridan, who weeps, saying, *It 's all up with us*, and the bulky and spectacled Buckingham. Behind them are (l. to r.) Whitbread, the only one who sits, with a *Plan of Drury* [see No. 11767, &c.] projecting from his pocket; he asks: *Is poor dear Bony still to be thwarted? Ill brew more mischief.* Tierney, in profile to the l., clasps his hands, saying, *A long farewell to all my hopes of greatness* [he was a notorious careerist, see No. 10128, &c.]. Erskine, in barrister's wig, registers acute melancholy. Moira, like Tierney turning his back on the Duke, says: *Why then to me this bustling world's but Hell!* Between the last two is a man with a large nose (? Ponsonby). A profile, saying *Oh dear*, may be that of Lauderdale. On the floor are a paper and book: *The Cat let out of the Bag* [see No. 11714] and *Thoughts Regency*. Behind, in an adjacent room (l.), are other dismayed Whigs, including Lord Derby, vomiting. Behind these a cheering crowd is seen through an open door.

On 13 Feb. the Regent sent a letter to the Duke of York saying he intended to retain Perceval's Ministry: 'In the critical situation of the war in the Peninsula, I shall be most anxious to avoid any measure which can lead my allies to suppose that I mean to depart from the present system.' He invited 'some of those persons, with whom the early habits of my public life were formed' to join it, and asked the Duke 'to communicate these sentiments to Lord Grey, who I have no doubt, will make them known to Lord Grenville' (a slight to Grenville). *Parl. Deb.* xii. 39 f. The letter, altered by the Regent, had been drafted by Perceval: both were confident that the Whigs would refuse. See *Letters of George IV*, 1938, i. 1–8. On 14 Feb. the Duke read the letter to Grey and Grenville (who thought it 'highly offensive'). They refused, in a letter to the Duke of 15 Feb., stressing the impossibility of compromise on the Catholic question, which they delivered in person. *H.M.C., Dropmore MSS.* x. 213–20, *Bathurst MSS.*, pp. 164–6. Both letters appeared in the Press. Many of the Opposition, notably Whitbread, were in favour of peace, which must have been on Napoleon's terms; Grenville, though opposed to this, advocated withdrawal from the Peninsula. The reading of the letter (by Grenville, a double error) is the subject of a skit in the *Satirist*, x. 280–7, but without reference to the pl. The letter was amusingly ridiculed by Moore in his *Parody of a celebrated Letter*, beginning:

> At length, dearest Freddy, the moment is nigh,
> When, with P—rc—v—l's leave, I may throw my chains by;

(pub. *Morning Chron.*, reprinted *Examiner*, 8 Mar. 1812, privately printed in 1812 and published in *The Twopenny Post-Bag*, 1813). For the Whigs' disappointment see Nos. 11853, 11856, 11859, 11860, 11867, 11868, 11869, 11877, 11887, 13299, 13315; cf. No. 11841. For the letter see No. 11864, &c.

A print by Cruikshank (unrecorded) is the heading to a broadside, A PARODY ON AN ORIGINAL LETTER FROM A CERTAIN PERSONAGE TO A BISHOP [see No. 11227], pub. J. Duncombe, June 9, Middle-Row, Holborn. The Regent writes, his arm round Lady Hertford, who is giving orders to the besotted Prince. Moore's parody is printed in full. (B.M.L. 1875, d. 7/15.)
$6\frac{7}{8} \times 13\frac{9}{16}$ in.

11856 PRINCELY AMUSEMENTS OR THE HUMORS OF THE FAMILY.

G Cruikshank fec^{t}
Published March 1st 1812 by M Jones 5 Newgate Street

Engraving (coloured impression). Pl. to the *Scourge*, iii. 173. In a long room or gallery the Regent, and the Dukes of Clarence, York, and Sussex are

engaged in appropriate recreations. The Regent is one of a set of four dancing a reel with crossed hands; he capers vigorously, his outstretched arm pointing as if in derision to the Princess of Wales, who leaves the room; she is in back view, identified by her head-dress of coronet, feathers, and motto: *Ich Dien.* The Prince says: *Off she goes.* He holds Princess Charlotte's hand; the other couple are Mrs. Fitzherbert (deserted since June 1811, see No. 11904, &c.), and a floridly obese man. The Prince wears a cap with his motto and three wildly swirling ostrich-feathers. On the ground is a broken ribbon inscribed *Restrictions*, and a music-book with the Prince's feathers: *List of Tunes Morgan Rattler &c.* Close to them are three musicians (l.), much caricatured; two play respectively fiddle and pipe and tabor, while an aged flautist stops to receive a cheque or note signed *R^d Wilson* from a grotesquely caricatured McMahon who holds *John Bulls Purse.* Behind him and on the extreme l. Lady Hertford holds up a *Political Barometer*, in which two figures alternately advance and recede in accordance with the weather (like the man and woman of the cottage-barometer). The figure in advance is Grenville, with a disgruntled expression, while ensconced in a recess is Wellesley, in quasi-oriental dress, wearing a star and coronet (as in No. 11864), who points at Grenville derisively. On the side-wall against which she is standing is her W.L. portrait, standing arrogantly and holding a sceptre. This is unrecognizable, but is inscribed *Harford.* Beside it is a bust portrait of Fox, hung upside down.

These groups fill the l. half of the design. On the extreme r. a lady in back view sits at a square piano with an open music-book showing her identity: *The Sussex Tune—I told a flattering Tale—by M^rs Billington.* Beside her stands the Duke of Sussex, more grotesquely paunchy than his brothers; he smokes a long German pipe with a curved stem and covered bowl, and tramples on a print of *Lady Ag[usta] Murry.* He wears uniform with jack-boots and a Scots cap with feathers (as in his portrait), one drooping down his back. Between piano and a fire-place which is in the centre of the back wall is a round card-table, at which the Duke of Clarence plays opposite Mrs. Jordan, and Mrs. Carey partners the Duke of York. Clarence wears admiral's uniform with trousers and sword; he throws down a card, saying defiantly, *I revoke!!!* Mrs. Jordan watches him with quiet dignity. Mrs. Carey is identified by a basket under her chair inscribed *Mother Careys Chickens* [see No. 11050] and containing coins. She shows the Duke a card: *Knave Col Wardle*; on the table is another: *M^rs Clarke*; the Duke registers surprised dismay.

On the back wall pictures are symmetrically arranged. Over each of the two doors is a round profile portrait: George III looking through his spy-glass as in No. 10019, &c., says: *What What* [his accustomed phrase]; this is *Tony Lumkin* [sic]. The other (r.) is inscribed *Old Snuffy*: Queen Charlotte (her head perhaps copied from No. 6918), taking snuff. Next each is a square picture, one above the Regent's head covered with a curtain; the other, over the card-table, is *The Adoration*: a woman crowned and enthroned arrogantly holds out a sceptre; on one side of the triple dais stands a bishop, on the other a woman holding out a book and a birch-rod. Above the chimney-piece are two smaller picture-frames. One contains a realistic bust portrait of the Regent, the other is empty, to show that a portrait of the Princess of Wales has been removed. Between the two is a long upright *Pole* [Wellesley-Pole], standing in the middle of the mantelshelf; on its summit is a cock's head; a (?) hen clings to the pole close to this, while at its base is a dog with the head of the Duke of Clarence (its collar marked *C.*), trying to climb up. On the other side of the pole is a medicine-bottle labelled *For The Kings Evil.*

The Regent is attacked for his treatment of his wife, for political subservience to Lady Hertford, see No. 11853; for neglect of his old friends (symbolized in the treatment of Fox's portrait), see No. 11855. He is ridiculed for his addiction to dancing, cf. No. 11746. His association with Mrs. Fitzherbert ended when she was refused a place with the royal guests at the Regency fête, cf. No. 11904. The Duke of Sussex was a musical enthusiast, devoted to Mrs. Billington;[1] he is satirized for his desertion of Lady Augusta Murray, whom he married secretly in 1793. The Duke of York, a notorious gambler, is ridiculed for the Wardle–Clarke affair, see No. 11216, &c., and for his association with Mrs. Carey, see No. 11050. The Duke of Clarence is attacked for his desertion of Mrs. Jordan, and ridiculed for repeated overtures to her after his rejection by Miss Tylney-Long, see No. 11743. For the lapsing of the Regency Restrictions, see No. 11846, &c. There is no explanation of the pl. in the text.

Reid, No. 153. Cohn, No. 732.

$7\frac{1}{8} \times 19\frac{5}{8}$ in.

11856 A A second state, not folded, 'Harford' removed from Lady Hertford's portrait. (The name has been cut from the pl. in B.M.L.C. 40. f. 4.)

11857 A SELECT CIVIL COMMITTEE.

[G. Cruikshank.]

Pub^d^ for the Town Talk March 1^st^ 1812

Engraving (coloured impression). Pl. from *Town Talk; or, Living Manners*, ii. 89. Nine members of the committee are grouped round a table. The chairman, full-face, sits in a raised seat; in his pocket is a paper inscribed *To M^r^ Wharton*. He turns to the man on his l., who has a paper: *Kings Kitchen*, saying, *Don't let us poke into the Kings Kitchen make short work of it, no waiste of the public money*. He holds out his hat to a ferocious demon with coiling snakes on his head who fills it with gold coins. Another demon, wearing breeches, stands with his back against the door, holding a large key. A member opposite the chairman reads a paper inscribed *Necessary Woman £200 P^r^ an*; he says: *Necessary Woman £200 a year. Aye, that is a very Necessary expence*. Another member sleeps, his back to the chairman, his elbow resting on two volumes of *Statute*. The others are absorbed in their own concerns. Two pairs are deep in conversation: one with a book inscribed *Reform*; at his feet is a paper inscribed *Kings Kitch* . . . His vis-à-vis's foot rests on a paper: *50 000 Lord St* . . . [? Steward], the ninth man stands with his back to the table reading the *Morning Post* through a glass. Papers on the table are inscribed: *296.000£*; *Treasury* [twice]; *91,000 Lord Steward*; *Lo^d^ Stewards Off[ice]*; *Lord Chambelains Office*; *40,000*; *Civil List £800,000*. On the wall are four pictures, three being obscured or blank, but two of these have titles: *Keninston Pall* . . .; *Windsor Castle*; in the fourth a fat man runs away from a spectre with a scourge.

A satire on the Committee on Civil List Revenue moved for by George Eden on 10 Feb. He attacked a charge for a Gothic entrance to the Treasury, the heavy expenses of repairs to Windsor Castle, and of the Lord Steward's department. One of the twenty-one members was Richard Wharton, Senior

[1] Cf. No. 9306, generally said to be of the Duke and Mrs. Billington. They may well have become associated with the print at a later date.

(patronage) Secretary to the Treasury; Eden and Tierney refused to attend because it was 'deprived of the power of sending for persons, papers, and records'. *Parl. Deb.* xxi. 713–42, 749–51.

Reid, No. 154. Cohn, No. 802.

7×13⅞ in.

11858 THEY STOOP—BUT NOT CONQUER

[W. Heath.]

Pub March 11 1812 by S W Fores 50 Piccadilli

Engraving (coloured impression). Lady Hertford (l.) has dropped her fan; she and the Regent (r.) stoop to pick it up, but the dress of both is so tight that her skirt and his breeches are shattered, revealing posteriors. She says: *I shall Burst*; he says: *ho Dear*. Between them is a younger and more active man (? Yarmouth) who picks up the fan, looking with covert hostility (cf. No. 11746) towards the Prince, and interposing his opera-hat between him and the fan. He says: *dont Distress Your Selves, Ill Assist you!!!* A man in plain old-fashioned dress seated (l.) behind Lady Hertford watches, much amused. The wall is divided into panels by decorative bands of musical instruments, suggesting a music-room. There is one picture, a hunting-scene, and a lighted cut-glass chandelier.

For the Prince and Lady Hertford see No. 11853.

8$\frac{13}{16}$×12$\frac{5}{8}$ in.

11859 THE REGENT'S HACK.

[Williams.]

Pub^{d} March 1812 by W^{m} Holland N^{o} 11 Cockspur Street

Engraving (coloured impression). The Regent, scarcely caricatured, rides (r. to l.) a white horse with the (bloated) head of Sheridan, the flank being branded *P R*. The horse walks along a cobbled street which is strewn with large stones on each of which is the head of a member of the Opposition. Sheridan says: *Never fear, my dear Master, I will carry you through this ugly road in safety—I'll kick all the vile stones aside that would impede your way, and your old Hack, Sherry, you will find able to support you to the last.* On the stone under his hoof is the head of Grenville. Two others have already been kicked aside: (?) Holland, and, in the foreground, the Duke of Norfolk. Others (l. to r.) are: Buckingham (in spectacles) and Whitbread, Grey, Lord Temple, Moira, and Erskine. Others are not characterized. The street leads into *Manchester Square*, showing that the Prince is on his way to Hertford House.

For the Regent's retention of Perceval and desertion of his old friends see No. 11855, &c. This led to an open breach with the indignant Whigs; only Sheridan and a few others of minor political importance remained faithful. At the St. Patrick's Day dinner (17 March), at which the Prince was usually 'the reigning and rapturous toast', his name was received with hisses; Sheridan maintained that he 'still sustained the principles of the Prince Regent', and was greeted by angry shouts. Leigh Hunt, *Autobiography*, 1903, i. 255–6. According to George Eden this was a drunken and indiscreet speech during which hisses were redoubled. *H.M.C., Dropmore Papers*, x. 227. Lady Hertford is called by the Whigs 'the old lady of Manchester Square'. Ibid., p. 240. The Prince drove regularly to visit her there, see Nos. 11865, 11874, 11878.

8$\frac{11}{16}$×12$\frac{7}{8}$ in.

11859 A A copy, no apostrophe in title, *Pub by J Sidebotham L Sackville St*[t] [Dublin].
$8\frac{1}{4} \times 12\frac{15}{16}$ in.

11860 POLLY & LUCY TAKEING OFF THE RESTRICTIONS. *Vide Beggars Opera*

G Cruikshank Sculp
Published March 1812 by J Johnston 98 Cheapside

Engraving (coloured impression). The Regent, as Macheath, wearing military uniform and heavily shackled, stands between Mrs. Fitzherbert, who kneels at his feet (l.) removing his leg-irons, and Lady Hertford (r.), who stands beside him taking the fetters from his wrists (inscribed *Restri*[*ctions*]). He sings *How happy could I be with either*. Mrs. Fitzherbert, a long rosary dangling from her waist, says: *The Benediction of His Holiness light on the Defender of Our Faith*. Lady Hertford, sultana-like in a jewelled turban, says: *You heard of the Row & the Rowly Powly Song before Our house the Other Night?!!* Behind and on the r. Eldon stands full-face between Perceval and McMahon, who face each other in profile. Perceval, in his Chancellor of the Exchequer's gown, and holding a brief-bag, says: *The Greys won't move without their own Coachman tho the Brewer* [Whitbread] *has offerd his black to do the dirty Work*. Eldon, in a huge wig, holds the Purse of the Great Seal; he says: *We must hire Jobs for the Night Work but we are Pro' Rogued*. McMahon, in military uniform, has a number of ribbons and stars hanging over his arm; he says: *These Garters & Ribbonds are all return'd*. On the wall are two pictures: George Hanger, bestriding his pony (as in No. 8889) with a burly bailiff seated behind him, rides in the direction of a sign-post, with a noose hanging from it, pointing *To the Kings Bench*. This is *George & his Hanger On, takeing a ride together to a Lodging in Surry*. The other is Sheridan as Bacchus, but dressed as Harlequin (cf. No. 9916), bestriding a cask of *Old Sherry*.

For the lapsing of the Regency Restrictions see No. 11846, &c. Mrs. Fitzherbert, whose separation from the Regent (see No. 11856) is ignored, stands for the Catholic interest and thus for the Opposition, while Lady Hertford refers to her son's supposed quarrel with the Prince, which was the subject of parodies of 'Roly Poly, Gammon and Spinach' or 'The Lovesick Frog', see Nos. 11842, 11843. For Grey's refusal to join the Ministry see No. 11855, &c. According to Auckland 'the purchase of Mr. Whitbread and of his *republican* friends' by the Home Seals, in a coalition with Wellesley had been mooted. *H.M.C., Dropmore MSS.* x. 193 f. The Duke of Norfolk and Moira refused (28 Feb.) the Garter lest it should be considered a bribe for deserting their friends; Moira accepted later. *Corr. of George IV*, 1938, i. 32–5. The pictures imply that the Regent retains only his less worthy friends; Hanger, a former boon-companion, see vols. vi, vii, viii, was imprisoned for debt in the King's Bench in 1798–9. McMahon is handsome and aquiline, quite unlike his caricature stereotype. The Prince (between Mrs. Fitzherbert and Mrs. Billington) sings the same air in No. 9840.

Reid, No. 152. Cohn, No. 732.
$8\frac{1}{2} \times 13$ in.

11860 A A reversed copy (by G. Gleadah):[1] *Pub. by M*[c]*Cleary 32 Nassau Street*. The shadow on the background wall is omitted. Notes of exclamation are omitted, and 'return'd' spelt *returne'd*; 'together', *togather*.

[1] Note by E. Hawkins.

11861 AN ACCOUCHMENT OR LADY . . . . . DELIVERING THE PRESENT ADMINISTRATION.

[Williams.]
Pub^d March 30^th 1812 by S W Fores N° 50 Piccadilly

Engraving (coloured impression). Lady Hertford lies on a couch shaded by tent-like draperies. From under her petticoats five little men, fully dressed, fall or have fallen. The Regent stands over her with a large steaming bowl: he says: *Come my good Lady, take another sup and you will be able to bring forth some more.* She answers: *Well I'll try! but I hope they won't have such thick Heads as the last.* Perceval, on the extreme l., dressed as a nurse, receives her offspring; in his pocket is a paper: *List of New Made Places—Private Sec to the Reg[ent]*. He stoops to help Castlereagh, seated on the ground, to his feet. The latter holds a document: *View of Flushing after the Siege* [see No. 11364, &c.]. Perceval says to him: *Now my little Gentleman stand up, and do as I bid you. here we go up up up.* Sidmouth sits near him, a clyster-pipe (cf. No. 9849) hanging from his pocket. Lord Yarmouth falls head first, obscuring the head of a man lying on the ground who wears a ribbon; from his pocket projects a paper: *Essay on Milling by a Yarmouth* [see No. 11746, &c.]. The last man, still on the couch, has some resemblance to Canning. By the curtains of the couch (r.) are *State Papers*. The Prince, in back view, but showing cheek and whisker, wears powdered hair and small pigtail with a high crest of curls. The back of his coat is white with powder (cf. No. 7537). On his garter the word *Honi* is visible.

A satire on additions to the Ministry, actual and anticipated, made after the removal of the Regency Restrictions, see No. 11846. Castlereagh, as Foreign Secretary (4 Mar.), succeeded Wellesley, whose resignation involved the exclusion of Canning. The last mannikin may be Buckingham, but without his spectacles; the same man is in No. 11866. For Lady Hertford and the Regent see No. 11853. Perceval's paper relates to McMahon's appointment on 17 Mar. as the Regent's Private Secretary (a post which he had held unchallenged before the Regency, cf. No. 11874), and the debate on 23 Mar. when the appointment was attacked. *Parl. Deb.* xxii. 120–2. It was the subject of a more extended debate on 14 Apr., when the Opposition maintained that the appointment was unconstitutional, tending to 'secret influence', and a dangerous precedent. Ibid. 332–64; *Corr. of George IV*, 1938, i, pp. lix f. See No. 11874, &c.
9×13⅜ in.

11862 NATIONAL PURSUITS

[Williams.]
Pub^d for the Proprietors of Town Talk April 1^st 1812

Engraving (coloured impression[1]). Pl. to *Town Talk*, ii. 177. Cross-roads diverge diagonally from a sign-post in the centre foreground pointing: (l.) *To Place* and *To Glory*, (r.) *To Ruin* [cf. No. 11888] and *To Pleasure*. Six 'placemen' hasten towards 'Place', the road strewn with roses: Perceval in his official gown clutching a bag of *Cash*; Castlereagh, also with *Cash*, and a paper, *Plan for a Burial Gr[ound] for the Army* [see No. 11364, &c.]. The hindmost, Sidmouth, has a bottle labelled *Composing Draught M^rs Brittania* [cf. No. 9849] and a paper: *Calendar of Political Saints*. The other three are poorly characterized, one is Lord Hertford, holding a bag labelled *To repair and beautify old Hertford Abby*. Behind them on the road to 'Glory' three

[1] Not folded, showing that it was issued separately. The volume is not in the B.M.L.

officers gallop with drawn sabres inscribed respectively *Ciudad Rodrigo* [captured by Wellington 19 Jan. 1812], *Barrossa* [Graham's victory, see No. 11723], and *Merida* [bridge held by Beresford in Apr. 1811]. Behind them walks Sir Sidney Smith, identified by a sword inscribed *Acre* [see No. 9412].

Along the road to 'Ruin', which is strewn with stones, John Bull (not named) trudges sullenly, a great bundle of *Taxes* attached to his back by chains fastened by a padlock; he holds a pistol and a cudgel. The taxes: *Income Tax, Property Tax, House Tax, Window Tax, Shop Tax, Assessed Taxes, Can*[*dle*] *Tax*. He says (parodying Hamlet): *To be! or Not to be! that is the Question, wether tis nobler to let my Shoulders bear this load, or by a Pistols help at once to ease them, or shall I ease the wealthy Knave that fattens on the State of what is spent in luxury and waste. but then perhaps the Hangmans dirty hands must end me—aye there 's the Rub.* Five ragged and bare-footed children follow him, appealing pitifully to their father. On the same road, under a sign-post inscribed *To The Union*, stands a gamester holding a dice-box and a bag inscribed *5000*; dice lie at his feet and *Hoyle* ['on Whist', &c.] projects from his pocket. He exclaims: *I would take the Long odds—lost the 5,000, by G—d!!!*

Two roads diverge from the main road to 'Pleasure', with posts pointing respectively *To Hertford Abbey* and *To Conway Castle*. Each leads to an open pavilion in which a half-naked woman reclines on a sofa. On the former is the word *Messalina* [Lady Hertford], on the latter *Libidinous Suk* [for 'Suk Conway' (? a courtesan), cf. No. 11949]. The Regent gallops towards the former. On the latter road stands a younger man (? Yarmouth), saying, *T'is useless for my Father to take so much care of N° 1 when we have most to dread N° 3*. In his pocket is *Town Talk N° 2*. On the sky-line is a castle. Rose-bushes border these by-roads, on one of which is an inconspicuous serpent.

In the foreground, beside the sign-post, stand Burdett and Whitbread, pointing to the r. The former has a *Motion against Military Flogging* [see No. 11718], the latter, *Motion . . . American Correspondence*.

A comprehensive satire in which the persons with a few exceptions are identified only by inscriptions. For the Regent and Lady Hertford see No. 11853. Since 1808 Burdett had opposed flogging in the Army; on 13 Mar. 1812 he proposed a clause in the Mutiny Act to abolish it. *Memoirs of Romilly*, 1842, ii. 242; *Parl. Deb.* xxi. 1263 ff. Whitbread moved on 13 Feb. that the correspondence between the Government and the United States on the disputes between them should be laid before the House. Ibid., pp. 762 ff. For the Union Club see No. 9098, &c.

$9\frac{3}{4} \times 17$ in.

11863 THE CANDIDATE FOR BARKSHIRE IN DISMAY, OR THE ELECTORS REVENGE. [1 Apr. 1812]

[?The Caricaturist General]

Aquatint. Pl. to the *Satirist*, x. 235. A man (r.) stands with legs astride, a knife in one hand, a puppy in the other, terrified at being beset by the ghosts of dogs and by monsters. He exclaims to them: *Spare me! choose me & the Dog tax I'll repeal.* On the extreme l. are the victims of a spring-gun (which is going off) and two steel traps, a dog in each. Above, fantastic creatures, some with dog-like characteristics, spring from the gaping jaws of a monster towards the man. The foremost, a creature with great fanged jaws with a small dog on its back, says: *You stand for Barks! first strive your deeds to alter.* A mastiff on the ground with a rope round its neck says: *Behold*

audacious Candidate this halter. A pack of dogs leap furiously towards their enemy, barking *Bow Wow.* A big dog under the man's legs collapses, saying, *Behold the victim of your poison ball.* A skeleton-dog which has lost a hind paw springs at the man from the r., saying, *Your cursed bullets made poor Rover fall.* Two headless dogs stand on their hind-legs on the extreme r., saying respectively:

We headless puppy-dogs will grant you votes [and]
We will by G— altho' you've cut our throats.

A satire on William Hallett, of Denford, Berks., a Burdettite candidate for Berkshire, the subject of a series of attacks in the *Satirist*, against whose editor, Manners, he brought a successful libel action (King's Bench, 1 June 1811). The request of a group of freeholders that he would stand for the county, the senior member having announced his intention of retiring, and his answers were published in the *Reading Mercury*, 3 Feb. 1812, and reprinted with comments in the *Satirist*, x. 190–7. He acknowledged himself 'particularly tenacious of my game', hence the accusations of dog-killing and an epigram (p. 198):

The Canicide's right to solicit our votes,
Whose conduct his aptitude marks;
For since he has kindly cut all our *dog's* throats,
We want *him* to represent Barks.
Bow wow wow!

He was heavily defeated at the general election in October, see No. 11915. See also pp. 269–71, 288–93, 297–306, and No. 11875. Cobbett's *Pol. Reg.* of 13 and 20 Dec. 1817 were in the form of Letters (from U.S.A.) to Hallett. $6\frac{1}{2} \times 13\frac{1}{2}$ in.

11864 PRINCELY PREDILECTIONS OR ANCIENT MUSIC AND MODERN DISCORD.

G. Cruikshank fec[t]
Pub[d] April 1[st] 1812 by M Jones N[o] 5 Newgate St[t]

Engraving (coloured and uncoloured[1] impressions). Pl. from the *Scourge*, iii. 259. It is not referred to in the text, but there are articles on 'The Prince Regent and the Opposition', and on 'The Noble Adulterer' (on Wellesley and Polly Raffle). The Regent, tipsy and much caricatured, stands among old and new friends; other groups fill a large room with a musicians' gallery (r.), where Catalani, a woman with a cat's head, is in front, attempting to sing from a large volume: *Ancient Music Part first.* The figures below, stretching across the design, pay no attention to the gallery, except for words issuing from inconspicuous heads in the background: *Hiss sss . . . Hisssss . . off off Hiss Hissss—No Catalani . . Hiss ss . . Off No Catalani.* She says: *Hiss not de Talent & de innoshensh!* The musicians have stopped playing and register dismay. The Prince's dress is disordered, his stockings ungartered, his Garter inscribed *Honi soit* hanging loose. He is supported by a very small woman (? the Duchess of York, cf. No. 7927), and McMahon puts a bottle of *Curacoa* to his lips. The latter's face is hidden by the Prince's arm; from his head sprout antlers, and his identity is shown by a large *Privy Purse* hanging from his pocket, with a paper inscribed *Widows Friend* [see No. 11874]. On his l. stands Lady Hertford, regal and composed, holding the *Leading Strings* which are round his waist. On the other side stands a sharp-featured lady wearing a miniature inscribed *L. Howe*; she asks: "*Well: since you have got rid of your*

[1] Not folded, showing that it was issued separately.

Old Friends Howe do you like your New Ones? [cf. No. 12081]. The Prince: *Not at all. D—N them! Not at all!!!!* Lady Hertford says: *Friends indeed! you will always meet with a warm friend in Hertford.* She wears a crown-like marquis's coronet with an aigrette; a heart hangs on her neck from a jewelled chain. The ends of the leading-strings she holds are held by a debauched-looking cupid (cf. No. 11904) at her feet who bestrides his arrow, wearing breeches and top-boots. Over her shoulder looks Lord Hertford, a scowling man wearing horns. At her side (r.) stands Erskine wearing a tam-o'-shanter, but holding an opera-hat; he points to her, saying: *Behold the gracious Quean of Love.* He wears (though he was not K.T. till 1815) a star and knee-breeches with the addition of a very short kilt, plaid stockings, and a sporran inscribed *I I I I meme* [indicating his egotism, see No. 9246, &c.]. Behind and between Lady Howe and McMahon stands the Duke of Cumberland in hussar uniform; he looks melancholy and holds a paper inscribed *Am I not a Man and a Br*[*other*]. Over the Prince's l. shoulder looks Mrs. Fitzherbert, her face in shadow (cf. No. 11856). These figures form the centre group.

On the l. stands Perceval, much burlesqued, wearing his official gown, and watching the Regent with pained surprise; at his feet is a book inscribed *The Book.* Behind him and on the extreme l. a plainly dressed parson in back view talks to an elderly doctor who sucks his cane. From the former's pocket project *Bidlake's Poems*; he holds a paper: *Sermon on Drunkeness Sunday next*; the latter says: *That comes Home to him*, showing that he is Everard Home, see No. 11763. (John Bidlake was a Chaplain to the Regent and the Duke of Clarence, and published poetical and religious works.) Behind and between Perceval and Lady Howe, Death, a crowned skeleton wearing clothes, marches off arm-in-arm with Lord Liverpool in a manner perhaps satirizing the latter's 'march to Paris', see No. 9726; from his spear hangs a streamer inscribed *Walchren.* Near them is Lord Melville in Highland dress, wearing a tam-o'-shanter.

Princess Charlotte stands on the r., wiping her eyes as if weeping with childish unrestraint. She holds a paper: *C—lt—m* [sic] *House Sunday—1812 Apology to Lord Lauderdale. My Lord I ask pardon.* She, too, is in *Leading Strings*, and these are held by a burlesqued bishop, his mitre perched on an absurd wig. He stands with his back to her and is evidently her preceptor, John Fisher of Salisbury. The Princess's tears attract the attention of Wellesley who is in oriental dress with a star inscribed *Eastern Star.* He holds up a forefinger, his arm round the neck of a woman with a paper inscribed *Lady Raffels Rout.* (His mistress was Moll Raffles (see No. 12081, cf. No. 13461; according to the *Scourge*, iii. 267–70, Polly Raffle).) She laughs at the Princess. A fat John Bull, who has just entered (r.), looks at the Princess in dismayed surprise, shedding sympathetic tears. Just behind him is Sheridan in very tattered Harlequin's dress (cf. No. 9916); he furtively picks John's pocket, extracting a large purse, *Bulls Purse*; he holds a comic mask. The Duke of York, in uniform, followed by a lady (? Mrs. Carey) enters behind Sheridan. On a settee by the door is a stout man wearing a star (? the Duke of Kent) staring at the Princess with pained surprise.

Below the musicians' gallery hangs a long picture; in the centre is the Regent, Bacchus-like, astride a cask of *Curacoa.* He throws an arm over the neck of an ass, while a crowned woman, her breasts exposed, proffers a goblet. He extends his l. toe to Erskine who grovels at his feet. The profile of Queen Charlotte peers from behind the ass, looking towards Death, a crowned skeleton who drags forward Lord Chatham, who tramples on an

anchor (see No. 11533). Behind the crowned woman is Perceval (l.) pointing her out to Lord Eldon, behind whom is Wellesley, a turbaned figure registering surprise. Flat on the ground lies Sheridan, as Harlequin, drinking from a bottle. On the extreme r. a naked and antlered figure (? Hertford) plays fife and tabor.

One of many satires on the Regent's desertion of the Whigs, an exception being Erskine, and on the influence of Lady Hertford, see No. 11853. The title is an allusion to the famous letter to the Duke of York, see No. 11855: 'I have no predilection to indulge, no resentments to gratify . . .' (see Nos. 11869, 11887). The political exploitation of the Princess of Wales was foreshadowed on 23 Mar., when Perceval was taunted with his support of her in 'The Delicate Investigation' of 1806 when he compiled 'The Book' in her defence, see No. 11990, &c. *Parl. Deb.* xxii. 135–40. Liverpool and Chatham are attacked for the terrible mortality at Walcheren, see No. 11536. For quarrels between the Prince and the Duke of Cumberland see Fulford, *Royal Dukes*, 1933, p. 210 f. Princess Charlotte weeps as she had done at Carlton House on 22 Feb. when the Regent furiously attacked the Whigs and was answered by Lauderdale, who restated his views in a letter next day. *Corr. of George IV*, i. 26 f. Her tears were made memorable by Byron's verses ('Weep daughter of a Royal line').[1] For Sheridan's pocket-picking cf. No. 11767, &c. 'The Concerts of Antient Music' at the Hanover Square Rooms were regularly attended by the royal family, cf. No. 7163.

Reid, No. 155. Cohn, No. 732.

$7\frac{1}{4} \times 18\frac{3}{4}$ in.

11865 A PROCESSION FROM WALES TO MANCHESTER SQUARE. NB. BY WAY OF YARMOUTH.

G Cruikshank sculp^{t}
Pub^{d} by M Jones N^{o} 5 Newgate S^{t} April 3^{d} 1812

Engraving (coloured impression). Frontispiece from *The Setting Sun, or, a Little Reason and a Great R——t. A Poem by Ambrose Dryswitch.* The Regent, riding a goat, followed by attendants on goats and preceded by Lord Yarmouth driving a *Yarmouth Troll*, approaches Hertford House. Behind him (l.) are mountains with *Carlton House*, a colonnade in a valley between the peaks of Wales; above it is a flock of (carrion) birds, and on an adjacent peak is a tiny gibbet with a dangling corpse. Lady Hertford, crowned and holding a sceptre, stands majestically on a balcony watching the procession. The house is inscribed *Manchester Square.* On it is a notice: *The Horns—By H*FORD NB Good Entertainment for Man & Beast.* Below the balcony is a large bill: *Regency Theatre—Ev^{g} will be . . . The Road to Ruin* [see No. 8073] *to which will be—Is he a Prince—tomorrow Turnout Characters Hertford Yarmouth.* Yarmouth, wearing the fashionable dress of the amateur coachman, see No. 11700, &c., stands swaggeringly on the low platform of his troll, a wheeled sledge, flourishing a whip; his horse is a wretched moribund hack. He says: *Ya hip-Mis bit of Blood* [cf. No. 7233]. Behind him is the Regent, very erect on his goat and using a leek for a whip. A leek and three feathers decorate his cocked hat. He says, looking up at Lady Hertford, *All Hail sweet Quean.* He is followed by Perceval, who says: *There we go me & My Billy gee oh.* McMahon, flourishing a large *Privy Purse*, rides his goat ruthlessly over a

[1] First published in the *Morning Chronicle*, 7 Mar. 1812, as 'A Sympathetic Address to a Young Lady'.

prostrate woman, evidently the Princess of Wales. Three others follow: Erskine, Eldon, and Liverpool.[1] Beside the procession and on the extreme l. stands John Bull, a stout man wearing top-boots, much startled. He says: *Zooks what Nation fine Galloping Goats thes be It puts I in Mind of a Race at our Fair for a Wager—Aye Aye this is the way our Taxes do go Galloping Aye Aye.* By the Prince is a sign-post pointing (l.) *To Wales* and (r.), with an elongated finger, *To Hertford Pleasure Grounds.* Across this sits a little demon-Cupid with webbed wings, gleefully pointing out Lady Hertford to the Prince.

See No. 11853. The Prince drove regularly to Manchester Square to visit Lady Hertford, see No. 11859, &c. For the Yarmouth car or troll see No. 10488. *Is he a Prince* was a farce by Greffulhe first played at the Haymarket in 1809. *The Turn out* was a musical farce by Kenney first played by the Drury Lane Company on 7 Mar. 1812. Cf. No. 6451 (1784), *The Goats canter to Windsor . . .* also on the Prince.

Reid, No. 156. Cohn, No. 736.

$6\frac{11}{16} \times 15\frac{1}{2}$ in.

11866 PATENT PUPPETS ALIAS THE HERTFORD FANTOCCINI

[After Williams.]

Pub. by M^cCleary 32. Nassau Street. Dublin

Engraving (coloured impression). An Irish copy of a pl. pub. Fores, 6 Apr. 1812 (A. de R. xii. 48). Lady Hertford (l.) and John Bull face each other in front of a puppet theatre, whose small scale is shown by its relation to these two large T.Q.L. figures. Lady Hertford's raised l. arm is behind the curtain (l.) from which her hand emerges, holding the four strings attached to the wrists and toes of Perceval, the only puppet on the stage, whose background is a realistic view of the screen of Carlton House. He wears his Chancellor of the Exchequer's gown, and bows deprecatingly, as if making a speech. A paper, *Delicate Investigation*, projects from his pocket. In her r. arm are four puppets (l. to r.): (?) Wellesley, (?) Buckingham (see No. 11861), (?) Temple, Sidmouth. Behind her head two discarded puppets hang perpendicularly, back to back: Grenville (l.) and Grey. On the proscenium: *Regency Theatre*, in large letters with a scroll: *Nunc aut Nunquam.* John Bull, a yokel in a smock, holding his hat and cudgel, scratches his head, exclaiming: *Laud! Laud! be they all your own meaking what a clever Leady thee must be. whoy there beant such another in all Hertford.* She answers: *Yes Jonny they are all manufactured by me & my Son. I can make them do any thing, the*[y] *work so easy, only Perceive all the gestures of this Lawyer like Gentleman with the delicate investigation in his pocket, he is my principal actor & always ready to take any part—those Grey & Green-vile looking figures behind me are so stiff & stubborn that I cannot do any thing with them, & am obliged to put them aside, Why I have had the Honor of performing before the Prince Regent, & he has given me permission to write up, Performer to his Royal Highness.* Her hair is dressed with two circlets simulating a crown, and with the Prince's feathers. She is much décolletée; and on her belt are the words *Fide et Amo*[re], the Hertford motto. In front of the stage is a play-bill: *Theatre Royal Hertford—The Piece call'd Secret Influence will be continued some time longer, a Revived piece in one Act call'd The Petition Regegted* [sic] *will be performed in the course of a few days to which will be added the Baggatelle the Cits in the Suds or How can you help it—NB no person permitted to peep behind the Curtain but the Performers.*

[1] They are incorrectly identified by Reid.

One of many satires on the 'secret influence' of Lady Hertford, see No. 11853, &c., and on the Prince's decision to retain Perceval, see No. 11855. On 26 Mar. the Livery of the City of London drew up a petition expressing their disappointment that the Regency was not to be the 'dawn of a new era' (cf. Nos. 11874, 11894), since no change was made in the Ministry and no reforms were carried out. This the Regent refused to receive with the formalities expected by the Livery, see Nos. 11869, 11887. Cf. No. 11861. $9\frac{1}{8} \times 14\frac{1}{16}$ in.

11867 THE THREE OUTS OR PATRIOTS IN HIGH GLEE. *Tune, Hearts of Oak.*

[Williams.]
Pub^{d} by Walker and Knight Sweetings Alley Cornhill April 10th 1812

Engraving (coloured impression). Moira, in uniform with cocked hat and boots, stands stiffly with his heels together between Grey (l.) and Grenville (r.). He takes Grey's l. hand and Grenville's r., turning his head in profile to the former, who says: *We be three poor Patriots | And can't get into place.* Moira says: *Well cockey Grey! John Bull can't say | We fill one with disgrace.* Grey has a crest of hair fringing his (bald) forehead. Grenville adds: *Or yet that we like some we see | Meet, friends with a New Face.* He has an enormously heavy posterior (cf. No. 10530). A paper inscribed *Catholic Emancipation* projects from the pockets of all three.

A satire on the disappointment of the Opposition, see No. 11855, &c. The Whigs stressed Catholic Emancipation in their refusal to join Perceval: 'To recommend to Parliament this repeal is the first advice which it would be our duty to offer to his Royal Highness.' Grey and Grenville to the Duke of York, 15 Feb. *H.M.C., Dropmore MSS.* x. 213. Moira, pre-eminently the Prince's friend, supported the motion on 19 Mar. for an Address to the Regent praying him to form an efficient Administration on the ground that Catholic Emancipation was necessary for the conciliation of Ireland and therefore for the safety of England. *Parl. Deb.* xxii. 87–9. Cf. No. 11868. $8\frac{1}{2} \times 12\frac{3}{4}$ in.

11868 THE PRIVY PURSE AND POLITICAL BEGGARS.

[Williams.]
London Pub^{d} April 13th 1812 by W^{m} Holland N^{o} 11 Cockspur S^{t}

Engraving (coloured impression). Buckingham, with his brother and son, and Sheridan abase themselves before McMahon whose head and shoulders emerge from a large bag, filled with guineas (but patched and mended), inscribed *Privy Purse* (l.). McMahon, brandishing a large club inscribed *Shillela*, addresses them sternly: *Paws off! no Blarney will do with me! I'm up to all your Gammon! and so is my dear Master, I'm Cozey at last in spite of all your speeches and paragraphs, and you may all go to the Devil your Master!!!* Buckingham kneels on both knees, his arms extended; before him on the ground is a chalice standing on a paper inscribed *Ca[tholic Emancipati]on* [see No. 11867]; he says: *I have not above a Hundred Thousand a Year, these hard times Pray remember the Poor!* [cf. No. 10986]. The others stoop low, with outstretched arms. Grenville has placed his hat on a paper inscribed *Ca[tholic Emancip]ation*; he says: *I have not above Fifty Thousand a Year, a slender pittance, Pray remember the Poor.* Temple, holding out his hat and leaning over his kneeling father, says: *With my Wife's fortune and my own, I have not above Forty Thousand a Year, Pray remember the Poor!* Sheridan,

holding a tattered hat, says: *Dear, good, worthy countryman, thou Pine Apple of Erin! consider, I was burnt out, not a penny in my purse, my credit very low—do, dear Mac, for the love of S^t Patrick, give me a handfull.*

McMahon was appointed Keeper of the Privy Purse and Private Secretary (see No. 11861) to the Regent in March, though he had previously held the former office, see No. 11874, &c. The Grenville family had long been associated with lucrative sinecures, Buckingham being a Teller of the Exchequer, and Grenville the Auditor, cf. Nos. 10543, 10721; for their expectations cf. No. 10258, but their attitude to the Regent, far from obsequious, was haughty. Sheridan, hopelessly insolvent, refers to the burning of Drury Lane Theatre in 1809, cf. No. 11767. He remained faithful to the Prince. For the Whigs' disappointment see No. 11855, &c.
$8\frac{3}{4} \times 13\frac{1}{4}$ in.

11869 THE INSURRECTION OF THE PAPERS.

E——s [Elmes] *Price one Shilling Coloured*[1]
Londo [sic] *Apr^l 28^th 1812 Publ^d by Tho^s Tegg 111 Cheapside,*

Engraving (coloured impression). The Regent, beset by a blizzard of intimidating and humiliating papers, falls backwards, upsetting his arm-chair and kicking over a small breakfast-table. He is much caricatured, wearing moustache as well as whiskers. The largest papers are a *Catholic Petition* which floats towards his head, and a long list headed *Death-warrants* which has fallen from his hand. On the former is a figure of St. Patrick holding a cross, on the latter Time with his scythe, a gibbet, and the words *I M^kM—n* [McMahon]; across this lies *The Book* [see No. 11990, &c.]. He exclaims: "*et Tu Brute*, and by his face is: *Letter about Predilections*" [see No. 11864]. His foot is on *Official Papers*; near them are *Billets doux* [twice]; *Notes from My Lady* [Hertford]; *Drams for Vapours*; *hints from five Physicians*. On the table are the *Morning Post* newspaper and three rolls of *Unread Petitions*. A small bureau is covered with other *Unread-Petitions*, and a large sheaf of these is on a shelf above it, with *Liverpool Petitions*. There are also *Carlisle Petitions* [see No. 11870], *Nottingham Petitions* [with a kneeling skeleton depicted], *Manchester Petitions* [with a head behind prison bars]. Other papers are a large sheaf of *Common-Hall Addresses*, two sets of *Tradesmens Bills*, two other *Billets doux*. On the chimney-piece behind the Regent's back is a bust of Fox (the famous bust by Nollekens, done for the Empress Catharine, see No. 7902, &c., of which so many replicas were made). From the lips issue the words *Fox's Bust*. A kettle on the fire hisses steam towards the Prince. From the table an urn decorated with the Prince's feathers, with other pieces of gold plate, and a boiled egg slide to the ground. In front of the Prince is a saddle inscribed *Plans of Saddles*.

An illustration in detail of Moore's verses with the same title (reprinted from the *Morning Chronicle* in the *Examiner*, 26 Apr. 1812), the motto of which is from Castlereagh's speech on McMahon's appointment (see No. 11874): 'It would be impossible for his Royal Highness to disengage his person from the accumulating pile of papers that encompassed it.' Moore writes: 'His Own Dear Letter void of grace, | Now flew up in its parent's face.' (The letter of 13 Feb., see No. 11855, &c.) Romilly writes (18 Feb.): 'He says in the letter that he has no predilection to indulge and no resentment to gratify: a most dangerous sentiment at the commencement of his reign, considering his past conduct and his past professions. It will be understood to mean that

[1] Erased, but traces remain.

there are no injuries he will not forgive and no services he will not forget.' *Life*, 1848, ii. 237. The other papers of the print are also those of the verses. Catholic Emancipation having become a non-party question in 1812 the attitude of the Regent was all-important; for the text of the Catholic Petition presented to him see *Ann. Reg.*, 1812, pp. 342–6. For the Address of the Common Hall see No. 11866; on a refusal to receive it with the desired formalities the Livery passed a series of resolutions against the advisers of the Crown. See Sharpe, *London and the Kingdom*, 1895, iii. 283–5. Other petitions relate to industrial and commercial distress, cf. No. 11876.
$8\frac{7}{8} \times 13$ in.

11870 THE CATHOLIC HYDRA WANTING TO GET LOOSE

[W. Heath.] [? Apr. 1812]

Engraving. A priest wearing a Jesuit's biretta stands beside a small pound or enclosure formed of wooden railings, displaying to John Bull a scaly four-footed monster which tries to get out. One of the railings, inscribed *Wholesome & Necessary Restraint*, is fastened with a padlock. The monster looks at John with gaping jaws showing large teeth and barbed tongue; it has savage claws and a long barbed tail. The priest, who is tall and thin, holds out his arms to the monster (l.), turning his head to John (r.) and saying, *I say Master Bull let him out a bit, do you see he is become perfectly Harmless, he hurts no body he only wants to Play with the Baa Lambs a bit.* John, holding out *Foxis* [sic] *Book of Martyrs*, answers: *no no Master Preist, we let him Loose some years ago and here's an account of a few of his Gambols with the poor Inocent Sheep, he does very well where he is, & Looks fat and Harty, his Tongue his Talons & his Teeth seem quite as Sharpe as ever they did & as his Nature is not altered, I be well, persuaded he wou'd play the same game again, do you mind how he looks at the Baa Lambs besides my Measter has taken almost* [sic] *Solemn Oath not to Let him Out & would you have me do it when my Measter is so badly that I cannot Ax his permission no no I cant like you for that Measter Priest.* In his l. hand is the key of the padlock. He is a yokel in smock and gaiters. Behind him (r.) sheep are grazing.

This seems to relate to Lord Donoughmore's motion on 21 Apr. 1812 for a committee to consider the Catholic claims for the removal of their disabilities. It was defeated, after a debate till 5 a.m., by 174 to 102. *Parl. Deb.* xxii. 509–703. Many petitions for and against Emancipation were presented to Parliament. See Nos. 11869, 11883. For George III's coronation oath cf. No. 5534 (1779).
$8\frac{5}{16} \times 12\frac{1}{2}$ in.

11870A A close copy, coloured, *I Hackett sc, Pub^d & Sold by G. Eaglesfield Mk^t S^t Leister.* 'Price one Shilling' and 'When my Measter is so badly that I cannot Ax his permission no no' omitted; 'almost' corrected to *a most.*

11871–11873

Three drawings in pen and watercolour by an amateur. 201* b 2.

11871 FRONTISPIECE EXHIBITING CORRECT LIKENESSES OF OUR HERO . . .

Scene in Portugal with a background of mountains. The title continues: *on his wonderful Portugal Poney, with Oncle & Kussing Fischer, being the 3 members of that most wonderful Family, now the hopes of England in our*

arduous contest in Portugal. A spectacled major (r.) stands full-face, sheathed sword in l. hand, extending his r. towards an officer on a miserable plodding pony, while a little boy in full officer's uniform bowls a hoop. The mounted man, Cornet Tappe, has a shocking seat and rides without stirrups; fore and aft of the pony are cooking-pots, coffee-mill, &c. All three wear gauntlets and cavalry boots.

Charles Tappe was gazetted Lieutenant, 24 Sept. 1812. Christian Fischer was Major (1809); Henry Fischer, Lieutenant, 13 Mar. 1812. *Army List*, 1813.

6×10 in.

11872 THE FIRST REMARKABLE ADVENTURE OR CAUSE OF PROMOTION WHICH HAPPENED TO CORNET TAP—E . . .

Taken on the spot by the Provost of the 1st Regt Heavy Dragoons K. G. L. [King's German Legion].

The title continues: *on his entering into Campaign in Portugal. March 25. 1812 dedicated without permission to C Tappe Esqre.* The Cornet is supported on the back of a trumpeter where a surgeon shows his bared and scarred posteriors to a very obese general. Two lines of mounted dragoons are drawn up in the background; behind is a small Portuguese town. The surgeon: *You see General the young Cornet is not fit to go to battle in this sad condition.* The general: *By G—d Surgeon, he looks d——sh sore, we will leave him behind & make him Commandant of Santarem.*

$6\frac{3}{4}\times 11\frac{5}{8}$ in.

11873 A DISPATCH FROM MAJOR FISCHER . . .

The title continues: *dated last at Branco 20 April 1812 says "Our Regiment has suffered much from wett & cold having been bevouacked for 3 nights in the open air & I found for the first time the great utility of my tent, but alas, a madman has stole my watch & spectacles!!!* The Major, his uniform in extreme disorder, stands before a small tent, hands raised, addressing the trumpeter of No. 11872, who sits on a drum, with the young Cornet on his knee. He says: *Oh! Trumpeter, what for a Rascal has my Spectacles & watch stole? I shall not be able now to see the enemy!—(Thank God!).* The boy, with a peevish grimace: *Papa, I want to go home I wont play soldiers no more I be so cold & wet.* The trumpeter: *Hush! Hush little Lieutenant, Hush.* In the background neatly dressed officers warm themselves at camp-fires.

The dates cover the climax of Wellington's successful spring campaign (during bad weather) with the capture of Badajoz (6 Apr.) after twenty-one days' siege.

$6\frac{1}{4}\times 10\frac{7}{8}$ in.

11874 A RIDICULE; OR A NEW ÆRA, NEW MANNERS; ALIAS THE AGE OF WONDERS

[Williams.]

Pubd May 1st 1812 by Thos Tegg 111 Cheapside

Engraving (coloured impression). The Regent (r.) advances bowing towards Lady Hertford, doffing his crescent-shaped cocked hat. From his l. arm dangles a large bag with a tassel at the bottom, in which sits impassively a miniature McMahon, in profile to the l., with a pen behind his ear. He says: *I am so partial to the Privy Purse my Lady; that I have turn'd it into a Ridicule that I may have it always about me.* She gazes at it, her arms extended in

a gesture of surprise, saying, *Well! upon my Honor, our Friend has got a snug birth there indeed.* She is plainer, and appears older than in other caricatures of this date, and is enormously fat. The words of both speakers are in labels above their heads, which float backwards to conceal two portraits, of which the lower parts only are within the design. The frames are inscribed respectively *Solomon* [above the Prince] and *Sheba* [above Lady Hertford], denoting portraits of the pair. The room resembles an ante-room and is plainly furnished, with a pot-plant standing in a jardinière (l.). A window-seat is under the sash-window, which is wide open to show the road, with the railings and trees of Manchester Square. A carriage and pair is passing. Two well-dressed men converse on the pavement. One says: *Queer News to day! all worse & worse,* | *Mac, is the P——s, Privy Purse.* The other: *The P——s purse, No! No! you fool* | *You mean the P——s Ridicule.* (These lines are an 'Epigram' by Moore (attributed by him to the Princess of Wales), correctly quoted except for the first line: 'What news, to-day?—"Oh! worse and worse—'; see No. 12279.)

The Paymastership of Widows' Pensions (cf. No. 11864), a sinecure of £2,700 and an item in the Army Estimates, which had been granted to McMahon as a virtual salary for his office of Private Secretary to the Regent, was refused in the Commons by a majority of 3 on 24 Feb. *Parl. Deb.* xxi. 911–33, see No. 11861. In March he was gazetted Keeper of the Privy Purse and Private Secretary to the Regent; the latter office (with a salary of £2,000) was attacked as unconstitutional, since it was alleged to constitute an intrusion between the Sovereign and his Ministers. The hostile motion was defeated by 176 to 100. Ibid. xxii. 332–64; *Letters of George IV*, 1938, p. lxxiv f., 40. Before the Prince became Regent these offices were unquestioned posts in his Household, McMahon having succeeded Thomas Tyrwhitt. The Keepership of the Privy Purse ('P.P.') connoted for caricaturists the office of the Prince's pimp, cf. Nos. 11730, 13231. For the Prince's visits to Hertford House see No. 11859, &c. 'New Æra' is a quotation from a City petition, see No. 11866. *Ridicule*, a perversion of *réticule*, was a French term, adopted in England, for the bags carried by ladies when transparent dresses displaced the old-fashioned pocket, see No. 9577. For the Privy Purse see also Nos. 11865, 11868, 11869, 11877, 11888, 11914, 12039, 12081, 12082, 12110, 12749, 12756, 12757.
$8\frac{1}{2} \times 12\frac{3}{4}$ in.

11875 HALLET'S HINT, OR CHEAP TRAVELING FOR BERKSHIRE ELECTORS. [1 May 1812]

[?The Caricaturist General]

Aquatint. Pl. from the *Satirist*, x. 315. A procession of ragamuffins, some riding on broom-sticks, advances towards a signpost (r.) pointing *To Reading*, on which sits the Devil, pointing out the way. They wave their hats and cheer frantically, shouting *Hallet for ever.* One shouts: *By J——s I'm his home made freeholder Huzza*; another says: *Ill register his deeds!* The Devil: *I have registered them already.* A man at the head of the procession, better dressed than the others, wears leg-irons; a paper inscribed *Newgate Callender* hangs from his pocket. Among the marchers are two braying asses. Behind a hedge (r.) and in the background, is a crowd of astonished spectators.

Illustration to an article on 'Mr. Hallett', pp. 333–7, a comment on his circular to the electors of Berkshire, announcing that he would not make a personal canvass, but requesting their support and interest. See No. 11863.
$6\frac{5}{8} \times 13\frac{3}{4}$ in.

11876 WHICH DROWNS FIRST, OR, BONEY'S IMPROVED BUCKET.

[Williams.]
London, Pub^d May 1^st 1812 by W^m Holland 11 Cockspur S^t

Engraving (coloured impression). Two large buckets stand side by side, inscribed respectively *Treasury Bucket* (l.) and *Seau de la Grande Nation*. One stands on papers inscribed *Ordedrs* [sic] *in Council* and *Deputation from Birmingham*, the other on larger and more compact papers inscribed *Berlin and Milan Decrees* [signed] *Napoleon*. In the British bucket George Rose has plunged his head and shoulders, making the water overflow, while his legs wave in the air. Napoleon leans over his bucket, holding the sides, but looks complacently at Rose, saying, *ah ha!! me sing Old Rose and burn de bellows*. He is not caricatured, and wears neat uniform, with a long coat and sash, and orders. His bucket has a large spout inscribed *British Licences* through which water gushes to the ground; this has a tap inscribed *Perceive-alls Patent*. It is hooped with tri-colour bands. Behind him lie his sword and (small) cocked hat on which is perched a crowing game-cock (cf. No. 9973, &c.). Rose's identity is shown by a rose on the bucket, and a rose in the crown of his hat which lies on a piece of music headed: *The Rose had been wash'd by a Show'r to the tune of Death & the Lady*. Country roads lead from each bucket to the background, one with a signpost pointing *To Manchester*, the other with one inscribed *To Paris*. By the former is a group of tiny figures registering despair; behind them is a town in flames. The French road winds peacefully past trees.

Behind the British bucket stands Sir Charles Mordaunt, fashionably dressed, with his chin sunk in a neck-cloth; he holds wire mouse-traps and razors and turns to an American standing behind the French bucket to say: *You shall neither have Mouse Traps nor Razors*. The other, plainly dressed and Quaker-like, with lank hair and a beard, holds out a paper headed *Resolutions of Congres*; he answers: *You shall have no Grain*. A mouse runs across his beard.

A satire on the Continental System, see No. 10773, &c., with special reference to the debate of 17 Apr. on the Orders in Council, and to the licensing system whose effect was to put commerce under the control of the Board of Trade, George Rose being its Vice-President, and the chief ministerial expert on trade questions. A petition from Birmingham against the Orders was presented by Mordaunt, M.P. for Warwickshire, alleging that the licensing system was an acknowledgement of the impolicy of the Orders, which were originally 'contrary to the Law of Nations', and might lead to war with America. Mordaunt confirmed Rose's statement that employment was good in Birmingham, and said further that America 'could not do without Birmingham—she could not even shave herself, or catch her own mice'. *Parl. Deb.* xxii. 424–40. Rose received a deputation from Birmingham, Mordaunt and Perceval being present, and was accused of showing insensibility to distress by saying 'that the two countries were in the situation of two men whose heads were in a bucket of water, and the struggle was, which of the two could remain longer in that situation without suffocating'. Ibid., 1063. The licensing system is here represented as favourable to France; this was the contention of petitions from British sea-ports during 1812, alleging that it enabled Napoleon and his allies to trade with impunity under a neutral flag with British licences. The Opposition attributed industrial distress, rioting, and frame-breaking to the Orders in Council. The dearth, due to a bad harvest, and accompanied by industrial distress, cf. No. 11869, is attributed to the Non-Intercourse Act (revived 2 Mar. 1811); this held

up supplies of cotton for Britain, but grain was not then an export from the United States to Britain, though some came from Canada. See Heckscher, *The Continental System*, 1922, pp. 238 ff.; Smart, *Econ. Annals of the Nineteenth Century*, 1910, pp. 324 ff; Tarlé, *Bonaparte*, 1937, pp. 243 ff. See Nos. 11880, 11893, 11897, 11999, 12000, 12269, &c., 13485.

Broadley, i. 306 f.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

11877 THE PRINCE OF WHALES OR THE FISHERMAN AT ANCHOR.

G. Cruikshank Sculp

Pub^{d} May 1st 1812 by M Jones—N^{o} 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, iii. 345. A whale with the head of the Regent swims in *The Sea of Politics* spouting water from each nostril: one stream, darker and more compact, is *The Liquor of Oblivion*; it curves backwards to strike a turtle with the head of Grenville and a little grey dog with the head of Grey which scampers off to the l. Both are on the shore behind the monster's lashing tail. The turtle is inscribed *Sinecure 30,000, 5000, 1000*, &c. [see No. 10543, &c.]. The other stream, inscribed *Dew of Favor*, curves to the r., descending on Perceval and two companions in a small boat. Perceval, 'the Fisherman', wearing his Chancellor of the Exchequer's gown, stands holding in his r. hand a heavy chain attached to an anchor, one barbed fluke of which has transfixed the lips of the Prince; its stock is inscribed *Delicate Enquiry*; in his l. hand is the end of a fishing-net hanging from the boat, and containing two fish, one *Sinecure*, the other *Arch Bishopric*. Temple, with a porpoise-like body, swims towards the fish, putting out his hands to catch the former, while the latter attracts a big oyster on the shore, with a human face showing between its valves. This is 'the Bishop of B', i.e. Mansel, Bishop of Bristol.[1] In front of the net lies a large seal (the Great Seal) with the head of Eldon. In Perceval's boat are two large baskets of fish inscribed respectively *Gudgeons* and *Flat Fish*; Sidmouth's head emerges from the former, that of Lord Melville wearing a tam-o'-shanter from the other. The boat has run ashore where there are two rats, one with the head and turban of Wellesley, the other with the head of Canning (cf. No. 11846); these rats are gnawing holes in the boat of which Perceval, smiling complacently, is unaware. Melville, watching them, exclaims *We shall all be dish'd.* Outside the boat a shark with the head of Castlereagh leaps from the water to catch some of the 'Dew', inscribed *Salery reappointment* [cf. No. 11861].

In the foreground in the centre of the design a 'beautiful mermaid' (Lady Hertford) swims in 'The Sea of Politics', playing a lyre and looking alluringly at the Prince, who turns his eyes towards her. Behind her a merman rises from the water, angrily holding the antlers which decorate his head. In front of the whale the head and shoulders of Mrs. Fitzherbert emerge; she holds up a mirror and looks up at the Prince who is looking away from her. A pike-like fish with the head of McMahon terminating in an elongated spike pierces the side of the whale causing coins to fall from the wound; a fin is inscribed *Privy Purse* [see No. 11874, &c.]. On land (r.) behind Grey, a clumsy monster (styled rhinoceros) with the head of Sheridan lumbers towards the Regent. The screen of Carlton House forms a background.

One of many satires on the political influence of Lady Hertford, see No. 11853, and the Prince's desertion of the Whigs, see No. 11855, &c.

[1] As Perceval's protégé, see No. 11404, and because Beadon of Bath and Wells and Majendie of Bangor are less likely.

Wellesley and Canning threaten Perceval's weak Ministry, and it is (incorrectly) implied that Perceval has a blackmailing hold on the Prince through his relations with the Princess, see No. 11990. Wellesley's final resignation had been insisted on by Perceval, see *H.M.C., Bathurst MSS.*, p. 166. Temple was not a candidate for office under Perceval, but the greed of the Grenvilles was a stock subject of satire. Mrs. Fitzherbert and the Prince parted finally in June 1811, see Nos. 11886, 11904.

The design was clearly suggested by Lamb's verses[1] in the *Examiner* of 15 Mar. 1812, 'The Triumph of the Whale', e.g.:

> Not a fatter fish than he
> Flounders round the polar sea, . . .
> Mermaids with their tails and singing
> His delighted fancy stinging; . . .
> For his solace and relief,
> Flat fish are his courtiers chief.

The *Scourge*, however, explains: 'The idea of the caricature is taken from Milton's description of the mariners casting anchor on the scaly rind of the huge Leviathan.' The persons are identified by initials; the Hertfords are Lord and Lady ——, the Prince and Mrs. Fitzherbert are omitted.

Reid, No. 161. Cohn, No. 732.

$7\frac{3}{8} \times 19\frac{3}{4}$ in.

11878 MANCHESTER SQUARE CATTLE SHEW

[Williams.]

Pub^d^ for the Proprietors of Town Talk May 1^st^ 1812

Engraving (coloured impression). Pl. from *Town Talk; or, Living Manners*, ii. 265. A caravan supported on high wheels stands in a cobbled space surrounded by houses; in front of it is a platform onto which opens a door in the side of the van, whose roof is raised and supported like a box-lid. On a tall pole attached to the front are two large pictorial placards: on the lower one is an enormous cow with the face of Lady Hertford; a marquis's coronet encircles her neck, and on the ground before her is a collection of objects including a crown; she has picked up, and is munching, a sceptre. On the horizon the façade of Carlton House is indicated. The placard above this is in two compartments: in one is a red bull with the head of Lord Yarmouth, inscribed *Tony Lumphim* [sic] with a signpost pointing (in reversed characters) *To Yarmouth*. In the other is a sportive bull with the head of the Regent; it has just kicked down a fence; inscription: *Young Caesar*. The caravan is *Bull's Wonderfull Menagerie*; from a flag-staff attached to it flies a large Royal Standard.

Steps lead up to the platform which is above the heads of the crowd. A fat showman, John Bull, standing on a step, holds a blue ribbon attached to the horns of a large bull with the head of Lord Hertford which stands passively on the platform with closed eyes. Two musicians stand behind the bull (l.); one has a box-organ, the other beats a drum and blows pan-pipes. Two spectators stand behind the bull pointing up at the placards. The showman says: *Walk up Ladies and Gentlemen and see the curiosest Hanimals that ever was seed afore—a Cow of an extraordinary size, of the Hertfordshire breed, six inches fat on each side clear of the ribs, more celebrated for her weight than beauty, remarkably short in the neck, and distended in the udder—also an Old Bull of the same breed—blind but not from age—remarkable for the length of his horns*

[1] Referred to in the *Scourge*, iii. 265 as the 'Prince of Whales', and attributed (with others) to 'the Prince's early friends'.

and his docility; indeed so tractable is this that you see he is led by a blue ribband. Then there is a red Bull Calf of the same breed—eats amazingly, drinks abundantly, but so vicious that it is necessary to caution the public against him—after to day these Hanimals may be seen every day in Manchester Square for Half a Crown Also to be seen at the same place every day from 3 to 6, from 9 to 12 and occasionally to 3, 4, 5, or 6 in the morning as the company may suit a remarkably large Bull Calf [the Regent] *of the Buckinghamshire, or Kings own breed, astonishingly agile in his movements, and although so fat can make a summerset, wheel round or otherwise change his positions with wonderfull versatility strangely forgetfull tho, admission to see this Hanimal alone nothing less than a Crown.*

Three streets lead to the square. On the r. is *King Street*; at the corner of this a small (yellow) coach and pair with drawn blinds advances towards the caravan. The coachman (probably Perceval) and two footmen behind are in plain clothes; on the door are the letters *G.P.R.* A ragged ballad-singer, surrounded by a small group of listeners, sings *A Prince he would a Rakeing go!!* [cf. No. 11842], pointing over her shoulder with her thumb at the coach. A bystander looks round at it, saying, *There he goes*. In front of a crowd which stands to watch the Prince's coach (r.) or to gaze up at the caravan (l.) stand Grenville (with vast posteriors) and Grey in conversation. The former: *I do not like that fat Hertfordshire Cow with her great Duggs—did you percieve how Vicious she look'd at us*. Grey: *Yes my Friend! and the Red Bull Calf did not look less so. I think we had better keep out of their way*. Two well-dressed men watch the coach, saying, *D—n it is that the P— in that shabby chariot, where can he be going to* and *Why into Hertfordshire to be sure to hold a secret Council!*[1] Spectators (l.) gape up at the caravan. A butcher holds on his shoulder a tray containing two calves' heads labelled *Lady Hertford* [the name indicated only] *Manchester Square*; a little ragged girl carries a basket of *Regency Spice Nuts*. The houses in the background are drawn with realistic precision. On one corner of King Street is a low-built ale-house, with a large placard *Jn° Adams | The Hit or Miss* [cf. No. 11700] | *Meux and Reid* [brewers]; on the chimney is a notice: *Sun Engine* [the insurance companies kept fire-engines]. Opposite is a tall building, the *Worcester Coffee House*; on this is a bill: *Town Talk N° IV*. At the opposite side of the square (l.) behind the caravan is *Princes Street*, with the window of a silversmith's shop at the corner.

One of many satires in which the Prince's desertion of the Whigs is attributed to Lady Hertford, see No. 11853, &c. Lord Hertford is attacked both for his complaisance and for accepting favours: his Garter dated from 1807, but he was made Lord Chamberlain on 5 Mar. 1812, and his son Yarmouth Vice-Chamberlain on 10 Mar. Report was busy on the greed of the Hertfords: 'The love of gain, it is said, pervades the whole family, and that even Lady Hertford is so fond of *Diamonds* that the Prince's finances can hardly suffice.' *Corr. of Lord G. L. Gower*, 1916, ii. 429 (Lady Bessborough, 31 Dec. 1811). For the Prince's frequent visits to Hertford House see No. 11859.

$9\frac{1}{2} \times 16\frac{3}{8}$ in.

No. 11724 should be dated 1 May 1812.

[1] Cf. Moore's *Extracts from the Diary of a Politician*:

> Through M—nch—st—r Square took a canter just now—
> Met the *old yellow chariot*, and made a low bow.
> This I did, of course, thinking 'twas loyal and civil
> But got such a look—oh 'twas black as the devil! . . .
> *Mem.*—When next by the old yellow chariot I ride,
> To remember there *is* nothing princely inside.

11879 THE MODERN CALYPSO; OR THE MATURED ENCHANTRESS. *Vide Telemachus* [by Fénelon].

[Williams.]
Pub^d May, 1812 by S W Fores N° 50 Piccadilly

Engraving (coloured impression). Lady Hertford (r.), as Calypso, beguiles Telemachus, the Regent, who kneels at her feet, pointing behind him to Sheridan, who is Mentor. All wear quasi-classical draperies with cross-gartered sandals. Calypso, very fat and with enormous spherical breasts much displayed, holds an unstrung long-bow and an arrow; a greyhound walks beside her. A little cupid bestrides one of her breasts aiming his cross-bow at the Prince. Two of her maidens alluringly offer goblets of wine to the dishevelled Mentor. The Prince says: *Most adorable and Divine Goddess permit a poor shipwrecked mortal to indulge himself in the Luxuries of your Enchanted Island, and allow me to recommend my esteemed Mentor the Guide of my Youth to the care and delight of your captivating Maidens.* She says, pointing to a cave (r.): *T'is time for you after so many labours to taste the Balsamick Cordial, Sleep; you have nothing here to fear; every thing smiles on you; then give a loose to Joy; indulge to* [sic] *peace, and all other blessings which heaven is going to shower down upon you.* Sheridan says, extending his arm for wine: *Aye Aye, hic we had better stay here, hic come let 's have some, hic more Nectar my pretty, hic pretty D D D Dear's.* Behind them (l.) is the sea; there is a background of clouds.

One of many satires on the Regent and Lady Hertford, see No. 11853. Sheridan, who remained the Prince's friend and (to some degree) adviser, is ironically identified with Mentor (or Minerva in disguise) who rescued Telemachus from the wiles of Calypso. For the Prince as Telemachus (with Fox as Mentor) cf. No. 7162 (1787).
$9\frac{3}{8} \times 14\frac{1}{2}$ in.

11879 A A crude but fairly accurate copy, the clouds omitted: *Publish'd by J. Sidebotham 24 Lower Sackville* [*St*].
$8\frac{11}{16} \times 12\frac{15}{16}$ in. (cropped).

11880 A ROSEY PICTURE OF THE TIMES *133*

E——^s [Elmes] *Sculp^t*
London May the 6^th 1812 Pub^d—by Tho^s Tegg 111 Cheapside
Price One Shilling Coloured.

Engraving (coloured impression). Napoleon stooping forward, and George Rose bending backward, put their heads in a large bucket inscribed *Suffocation*; the former's eyes are half below the water, while Rose's mouth, his head being upside down, is practically above it. Napoleon clutches his *Berlin Decree*, Rose's hand rests limply on *Orders in Council*. Behind Napoleon is his large plumed bicorne. In the bucket stands Lord Melville wearing a short tartan kilt and tartan coat with a tam-o'-shanter on which is a huge rose, showing that he quotes Rose. He turns his head to a group of men who enter from the r., to say: *Gentlemen—My Opinion is—that England and France are like two men whose heads are in a Bucket of Water and the Struggle is which of the two can remain longest in that Situation without Suffocation.* The men addressed register shocked disapproval at these words; their leader (Mordaunt) holds out a paper headed: *Deputation from Birmingham.* Though sturdy and well-dressed, wearing top-boots, they are out at elbows. Behind Melville (l.)

is a large picture inscribed *View of Edenborough*: a man in Highland dress (Melville's father) stands by a bucket, which he partly screens by a large plaid, shouting *Wa—Wants Me—* as in No. 8103 (see Nos. 10249, 11888); behind is the Castle, with other buildings. On a table (l.) are two large bundles of papers inscribed *Petitions*.

See No. 11876, &c. Melville became First Lord of the Admiralty in March, but he hardly spoke in the Lords. He seems to figure as an exponent of 'Scotch Washing' (see No. 11476, &c.) by standing bare-legged in a tub.

Broadley, i. 307 f.

$8\frac{11}{16} \times 12\frac{3}{4}$ in.

11881 MR PERCEVAL ASSASSINATED IN THE LOBBY OF THE HOUSE OF COMMONS BY IOHN BELLINGHAM MAY 11TH 1812.

[Williams.]

London Sweetings Alley. Pubd May 15 1812 by Walker & Knight

Engraving (coloured impression). Bellingham, tall and strongly built, stands firing his pistol point-blank at Perceval (l.) who staggers back, l. hand on his breast, r. arm raised. Behind him is one of the doors of the lobby, closed. The adjacent door is open and a horrified man enters, an arm outstretched towards Bellingham. On the r. are two other men, partly hidden by one of two columns which flank the design. Not a caricature.

Perceval was shot as he entered the lobby at 5.15 on 11 May. He was carried by William Smith, M.P. for Norwich, and two others to the room of the Speaker's Secretary on the l. of the lobby. General Gascoigne seized Bellingham. *Ann. Reg.*, 1812, pp. 71–5. W. Jerdan, *Autobiography*, 1852, i. 133 ff. See Nos. 11882, 11884, 11885.

$8\frac{5}{8} \times 12\frac{3}{4}$ in.

11882 JOHN BELLINGHAM, TAKEN AT THE SESSIONS HOUSE OLD BAILEY, MAY 15TH 1812.

Drawn & Etcd by Dennes Dighton Pubd as the Act directs by Dighton. Spring Gardens. May 16th 1812.

Engraving (coloured impression). T.Q.L. portrait of Bellingham standing in profile to the r., holding an open letter.

The original pencil drawing is in the Print Room.

$11\frac{3}{4} \times 8\frac{3}{8}$ in. (pl.) 282. a. 1/68.

11883 [THE HEADS OF THE MUTINY ACT.]

[Williams.]

Pubd May 20th 1812 by S W Fores No 50 Piccadilly

Engraving (coloured impression). No title. An adaptation of No. 8244 (1784), by Sayers. The upper part of the table of the House of Commons stretches across the design. On this lie two pairs of decollated heads, each with its appropriate collar and neck-cloth. Burdett's head (l.) lies on a paper: *Motion for the abolishing of Military flogging*; Horne Tooke's head rests against that of Burdett. On the r. the heads of Grey and Grenville, directed towards each other, are supported on a book; under Grenville's is a document: *Catholic Bill*. Behind the heads lies the mace. A background is formed by the back of the Speaker's Chair, with the enormous wig and small head of Abbot.

Below the design, adapting the phraseology of the *Journals of the House of Commons* (as in No. 8244):

Cui Bono —— *Publico Bono* —

Die Lunæ April 21

In a Committee on the Sense of the Nation—moved—that for preventing future disorders and Dissentions, the Heads of the Mutiny Act be brought in and suffered to lie on the Table to Morrow—

Ordered

That all further proceedings upon the Act for dividing the Country be adjourned sine die— *Ordered* |

Vox Populi | *Cler—Par—*

It was on 13 Mar. that Burdett moved the addition of a clause in the Mutiny Bill to abolish flogging in the Army, see No. 11718, &c.; see also the debate of 15 Apr. when Burdett spoke. *Parl. Deb.* xxii. 374 ff. For Horne Tooke as Burdett's mentor see No. 10731, &c.; he died on 19 Mar. 1812, thus a common convention in these prints that the dead appear only as ghosts is ignored. On 21 Apr. petitions for Catholic Emancipation were presented to the House of Commons and ordered to lie on the table (see No. 11870). Grey and Grenville are out of place in the Commons: on 21 Apr. there was a long debate on Donoughmore's motion for a committee on Catholic disabilities in which Grenville, but not Grey, spoke. *Parl. Deb.* xxii. 509–704. $8\frac{1}{4}\times 9\frac{5}{16}$ in. Pl. $11\frac{3}{4}\times 10\frac{7}{16}$ in.

11884 JN^O^ BELLINGHAM SHOOTING THE RIGHT HON SPENCER PERCEVAL.

*G Cruikshank fec^t^* [*c.* May 1812]

Engraving (coloured impression). Frontispiece[1] from an account of the trial of Bellingham. Bellingham (r.) stands just within the door of the lobby, firing point-blank at Perceval, who staggers with widespread arms. He holds a second pistol. In the background (l.) are two horrified men. See No. 11881, &c.

Reid, No. 166. Cf. Cohn, No. 636.

$6\frac{1}{8}\times 8\frac{1}{4}$ in.

11885 THE RIGHT HON^BLE^ SPENCER PERCEVAL.

*G. Cruikshank fec^t^ F W Pailthorpe sc^t^* [*c.* May 1812]

Engraving (coloured impression). An oval bust portrait of Perceval directed to the l., wearing his Chancellor of the Exchequer's gown. This, with emblems of office (writing-materials, key, &c.), rests on a small design of Bellingham shooting Perceval, with five agitated spectators. See No. 11881, &c.

Of the original, etched by G. C., only the shooting-scene is in the B.M. ($2\frac{1}{8}\times 3\frac{5}{8}$ in.).

Either portrait or shooting scene was a frontispiece to a *Life of the Right Hon. Spencer Perceval, Late Prime Minister of the Realm*, . . . pub. Fairburn, n.d. The portrait (Reid says the scene) was used as a heading to a broadside: *Monumental inscription on the departed Minister!!*, pub. Fairburn, with a condemnatory epitaph on Perceval, and an account of the assassination. Cobbett exulted at Perceval's death. See *Pol. Reg.*, 23 and 30 May 1812; *Advice to Young Men*, 1829, p. 283 f.

Reid, No. 165. Cf. Cohn, Nos. 635, 1758.

c. $6\frac{1}{8}\times 3\frac{1}{2}$ in. Shooting scene, $2\frac{1}{16}\times 3\frac{9}{16}$ in.

[1] Not folded, showing that it was issued separately.

11886 WORSE AND WORSE OR THE SPORTS OF THE 19TH CENTURY.

[Williams.]
Pub^d June 1^st 1812 for the Proprietors of Town Talk.

Engraving (coloured impression). Pl. from *Town Talk*, ii. 353. The 'sports' take place in an open landscape: in the centre foreground a see-saw is poised on a block of stone inscribed *Constitution*. Britannia (l.) is outweighed by the spherical Lady Hertford, whose end is further held down by the Regent's foot and several bottles of wine, while empty bottles lie on the ground. Britannia, a blooming young woman, drops her shield and spear, exclaiming, *O dear I shall be down*. The Prince looks at her, saying, *Well done my thriving County of H, when thou art placed in the opposite scale, that poor wither'd, meagre looking jade Brittannia is but a feather—take care of yourself Brit!!* The British lion bounds angrily towards the unconscious Lady Hertford, who extends her arms towards her rival.

Behind and on the l. is an open pavilion formed by hangings fastened to a massive but broken and moribund oak. It is decorated with the Royal Arms, as is the carpet spread beneath it. On this Mrs. Fitzherbert and Lady Hertford play battledore and shuttlecock with the Prince of Wales's feathers bound with his motto: *Ich Dien*. Both are fat but the latter is more grossly so; the former wears a large cross and rosary. The feathers fly above Mrs. Fitzherbert's head, and Yarmouth, who stands behind her, is about to catch them. She says: *This Shuttlecock is to light for me I'll have no more to do with it*. Her rival: *You have play'd with it till you are tired; but it suits me to a nicety, the game's mine Y——h take care of the Shuttlecock!* He answers: *O yes Maam, I'll take care of the Shuttlecock I warrant you*. In front of the pavilion is a pool in which fish swim towards Lady Hertford; this is inscribed *Treasury Stew*.

On the r. and in the foreground is a narrow piece of water in which politicians are fishing. Grenville and Grey, one on each side, use a drag-net. Grenville (l.) says: *I'm tired of draging, I'll give it up Mate*. The man next him has hooked a big fish inscribed *Place*; in his pocket is a paper inscribed *Voters at Old Sarum 3* showing that he is Vansittart, M.P. for Old Sarum 1807–12, who succeeded Perceval as Chancellor of the Exchequer on 20 May. He says: *Aye You may drag away, but give me a corrupt maggot for catching, Gad I'm afraid it will break my rod!* His vis-à-vis sits in a chair holding a rod; he turns to his neighbour, Grey, to say: *I think you trouble the water still more, we Anglers will have no chances*. Grey, hauling at the net, answers Grenville: *Let 's have another cast made, it 's the only chance in troubled water*. A man kneels on the bank with a landing-net, from which a small fish is leaping; he says: *D—n it heres a Thames Flounder, but he 's off again*; in his pocket is a paper: *Road to Liverpool*. The head is unrecognizable, but resembles Liverpool in No. 11888. On the opposite bank stands a spectator, saying, *I say Van there* [sic] *enough to regale the Voters of Old Sarum*. Behind the fishermen a very fat man with a basket of bread faces a clamouring horde of men and women, saying, *I have but a few small loaves and what are they among so many*.

In the middle distance a conical volcano, *Mount Albion*, is in violent eruption; on its side are the words (partly obscured by smoke): *Orde[rs in Counc]il, Orders*. Great rocks fly up among the flames, inscribed *War* [twice], *National Debt, Taxes, Sinecures*. A pall of smoke extends over the sky, containing other rocks about to descend upon the groups below, who are unconscious of their doom: *Secret Influence, Petticoat Government*, both above Lady

Hertford; *Rotten Borroughs* and *Corrupt Influence* above the fishermen and the distributor of loaves. *Taxes* [eight times] and *&c* [sixteen times] are widely distributed.

One of many satires on the political influence of Lady Hertford, see No. 11853, and the first recognition in these prints of the separation of the Regent and Mrs. Fitzherbert. For national distress and the Orders in Council see No. 11876, &c. The negotiations for a new Ministry which followed Perceval's assassination, see No. 11881, were in progress, and as usual are represented as a contest for the loaves and fishes of office (cf. No. 10697). For this crisis see No. 11888, &c. The question of Parliamentary Reform and nomination boroughs (see No. 11551, &c.) had been raised by a motion for Reform on 8 May 1812. The volcano suggests that the forces of unrest are becoming potent in politics. For 'Worse and Worse' cf. No. 11874.
$9\frac{1}{2} \times 16\frac{3}{8}$ in.

11887 HE HAS PUT HIS FOOT IN IT.

[Williams.]

*Pub^d^ June 1812 by S W Fores N^o^ 50 Piccadilly corner of Sackville S^t^*

Engraving (coloured impression). The Regent stands with his back to a writing-table, his foot on a dog's excrement; he says to McMahon (l.): *D . . . that fat Bitch I must! I must! get rid of her! I say Sec I have put my foot in it.* McMahon, a pen behind his ear, stoops with one hand on his knee; he looks up at the Prince, holding his nose, and says: *You have indeed. Sir any one may smell that.* A fat nondescript bitch, her collar inscribed [*Hert*]*ford*, watches them, as does a reddish dog seated behind her on a bergère, his collar inscribed [*Yar*]*mouth*. Papers on the table and a pile of books beside the Prince's chair show that he has been interrupted in Cabinet-making. *Petition of . . Citizen . .* lies on *Arrangement of a New Administ*[*ration*] on which the beginnings of names are visible: *Cas*[*tlereagh*], *Li*[*verpool*], and (much lower on the list) *Sher*[*idan*]. Below this: *Rewards for Favorites . . . th 5000.* Books on the ground: *Thoughts on Predilections* [see No. 11864] *by a Great* [?] *Trickster*; *The Man of Business a Farce Performed by . . .*; *The Chld* [sic] *out of his Leading Strings a true tale of the 19^th^ Century*; *An Essay on the improvement of the memory by Proffesor Gray and Grenville.* Beneath is a piece of music: *blow thou* [Winter] *Wind thou dost not cut so keen as friends remember'd n*[*ot*]. Another paper is headed *Blow thou Wint . . .* The writing-table faces a large window looking on to the screen of Carlton House. The carved backs of the arm-chairs are formed by the Prince's feathers, set in an oval border which is surmounted by a crown. The writing-table has ornate ornaments in the form of feathers. On the wall are two T.Q.L. portraits, the heads cut off by the upper margin: *Henry Fifth* (l.), the canvas badly torn, and (above the Prince) *Henry Eighth.* Below each hangs an oval bust portrait: a hideous head inscribed *Epicure*, and a head of the Regent partly hidden by a chair.

One of many satires on the political influence of Lady Hertford, see No. 11853, &c. For the City Petition see No. 11866. The misquoted song from *As You Like it* (ii. 7) alleges base ingratitude, as do the references to Grey and Grenville and to 'Predilections . . .', see Nos. 11855, 11869. The death of Perceval produced a new and prolonged ministerial crisis, see No. 11888, &c. Yarmouth appears, not only as Lady Hertford's son, but as one of the Prince's 'Favorites'. *The Man of Business*, 1774, is a comedy by George Colman. For the Prince as Prince Hal cf. (e.g.) No. 10230, as Henry VIII cf. No. 9871.
$9\frac{11}{16} \times 14\frac{1}{8}$ in.

11888 THE POLITICAL MEDLEY OR THINGS AS THEY WERE IN JUNE 1812.

G. Cruikshank fec[t]
Pub[d] July 1[st] 1812 by M Jones N[o] 5 Newgate

Engraving (coloured impression[1]). Pl. from the *Scourge*, iv, frontispiece (no reference to the pl. in the text). An intricate design, the chief feature being a fantastic pavilion (r.), directed to the l., whose (open) r. side abuts on a precipice inscribed *Gulph of Dispair*. In large letters above the front are the words *He*[*rtford*] *Nursery*, below which hangs a semicircular placard: *Wanted an Upper Servant he must do as his Mistress bids him. A Clever active fellow will meet with great Encouragement—Also Wanted several Journeymen Cabinet Makers. great wages—and little to do—Enquire Within.* Inside, Lady Hertford is seated regally, dandling the Regent on her knee; one foot rests on the little infant's commode which forms her foot-stool, and from which she has picked up the Prince. This commode is in the form of a throne, with a crown, the Prince's feathers, and initials *G.PR.* The Prince, an absurd mannikin wearing the insignia of the Garter, puts an arm round her neck, holding up a coral and bells; in his l. hand is a bottle of *Curaçoa*. Yarmouth approaches from behind with a punch-bowl. On Lady Hertford's r. is a table draped with green cloth and covered with blocks of different dimensions inscribed respectively: *Liverpools Ash*, *Moiras Heart of Oak*, *Grenvilles Log Wood*, *Rosewood* [an allusion to George Rose], *Castlereaghs Middleburg Yew* [an allusion to the calamities of Walcheren, see No. 11364, &c.]. She looks down at the trustfully upturned face of the Prince, pointing to her table, and saying: *Really My Love it is impossible to make a Cabinet out of such discordant Materials.* Lord Hertford, with antlers, who is grovelling on the floor behind his wife, looks up to say: *Keep him at play My Dear or we are Lost.* Lady Hertford wears a crown-like coronet from which curves a tall ostrich feather. From the roof of this 'Nursery' dangles an extinguisher or fool's cap decorated with bells and inscribed with the Prince's motto, *Ich Dien*; to this a birch-rod is tied. By the Prince's empty chair is an open book: *Songs for the Nursery Georgee Porgee Ride in a Coachee Poach* . . The two posts which support the front of the pavilion are fantastically and symmetrically decorated with carved figures: a terminal figure, with a bearded satyr's head, supports a drink-blotched infant Bacchus on whose shoulders stands an almost naked nymph holding out the drapery which decks the sides of the structure.

Just inside the pavilion, and facing its r. end, stands a handsome, fashionably dressed man (Stuart Wortley) lifting above his head a massive club inscribed *Adress of the House of Commons*; with this he has just hurled Lord Liverpool head-first into the 'Gulph of Dispair'. The falling Minister clutches a paper inscribed *L . . . Pool* and says: *D—n the disgrace I'll be prim* [sic] *yet.* Clinging to the edge of the adjacent precipice is Lord Melville, wearing Highland dress, one hand on the dais of the pavilion, the other holding a broken anchor inscribed *First Lord of the Admritaty* [sic]. He cries: *Wha Want's Me* [see No. 11880, &c.]. The 'gulph' recedes into the background behind the pavilion on the r. of the design. Half-way down it, on a grassy ledge, sits Queen Charlotte, a grotesque figure, crowned, and taking snuff, a large jar of *Princes Mixture* beside her (cf. No. 12066). Against her ledge rests a ladder up which climbs Lord Eldon, wearing his Chancellor's wig and gown; he looks down at Castlereagh whose head and shoulders appear in the lower r. corner of the design, and who looks up, grinning. Eldon holds out an encour-

[1] One impression is not folded, showing that it was issued separately.

aging arm to him, saying, *Come along my Lads this is the way to get in again.* The Queen says: *Never fear I'll protect you.* Behind (r.), the precipice ascends to a higher level; on the summit is a well-head, its open shaft descending into the 'gulph'. A skeleton (Death), wearing breeches, turning the windlass, has drawn up a bucket, inscribed *Grey Mud*; in this sits Grey, delightedly saying, *Here I go Up Up Up*; in the descending bucket is a large rose (George Rose), saying, *Here I go down down downy.*

On the l. half of the plate are isolated figures and groups, skilfully merged in the design. On the extreme l. is an open sentry-box, in which Sheridan stands asleep with folded arms, leaning against the side. He wears Harlequin dress (cf. No. 9916) and clasps a bottle of *Sherry*. Grenville, with gouty legs and enormous posterior, marches (l. to r.) towards Moira, who stands full-face, stiff and impassive, beating a (broken) drum inscribed *G P R.* The r. legs of the two men are shackled together by a heavy chain inscribed *Necessity*. Moira says: *I must Halt.* Between and behind Sheridan and Grenville, a ragged John Bull, with empty and torn pocket, sits on a hillock, facing two ragged and emaciated children who exclaim *give us bread.* He answers: *I have no Bread to give you—nothing but a few Mushrooms.* Meanwhile, McMahon, bestriding a small gaping dragon inscribed *Privy Purse* [see No. 11874] is stealing from him a paper inscribed *2,000 Pr A.* Behind and on the r. of McMahon is Canning, kicking along a golden ball inscribed *Popularity*. Between him and the l. corner of the 'nursery' stands Wellesley wearing a jewelled turban and grotesque boots with military uniform. While holding up a banner he lifts the lid, inscribed *Catholic Restrictions*, of a large box inscribed *Ireland*, from which flames rise high into the air, terminating in dense clouds and darts of lightning, inscribed *Dreadful Private Anamosites*, which have broken the tall shaft of the banner which is inscribed *Wellesley Mahratta War*. Frightful creatures emerge from the box: a grotesque man wearing a papal tiara and holding a large dagger which drips blood is inscribed *Superstition*; beside him are serpents, barbed spears, and a crowned skull. Wellesley stands on a paper: *Liberty of ye Press.* In the foreground the Duke of Atholl kneels on a cushion in front of the pavilion, proffering a large disk or coin with the three running legs which are the emblem of the Isle of Man and the inscription *My Services a Manks Half-penny*. A long mantle decorated with Masonic symbols hangs from his shoulders, partly covering a bundle inscribed *70,000 Grant to ye D of At[holl]*. He wears a Scots cap, with bag-wig, breeches, and tartan stockings.

Behind this l. half of the design is a landscape background with tiny but expressive figures. A road ascends (r. to l.) past a rocky mound inscribed *Treasury*, in which there is an open door. Plunderers are about to enter, led by Eldon holding a dark lantern and followed by three others: *Placem[an]* resembles McMahon, a *Pensi[oner]* has the grotesque nose of Curtis, another wears spectacles which suggest the Marquis of Buckingham. A fourth walks off carrying a sack inscribed *Pension*. On the top of the mound grow trees, a weeping willow and a decayed oak with a noose hanging from a withered branch. At the top of the hill a coach, the *Britannia High Flyer*, has left the road and the four horses are plunging to destruction down a steep craggy incline. The back wheels have broken off and the guard lies on the ground as if dead, his blunderbuss and horn beside him. The disaster is due to the Regent, the coachman, who is kissing Lady Hertford, to whom he has given the reins. She wears a crown and feather as in her 'Nursery'. John Bull (not named), the outside passenger, is about to fall headlong; a sinister grinning face looks from the coach window. Beside the coach is a triple sign-post;

one arm, inscribed *R^d to Ruin* [cf. No. 11862], points down the fatal hill; one, with a rope dangling from it, has a finger pointing at the Regent.

A comprehensive satire on the phases of the continuous ministerial crisis, 12 May (see No. 11881) to 8 June, the main theme being the political influence of Lady Hertford, see No. 11853, &c. It does injustice to the skill with which the Regent lured the Whigs into a false position and thus established Liverpool in power. On 20 May, after overtures to Wellesley and Canning which were refused on the ground of the Catholic claims, though after Liverpool had promised liberty of action on the question, Liverpool prepared to remain in office, appointing Vansittart Chancellor of the Exchequer, see No. 11886. But on 21 May Stuart-Wortley moved an Address to the Regent, praying him to secure an efficient administration; this was carried by a majority of four and Liverpool resigned (22 May). The Regent again turned to Wellesley, expecting him again to approach Liverpool on terms less favourable to the latter. But meantime Wellesley had published his correspondence with Liverpool, without Liverpool's letter on the Catholic question, and followed this with a statement on his resignation (see No. 11846) derogatory to Perceval, which caused all Liverpool's Ministry to refuse to serve with him. Wellesley, to the Regent's dismay, then turned to Grey and Grenville, whose answer was not unconciliatory. But the Prince then urged the Liverpool Ministry to sink their personal feelings against Wellesley. They declined (27 May), and the Prince, after an interval in which his exasperation verged on insanity, renewed his commission to Wellesley with full powers to form an administration which was to include Canning, Erskine, and Moira. Grey and Grenville refused his proposals, and Wellesley in the Lords attributed his failure to form a Ministry to 'the most dreadful personal animosities' (*Parl. Deb.* xxiii. 333, 3 June). The Prince then turned to Moira who approached Grey and Grenville. This negotiation broke down over the question of the resignation of the Household, i.e. of Hertford, the Lord Chamberlain and Yarmouth, the Vice-Chamberlain, which they insisted on. Sheridan's conduct on this occasion has been regarded as a blot on his career, hence probably his position in the print, see No. 11890. Moira then approached Wellesley, Canning, Erskine, Whitbread, and the Duke of Norfolk, but was not encouraged by the Regent, grew disheartened, and laid down his commission on 8 June, when the Regent fell back with relief on Liverpool. Canning, who would have been in Wellesley's Cabinet, refused office under Liverpool. See Aspinall, 'The Canningite Party', *Trans. of the Royal Hist. Soc.*, 1934, p. 189 f. On Perceval's death Rose resumed the office of Treasurer of the Navy which he had resigned shortly before. The Duke of Atholl in a speech on 5 June, deploring that 'personal animosities' should have influenced politics, professed his willingness to join any competent Ministry appointed by the Regent. *Parl. Deb.* xxiii. 348 f. The Sovereignty of the Isle of Man had been inherited by his mother in 1764 from the Stanley family. This she and her husband sold in 1765 to the Government for £70,000 and an annuity of £2,000 for their joint lives, reserving manorial rights and landed interest. The fourth Duke (here depicted) in 1805 (on a third petition) obtained after much opposition a quarter of the customs of the island for himself and his heirs; this he subsequently resigned for £409,000. G.E.C., *Complete Peerage*. For the ministerial crisis of May–June see *Ann. Reg.*, 1812, pp. 129–31; Roberts, *The Whig Party, 1807–1812*, 1939, pp. 382–405; *Letters of George IV*, 1938, i. 70–119; Wellington, *Supplementary Dispatches*, vii. 257 ff. It was remarkable for the publicity given to the negotiations by the publication of papers and by debates in Parliament, see *Parl. Deb.* xxiii. 231 ff. and Appendix i. An anticipation of many prints (in

1820, &c.) of George as an infant (cf. No. 12066). See also Nos. 11886, 11887, 11889, 11890. For the two buckets cf. No. 11876.

The 'Hertford Nursery' section of the pl., altered, was reissued in 1821 as *Things as they are in February 1821* (Reid, No. 970; Cohn, No. 2030).

Reid, No. 163. Cohn, No. 732.

$7\frac{7}{16} \times 18\frac{5}{8}$ in.

11889 MINISTERIAL RACES.

[Williams.]

Pub^{d} July 1st 1812 for the Proprietors of Town Talk.

Engraving (coloured impression). Pl. to *Town Talk*, ii. 437.[1] Five horses with human heads, ridden by jockeys, race for the half-open door of the Treasury (l.), across a wide cobbled pavement. The Regent and Lady Hertford with Lord Hertford standing behind holding his Lord Chamberlain's wand, stand on the pavement (l.) watching the finish. The winning horse, Liverpool, is a piebald, with an earl's coronet round his neck, and branded *H.* Next is Wellesley, a marquis's coronet round his neck, ridden by a jockey in oriental dress with a jewelled turban, who looks over his shoulder, saying: *Come Grey push on you'll let Pye Ball win else.* Next is Moira, a blue ribbon round his neck representing the Garter granted on 12 June (which he had refused on 28 Feb., see *Corr. of George IV*, i. 29, 34–5), close behind is Grey; last is Grenville. Lady Hertford, as umpire, exclaims: *Bravo Pye Ball you have fairly won.* Lord Hertford cries: *Huzza Pye Ball for ever.* The Regent turns to a stout John Bull, to say: *Come Johny out with your Cash your favorite has lost you see.* John puts out a protesting hand, saying, *No No D—e if I do! I'm off, why its a proper cross and Jostle I d'ont like the Umpire neither.* John wears a top-hat and top-boots, his pockets bulge with money-bags, and he holds a cudgel. In the roadway is a cob or pony with the face of Sheridan, branded *P R*, ridden by the stout Yarmouth, from whose pocket projects a paper: *The Milling Hero a Poem*, see No. 11746, &c.; he is too large for his mount, and says: *Softly! Softly! poor Old Sherry, Oh my poor bones are in danger!* The animal kicks, saying: *It's a d—d dirty Job to carry such a —— but as I carried your Master* [the Regent] *through before you hold fast and I'll take you to the end.* In the foreground (r.) a man stands full-face, shouting; he holds a tall pole on which is a placard:

The Treasury Sweepstakes for high-bred Hunters
4 Heats

The M–ch–ss of H—s Pyebald Colt Liverpool - - -	*1*	*dr*	*dr*	*1*
Iohn Bulls favorite ch. f. Moira - - - - - - - -	*dr*	*2*	*1*	*3*
The Fox Clubs b. f - - - - - *Grey* - - - - -	*4*	*3*	*2*	*dr*
The East-India Company's Oriental filly Wellesly	*3*	*1*	*3*	*2*
The well known Pit [Pitt] *bred horse Grenville*	*2*	*4*	*4*	*4*

This match was very hardly contested, the Jockey Club decided that the first heat was unfairly won, and the last it is supposed will be subject to a similar decree; but the P— R— to whom the decision of the Club was referrd overruled the first objection. Bets at starting 2 to 1 on Moira; and at the commencement of the third heat 2 to 1 on Moira against the field

[1] The impression described is not folded, showing that it was issued separately.

Same Day

The Exchequer plate for Colts half bred

The Earl of Liverpool's black Colt Vansittart	1	3	3	1
Marquis of Wellesleys gr C. Grant	3	1	2	3
Earl Moira's ch. C Huchisson	2	2	1	2

This Race like the preceeding one has excited much difference of opinion amongst the members of the Club.

N.B A match will be made before the Club breaks up between the R——s old Hack and any Noted Horse that may be chosen to start against him, the Hack will carry double and any bet staked on his winning

Mac Sycophant [McMahon] *Sect^y.*

Beside this notice are betting men. Three say: *How pye Ball dashes in, he has jockey'd them there he goes!*; *Da—me Johny seems in a Passion*; *Aye he's* [word scored through] *Humbugg'd!* The other spectators: *Why the knowing ones are taken in*; *dish'd by Jupiter* [the Prince], and, *I rather think they are dish'd by Juno, she seems to be umpire.* In the background are other spectators, on foot, on horseback, and in a coach.

For the ministerial crisis see No. 11888, &c. As always, Lady Hertford is alleged to control the Prince. The heats for the Treasury stakes correspond to the men entrusted by the Regent with the task of forming a Ministry: Liverpool, dislodged by the vote of the House, Wellesley, and Moira. Grey was not approached by the Prince, and Grenville was second to Grey in the negotiations. On the reinstatement of Liverpool (8 June), Stuart-Wortley again, but unsuccessfully, moved (11 June) for an Address to the Regent for 'such an Administration as may be entitled to the support of the nation'. *Parl. Deb.* xxiii. 397–465.

The second race is for the Chancellorship of the Exchequer; Liverpool had appointed Vansittart on 20 May, just before his resignation, see No. 11886. Wellesley's Chancellor would have been Huskisson (if Canning had refused); or Lord Hutchinson, see No. 11916, a friend of the Regent, may be intended. Charles Grant, also a Canningite, afterwards Lord Glenelg, became a Lord of the Treasury in 1813. The relations between Sheridan and Yarmouth relate to the Household question, see No. 11890, &c. For the race-theme cf. No. 11906.

$9\frac{7}{16} \times 15\frac{3}{4}$ in.

11890 WHIG PATRIOTISM, OR THE STRUGGLE FOR THE KITCHEN STUFF. 1812

[?The Caricaturist General]

Pub^d July 1^st 1812

Aquatint (coloured impression). Pl. from the *Satirist*, xi, frontispiece. The Regent, wearing feathered hat, Garter robes, with the collar and George, stands in a kitchen between a tub of *Kitchen Stuff* (r.) and Grenville and Grey (l.), behind whom are their followers, a crowd of aspirants for office, seen through a doorway, those behind armed with mops and brooms. Grey asks eagerly: *But shall we have all the Kitchen stuff?* Grenville: *Ay all the Kitchen stuff?* The Regent points to the tub: *Take every dab of it, if that will do you any good.* Behind him stands Moira, in uniform, saying, *Your honour shall not part with a single pennyworth of it.* There are four maid-servants wearing mob-caps. Liverpool, as head cook, stoops over the tub, from which he has taken a candle-end, putting a hand on the shoulder of Lord Eldon (in wig and gown) who is groping in the tub. Two maids stir a pot on the fire, one using a (short) gold stick, the other the long wand of the Lord Chamber-

lain, showing that they are Cholmondeley the Lord Steward, and Hertford. Sheridan, as Harlequin (cf. No. 9916) embraces a maid with a mop (Yarmouth), saying, *Take the advice of an old friend and don't throw away Your mop in a hurry*. Rats scamper towards the tub.

A satire on the question of the officials of the Household on which, ostensibly, the negotiations of Moira with Grey and Grenville broke down, see No. 11888. It illustrates indirectly 'High Life below Stairs . . .', *Scourge*, xi. 36–46, and is explained in the issue for August (p. 84 f.). In the debate (11 June) on the negotiations Yarmouth stated that he and other members of the Household had determined to resign if the Whigs came in, and that he had so informed Sheridan. Tierney then said that Sheridan had denied that the Household was to retire; for this Sheridan was violently attacked in the *Morning Chronicle*, and Fuller concluded that what Grey and Grenville wanted was patronage. Moira, according to Canning, had insisted that the Regent, despite his willingness, should not part with the Household; to do so would be to give way to 'those calumnies which were so much in the minds of men' (the secret influence of the Hertfords). The Prince and Moira, fearing apparently that Sheridan would reveal that there was no real intention of accepting Grey and Grenville, tried to stop him from making a declaration in Parliament. He spoke, however, but failed to convince. *Corr. of George IV*, 1938, i. 116 f.; *Parl. Deb.* xxiii. 423 ff., 552–9, 606 ff. He is here called 'a sly, droll, clever and patriotic fellow'. Moore regards this as the only indefensible episode in his public life. *Life of Sheridan*, ii. 426. See M. Roberts, *The Whig Party, 1807–1812*, 1939, pp. 395–405, where he is convincingly defended. See also Nos. 11889, 11891. Cf. No. 13208, &c.
$6\frac{5}{8} \times 13\frac{5}{8}$ in.

11891 WORKING OVER THE FLATS IN TROUBLE'D WATER. *152*

[Elmes.]
July 1st 1812 Pubd by—Thos Tegg 111 Cheapside
Price One Shilling Coloured

Engraving (coloured impression). Sheridan, in Harlequin dress (cf. No. 9916), rows an open boat, over which large waves are breaking, towards a rock on the horizon inscribed *Cape Clear*. The others in the boat are (l. to r.) Moira, in the bows, Yarmouth pumping hard, the Regent, McMahon, and Lady Hertford who steers with an oar. Her identity is made unmistakable by a scarf streaming from her décolletée dress, inscribed *Manchester Stuff* [cf. No. 11878]. She says: *Pull away Sherry—I'll steer you—into—Blanket Bay*. Next her sits the Prince, vomiting, his head held by McMahon, who says, *This is Sorry—Work indeed*. His hat, trimmed with his feathers and motto, *Ich Dien*, flies from his head, puffed by blasts from three winged (portrait) heads, two perhaps intended for Burdett and Whitbread. Sheridan says to Yarmouth: *Pump a way My Noble dont Flinch*. Moira bestrides the bows of the boat clasping the flag-staff from which flies a Union Jack; he says: *I'll keep a good look-out a head for My Honours sake*. Three other winds (unrecognizable), inscribed *Mother Careys Chickens*, blow against him (cf. No. 11050). On the horizon, surrounded with breakers, are buildings: (l.) *Yarmouth Peer*, and (r.) above Lady Hertford, *Cuckolds-point*, surmounted by a head with wide-spreading horns.

A satire on the Household question, and on the parts played by Sheridan and Moira, see No. 11890. For the 'secret influence' of Lady Hertford see No. 11853.
$8\frac{5}{8} \times 12\frac{3}{4}$ in.

11892 THE LANCASTER CALEB QUOTEM, i.e. JACK OF ALL TRADES. *170*

[Williams.]

Pub^d July, 1812, by Tho^s Tegg, 111 Cheapside

Engraving (coloured impression). After the title: *Vide S^r Francis Burdetts speech.* A design in six compartments, arranged in two rows; in each the same person, Higgins, Governor of Lancaster jail, is depicted in a different occupation. [1] *A Jailor.* He stands in a prison yard, holding keys, addressing a wretched prisoner; he points to an open door, saying: *You wont be physic'd by my Son, eh you rascall? then you shall go into the black hole till you will.* In the background is a prisoner looking from a barred window. [2] *A Gardiner.* He holds a flower-pot, and turns to address a lady, who says: *I did not know you was a gardener M^r Higginbottom.* He answers: *O yes I'ts* [sic] *all in my way of business Maam I exports Natives and imports Exotics from Botany Bay.* [3] *A Manufacturer.* He addresses a starved-looking man seated at a loom, and holds a large roll of cloth under his arm. He says: *You Idle scoundrel is that all you have made to day. I'll discharge you depend on it.* The man answers: *Indeed Sir I have been hard at it for eighteen hours.* Large rolls of cloth are piled on a table under a wide window. Through a doorway is seen the back of another weaver at his loom. [4] *A Farmer.* He stands in a corn-field, wearing a smock and gaiters, and holding a pitchfork. He addresses two labourers holding sickles: *I think I should know you! didn't you belong to my Sheep walk once.* One answers with a grin: *to be sur I did Governor and took a little bit of an Oath for you.* [He seems to imply that he has given (perjured) evidence in a sheep-stealing case]. [5] *An Alderman.* He sits in an arm-chair, wearing a furred gown, addressing a trembling yokel: *How dare you contradict an Alderman do you know I can send you to Quod for that.* The man answers: *Na I did not indeed your Worship! but you shall always have it your own way in future.* Fetters hang on the wall behind the alderman's head, labelled: *1. 10. 0* [twice] and *£2. 0. 0.* [a smaller set]. A key is on the table beside him, and prison buildings are seen through a window. [6] *A Captain.* He stands arrogantly, wearing cocked hat and gorget, pointing with his sword and saying: *You sir ther with the carotty wiskers!! I see you sneering at me. don't you know I'm your Captain and can put you in irons.* Three ladies watch him with mocking disapproval; one says: *Captain forsooth! these fellows will make the word Captain Odious.*

On 3 July Burdett moved for a commission of inquiry into the state of Lancaster jail, because of complaints whose truth he could not guarantee. His own charges against the jailor Higgins were that he had one son acting as his deputy, another as an attorney, a third as 'a sort of assistant surgeon to the prisoners', and that he had a hot-house, in which he employed one of the turnkeys. Wilbraham Bootle answered, saying he had often inspected the gaol; that he had seen no hot-house; the gaoler was called a gardener because he had a small garden, and a manufacturer, because, for the benefit of the county, he employed the persons condemned to hard labour. Burdett withdrew his motion. *Parl. Deb.* xxiii. 895–904. For Caleb Quotem, parish clerk and Jack of all trades, cf. No. 10674.

$8\frac{5}{8} \times 12\frac{7}{8}$ in. Each design, *c.* $4\frac{1}{4} \times 4\frac{1}{8}$ in.

11893 A MIDSUMMER NIGHTS DREAM.

[Williams.]

Pub^d for the Proprietors of Town Talk August 1^st 1812.

Engraving (coloured impression). Pl. from *Town Talk*, iii. 1. The Regent

lies with closed eyes, registering horror, in a magnificent canopied bed. A mountainous lady (Lady Hertford), beside him, raises herself to address him. The characters of his dream approach from the r., headed by the ghost of Fox. The Prince:

> *Oh! I have had a miserable dream*
> *So full of ghastly forms and nameless horro's!*
> *Methought strange phantoms, unsubstantial shapes*
> *Glided along; while in my palsied ear, piercing as death*
> *"A voice cryd "sleep no more"*

Lady Hertford: *My life, my love, let not a dream disturb you, come to my arms and give your thoughts to pleasure."*

Fox, very solid in his accustomed dress but with a sheet over his head, stands in profile to the l., with outstretched arms, exclaiming: *Wher is the early promise of thy of thy* [sic] *greatness? hast thou forgotten Me?* He is followed by an emaciated and ragged Britannia, with broken spear and shield. She says: *I once believed thee faithfull. Now a victim to famine, poverty, and woe, I fall unpitied by thee.* Beside her walks her lion, also emaciated and shedding tears. Next comes Erin holding up a broken Irish harp. She says: *I also was credulous, and I also was desieved, my shamrock is withered and my harp broken and unstrung.* She is followed by the Princess of Wales, slim and elegant, wearing a small broken crown and holding an open book: *A Delicate Investigation.* She says: *Can Slumber sit on that brow which ought to be wrinkled by agony "canst thou sleep undaunted by the threating forms which croud thy pillow.* The procession ends by two burly rough-looking constables holding on their backs large sacks labelled *Informations.* One says: *Here are heaps of treasons, plots conspiracies and every description of mischief, brewing in in* [sic] *various counties. every line smells of Gunpowder.* The other: *I have got a rare load too and seized a great many pop guns.* Beside the procession, as if guiding it, walks a woman in classical draperies with a serpent coiled round her body. She holds towards the Regent a scourge whose lashes are writhing serpents; in her other hand is the staff of a (torn) banner, also surmounted by serpents; it is inscribed: *Hand writ[ing] on the wall—Balthazzar* [sic] *Mene Mene Tekel . . . Har . . . Daniel*—[cf. No. 10072, &c.] *Awake and banish sleep.* She says: *Come on my friends follow your leader Conscience and let us try the temper of his soul.*

The canopy of the bed is decorated with the Royal Arms and the Prince's feathers. Two T.Q.L. portraits are on the wall, one (l.) of *W^m^ Duke of Cumberland* in uniform (erroneously coloured blue) and holding a baton; the other of *A Wise Man of Gotham*, with face obscured but clearly the Regent. On a table by the bed are two pistols, a guttering candle, pill-boxes, one inscribed *Tonic Pills*, and bottles labelled *Cantharides* and *Oblivion Water.* Papers hang from the table-drawer: *My dear* [*Pr*]*ince* and *dear.* Into a chamber-pot are crammed a book: *Youngs Night Thoughts* and a torn paper: *Reform.* Other books on the ground are *Seneca Mor . . .*, a Bible with torn pages headed *Kings*; *Ovids Metamorphoses* | *The* [*Fall*] *of Phaeton* [cf. No. 7335], with a rolled document: *Bill of Fare.* On a chair with the Regent's coat is another book [*Roche*]*sters Wors* [sic]. On a high chimney-piece, besides a bottle, are two goats butting at a terminal figure of a satyr.

One of many satires in which the Prince's devotion to Lady Hertford is associated with desertion of the Whigs, see No. 11853, &c. He is accused especially of denying Ireland Catholic Emancipation, cf. No. 11869, a less usual reproach. The sacks of 'Informations' connote Informations *ex officio* by the Attorney-General in libel cases, see No. 11717, &c., as well as civil

disturbances, cf. No. 11897. Britannia's sad state connotes the distress due to dearth and industrial difficulties, often attributed to the Orders in Council, see No. 11876, &c. The Whigs had already begun to support the Princess of Wales as a means of attacking the Prince, see No. 11864; for the 'Delicate Investigation' (of 1806) see No. 11990, &c. Cf. No. 9381, &c., where the Prince's great-uncle, the Duke of Cumberland, warns him of the effects of drink and debauchery.
$9\frac{9}{16} \times 15\frac{1}{2}$ in.

11894 TYPE OF THE NEW SERIES OF THE SATIRIST. | 1ST AUGUST 1812.

Satirist, inv^{t} *W. H. Ekoorb* [Brooke] *del^{t} et aq^{a} fort^{s} fecit.*

Engraving (coloured impression). Pl. from the *Satirist*, xi. 79. A coach-and-four symbolizing the magazine is driven r. to l. at a gallop, the horses trampling on a woman with snaky locks, symbolizing Vice, who has dropped her sword. The driver, dressed as a fashionable amateur whip, see No. 11700, &c., flicks his heavy lash over a (departing) gaggle of geese representing Folly; the lash encircles the neck of one, another dives into a pond. Three asses (l.) draw back in alarm at the sight of the coach. The four spirited horses (in the centre of the design) are lit by rays from a sun inscribed *New Era* [cf. No. 11866]. The rays impinge on heavy clouds to l. and r. On the l. is an incantation scene, three witches over a cauldron, with nude men and winged creatures in the air. They are miscreants trying to provoke discord and 'eclipse the glories of Britain'. On the r. thunderbolts strike a group of gibbets on a hill from which hang corpses, the remains of those previously pilloried in the 'Satirist'. In the foreground a snake emerges from flowers to hiss at the coach.

In the coach is a pleasant group, John Bull and his family; a man facing the horses, a lady opposite him, and two children looking from the window. The words *The* | *Satirist* | *New Series* | *N^{o} 1* on the door are bordered by pens and surmounted by a jester's head, birch-rod, and scourge; also the letters *S N S* and crossed pens, encircled by a laurel wreath and by a snake. A guard sits behind blowing a horn.

The pl. symbolizes the *Satirist* under new management: the driver is presumably the new editor, William Jerdan; the horses are 'his kind literary friends who have promised him their support', p. 83. Jerdan bought the *Satirist* from Manners in 1812 and began 'a new series, divested of the personalities and rancour of the old'. *Autob.*, 1852, i. 108.
$6\frac{11}{16} \times 13\frac{11}{16}$ in. With border, $7\frac{3}{8} \times 14\frac{1}{4}$ in.

11895 THE GHOST OF PITT!! SAID TO APPEAR FREQUENTLY IN DOWNING ST WESTMINSTER—

G Cruikshank fec^{t}
Pub^{d} by J Fairburn—Broadway— [*c.* Aug. 1812][1]

Engraving. Frontispiece from *Resurrection of Pitt!! An Account of the Appearance of a Mysterious Figure, solemnly asserted by Francis Murray, of Lambeth, to be . . . William Pitt, . . .* A grotesque travesty of Pitt stands (l.) among clouds or smoke. His breeches are continued as a kind of braces; his spurred top-boots have curved and elongated toes. In one hand is a riding-switch, in the other his hat. He says: *List! Oh List!!* In the smoke behind him is the head of a demon, saying, *ha ha ha.* Facing him is Whitbread

[1] Or 1813, when the affair was again much in the news.

seated on a large cask of *Whitbread's Intire* [cf. No. 10241], with beer gushing from its tap. He writes, with his l. hand, on a paper held at arm's length: *Mr Murr[ay] . . . Pitt . . . . Pitt Pitt Toes . . .Sam[uel . . . .]* and says: *It is not Mr Pitt—He is thin & wears Leather Breeches & in these circumstances alone resembles Mr Pitt—His features are not like Mr Pitt his Complexion is not like Mr Pitt his Hair is not like Mr Pitt—his Limbs are not like Mr Pitt—his Feet are not like Mr Pitt—& he is not so tall as Mr Pitt—Upon my Oath he is not Mr Pitt.* A fat ugly man, Murray, stands behind the cask (r.) screaming: *But I say 'tis Mr Pitt I'll be d—d if it is-n't.* Two women in the background talk together. One says: *I never read of a Ghost appearing in Leather Breeches.* The other: *It would be very immodest of the Heaven born Minister if he appeared without Breeches.*

One Francis Murray, who was owed money for expenses in watching French *émigrés* which on Pitt's death he lost hope of recovering, mistook a Mr. Chapman for Pitt, and threatened, dunned, and terrified him. Chapman appealed to Whitbread who denied on oath that Pitt was alive, and wrote the letter quoted above. See *Examiner*, 1813, pp. 561–4. The matter did not rest there, see No. 12084. Cf. No. 12452.

Reid, No. 167. Cohn, No. 690.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

11896 THE BEAR THE BULL DOG AND THE MONKEY.

[? Heath. Pub. Holland 24 Aug. 1812.]

Reproduction, Broadley, i. 311. Napoleon, an ape from the waist down as in No. 10775, is gripped by the Russian bear and savaged by the British bulldog. The bear holds Napoleon's arms and bites his cocked hat. The attack has only just begun, but Napoleon is clearly helpless. On the ground beside him is a paper: *French Policy | Fraud Cruelty | & Plunder.* Below the title:

Dame Mischief may say, Spare my Monkey, good Sirs,
And I'll tell you what 's best to be done—
The Villain delights in such mischievous stirs
That 'tis wisest to stop all his Fun.
So Bruin and Growler, each play your part,
And worry this troublesome blade,
Then Peace shall again delight ev'ry Heart,
And the rogue will be robbed of his Trade

The first print on the invasion of Russia. On 23 June Napoleon's Grand Army began the passage of the Niemen, without a declaration of war but after a proclamation: 'Soldiers!—The second war of Poland has commenced. . . . [Russia] offers us the alternative of dishonour or war . . . the peace which we shall conclude will be its own guarantee, and will put an end to that fatal influence which Russia has for fifty years exercised in the affairs of Europe. . . . June 22, 1812. Napoleon.' *Examiner*, 19 July; *Corr. de Napoléon 1er*, xxiii. 528 f. On 18 July treaties of peace were signed between England and Sweden, and England and Russia (ratified by Alexander on 1 Aug.), at Orebro, which prepared the way for military co-operation. Webster, *Foreign Policy of Castlereagh*, i. 95–101. On 22 Aug. a dispatch from Admiral Martin was published in the *Gazette* on the assistance given by British naval forces in the defence of Riga. See No. 11917, &c., 13485. Cf. No. 11738.

Broadley, i. 313. Reproduced (without verses), Klingender, *Russia—Britain's Ally*, 1943, p. 18. A copy ($10\frac{5}{16} \times 8\frac{1}{4}$ in.), pub. McCleary, is De Vinck, No. 9602. B.M.L., K.T.C. 37. a. 13.

11897 THE OPENING OF PANDORA'S BOX

[Williams.]
Published for the Proprietors of Town Talk Sept^r 1^st 1812

Engraving (coloured impression). Pl. from *Town Talk*, iii. 85. The 'box' stands in a lofty panelled room. It is a pavilion with folding doors which are opened (l.) by the Regent as Epimetheus, and (r.) by Lady Hertford as Pandora. Within the doors are festooned curtains, which these two hold back to allow the occupants to walk out; the majority have done so. Lady Hertford says: "*Heaven endued me with the powers of pleasing thee Epimetheus; and now let us give loose to our love and rejoice that we possess the power and the privelige to make the world fear and remember us.*" The Prince: *O Pandora! I almost repent this fatal curiosity. See what a number of plagues we have let loose upon the world, the sufferings we have entailed on mankind by this step, will induce them to brand us with everlasting curses.* Against the wall of the room John Bull, a stout citizen, stands on a chair; he raises his arms, exclaiming, *Oh Jupiter, Jupiter! why did'st thou give the power of opening that d—d box to any who had not sence enough to keep it shut. I look'd for happiness but now my days are shortened and my grey hairs will come with sorrow to the Grave. alas poor Bull.* In his pocket is an *Essay on Patience.*

Within the box, the last (according to the legend) to leave it is Hope with her anchor; she kneels on one knee, addressing Princess Charlotte (l.) who stands in the foreground, near her father: *Lovely Princess the afflicted world looks to thee for help and Happiness!* Princess Charlotte soliloquizes, with clasped hands: *Alas, Hope alone remains to the world, and she directs her imploring eye to me, had I but the power how quickly would I heal the wounds made by those fiends of darkness, and restore to men Liberty and Peace.* In the centre foreground Sheridan has collapsed, but is dragged along by a naked Silenus (Drunkenness), who drinks from a bottle. Beside Sheridan is a broken wine-bottle, in his pocket is a paper: *Share of New Dr[ury]*; he extends an imploring arm to the Regent. The other figures proceed from the box and from l. to r. across the room. They are headed by Bellona in Roman dress with a sword in her r. hand; she holds up a fire-brand and looks down at a paper which Castlereagh, who clasps her arm, displays to her. On this is the word *Spain*, but inscribed on the back is *Walcheren.* In his pocket is a paper: *Dispatch from Lord Wellington for.* Behind him Lord Liverpool offers a bottle labelled *Ether* to an emaciated half-naked creature (Famine) gnawing a large bare bone inscribed *Old Leo* [? a relic of the British Lion]. Behind them is Vansittart, holding open a bag inscribed *Budget* into which a woman who holds up a flaming censer emitting smoke inscribed *Discord*, drops a disk. In his pocket is a paper: *Taxes for 1812.* The smoke from Discord and Bellona's fire-brand extends to John Bull, and threatens to engulf him. A man in oriental dress holds a skull inscribed *Plague* which he shows to a courtier holding a wand of office and wearing a ribbon and star. Behind them is (?) Lord Yarmouth next an emaciated invalid on crutches (Disease). The last figures to step from the box are (l. to r.): a fierce woman (? Envy) with serpents for hair, holding up two writhing serpents; an old man walking with two sticks (? Old Age); the Chancellor (Eldon) with a hand on the woman's shoulder; and a man wearing spectacles and a ribbon, with antlers (? Hertford). The 'box' is surmounted by the figure of a seated woman holding two cornucopias: from one (l.) issues foliage (? thistles), from the other (r.) the head of a demon puffing out scrolls inscribed: *War*, *Famine*, *Discord*, *Pestilence*, *Drun[k]en[n]ess*, *Disease*, *Old Age*, *Envy*.

One of many satires on the political influence of Lady Hertford, see

No. 11583. The attack on the war, and appeal for peace (cf. No. 11990), despite news of victories in Spain (cf. No. 11901), is characteristic of the Opposition Press, cf. *Corr. of G. L. Gower*, 1916, ii. 454. Castlereagh is reproached with Walcheren, see No. 11364, &c. The cry for peace was influenced by the dearth and industrial distress due to the Continental System, see No. 11876, &c. Hope's appeal to Princess Charlotte verges on sedition; on the opening of Parliament the Regent 'was received with a dead and most humiliating silence . . .'. Princess Charlotte was recognized and 'greeted with loud and repeated huzzas'. Romilly, *Memoirs*, under date 30 Nov. 1812. Cf. No. 12894. For the Pandora theme cf. No. 11219.
$8\frac{1}{4} \times 15\frac{13}{16}$ in.

11898 THE CONFESSIONAL OR CONCESSION WITHOUT THE VETO. | SATIRIST 1ST SEPTEMBER 1812

Satirist inv^t *W. H. Ekoorb* [Brooke] *del^t et aq^a fort^s fecit.*

Aquatint (coloured impression). Pl. from the *Satirist*, xi. 175, described (pp. 175–81) as a dream of England under Emancipation without the Veto. A priest is seated under a canopy as if in a confessional with side-windows; one foot rests regally on a stool. English Ministers kneel on his l., all making confessions which he passes on through a trumpet in the form of a mitred fish. He does this for the information of Ireland and Napoleon. A demon looks from under his chair towards the Englishmen, who all wear rosaries and have black draperies over their heads. The foremost (the Home Secretary, Lord Fingall) says: *Ireland is ripe for revolt discontents prevail in our midland Counties Oh Ludd!!!* Next, Buckingham, in admiral's uniform as First Lord, says: *We are equipping a strong fleet for the Mediterranean.* Goold (an Irish barrister) as Lord Chancellor says: *I will keep the —s* [King's, i.e. Regent's] *conscience quiet.* The Commander-in-Chief, apparently Lord Kenmare, says: *Our force in the Peninsula consists of 54,000 men of which only 30,000 are effective—no more troops shall be sent.* Grenville, as Premier, says: *We have just concluded an alliance offensive and defensive with the Protestant Powers in the North.*

On the l. are Irish ragamuffins, highly delighted with two officers' uniforms and a judge's wig and gown. One puts on the wig and gown, saying, *By J—s Paddy honey this will do.* Another, struggling into a much-laced coat: *Arrah be aisey man!!! blood & fire dont you see I'm a General.* A sabre and sabre-tache inscribed *G R* lie at his (bare) feet. A third picks up an officer's coat, exclaiming, *Och!!! by my own soul but I'm done for now! Phelim, Phelim where are you joy? here's the divil's own beautifull state Regimentals ready made to my fist sure!!!* Phelim, groaning: *Oh Gramachree whack!!! faith and its yourself O'Doody that they'll be after fitting.* A builder's labourer with a hod brandishes a sabre: *Hurroo!!! success to Father O'Flanigan and divil burn the Hod I say.* Behind them are two saints in niches. The most prominent is *S^t Cloud*: Napoleon in imperial robes, wearing a cross and holding an orb. He looks down at the Irishmen and listens to the words from the priest's trumpet: *Cabinet Secrets United Kingdom.* He stands on the decollated head of a Pope (cf. No. 10060). Next and on the extreme l. is *S^t Patrick*, mitred, with book and crosier.

The scene is a side-chapel of a magnificent basilican church, whose nave, drawn with precision and probably adapted from an engraving, is on the r. Double arches, mosaic and frescoes, a Gothic canopy over the altar suggest San Paolo fuori le Mura. It represents, however, St. Peter's miraculously transported to England and replacing St. Paul's. In the nave lawyers compete

for the prizes of their profession, racing towards a bar from which hang judges' wigs, and the mace and purse of the Great Seal. One figure (not racing) only is characterized, he appears to be O'Connell. Others mentioned are 'the Keoghs and O'Gormans'.

A view of the supposed consequences of Emancipation without safeguard, and with a Ministry hostile (as Grenville was) to the Peninsular war. In 1812 speedy Emancipation was expected, see No. 12016. The Veto, cf. No. 12073, was a scheme for control over the election of bishops, brought forward, 25 May 1808, by Grattan as a concession to the 'No Popery' that had characterized the 1807 election. By 1810 Irish Catholic opinion had condemned it, and by 1812 the Whigs showed readiness to drop it. Fingall (1789–1836), see No. 11570, and Kenmare (1754–3 Oct. 1812), a Unionist, were moderate leaders of the Irish Catholics. Goold (1766–1846) was a Protestant opponent of the Union, and a distinguished Master of Chancery in Ireland. John Keogh (1740–1817) had been replaced by O'Connell as a leader of the Catholics; Cornelius was an opponent of the Veto. The extremer Catholics who rejected the Veto aimed at repeal of the Union and disestablishment of the Church. 'Ludd' is a reference to 'Captain Ludd' of the machine-breaking riots in the Midlands.

Listed by Broadley.

$6\frac{1}{2} \times 13\frac{7}{16}$ in. With border, $7\frac{5}{16} \times 14\frac{1}{8}$ in.

11899 THE CORONATION OF THE EMPRESS OF THE NAIRS.

G. Cruikshank sculpt

Pub^d September 1^st 1812 by W N Jones N^o 5 Newgate S^t

Engraving (coloured and uncoloured[1] impressions). Pl. from the *Scourge*, iv. 173. Illustration to 'The Empire of the Nairs', pp. 175–9, referring to verses published in the *Scourge*, iii. 313–18, 456–61, 'The H—— [Hertford] Dynasty, or the Empire of the Nairs', suggested by the romance of J. H. Lawrence, *The Empire of the Nairs*, 1811 (published in German in 1811, and afterwards in French), with an introduction seriously advocating the introduction of these customs into England. The Nairs (or Nayars) were a military caste of Malabar who practised polyandry. The pl. is not elucidated. Lady Hertford reclines in an ornate bath, into which water gushes from the jaws of a monster which decorates the pedestal of a Venus. The bath is raised on a triple dais and backed by the pillars and canopy which frame the Venus forming the centre of the design. The Regent, in royal robes, ascends the steps of the dais, poised on his toes like a ballet-dancer, and places a crown-like marquis's coronet on the head of Lady Hertford who leans towards him, her enormous breasts appearing over the edge of the bath. She says: *I proclaim the Freedom of the Sex & the Supremacy of Love*. Lord Hertford, who bestrides the pedestal, looks down delightedly from behind the statue of Venus. He has horns, and holds his Chamberlain's staff. The water pours from the bath through the nostrils of a bull's head with which it is ornamented, and falls in a triple cascade into a circular basin in the centre foreground. On each side of the statue of Venus and flanking the dais is a statue in a niche: *Aspasia* (l.) and *Messalina* (r.); both are disrobing. Near the fountain (r.) a hideous hag, naked to the waist, crouches before a tall brazier in which she burns a *Mantle of Modesty*.

The building appears to be circular, an arc of the wall forming a background on each side of the centre-piece. On this are tablets inscribed respectively *Hic Jacet Perdita* [Mary Robinson, the Prince's first mistress, see No. 5767, &c.];

[1] Not folded, showing that plates were issued separately.

Hic Jacet Armstead [Mrs. Fox, who had been the Prince's mistress, cf. No. 10589]; *Hic J[acet] Vauxhall Bess* [Elizabeth Billington, see No. 9970; her mother sang at Vauxhall, see No. 6853].

In the foreground on the extreme r. a buxom young woman puts her arms round the Duke of Cumberland, saying, *I'll go to Cumberland*; he walks off with her, to the fury of an admiral just behind the lady who clutches his sword and is seemingly her husband. Cumberland wears hussar uniform with a shako and fur-bordered dolman, with a star and a large sabre. A meretricious-looking young woman (? Mrs. Carey) puts her arms round the Duke of York, saying, *And I to York*. The Duke, who wears uniform with a cocked hat and no sword, looks down quizzically at her. Behind him a tall thin officer in hussar uniform bends towards Princess Charlotte, taking her hand; he says: *Sure & I'll go to Wales*. She runs eagerly towards him.

As a pendant to these figures, Grenadiers stand at attention on the l., holding bayoneted muskets; they have huge noses, and smile at a buxom lady wearing spurred boots who addresses them with outstretched arm, saying, *And you for Buckinghamshire*. At her feet is an open book: *Slawkenberges Chap^r on Noses* [from Sterne's Slawkenbergius, imaginary author of a Rabelaisian fantasy in *Tristram Shandy*]. They have a standard with the word *Buckin* . . . on it.

Behind the Prince (l.) stands Tom Moore, looking up at the coronation; he holds an open book: *Little Poems | Ballad* . . . He says: *I'll give you one Little Song More* [see No. 12082]. Behind him stands Mrs. Jordan, placing a chamber-pot on the head of the Duke of Clarence, who wears admiral's uniform with trousers.

A satire on the scandals relating to the Regent, his brothers, and the Hertfords. For the Regent and Lady Hertford see No. 11853; for Mrs. Jordan and the Duke of Clarence, No. 11744, &c. Reid identified Princess Charlotte's officer with the Hereditary Prince of Orange; his addresses were not made till 1813, and at this time he was serving with Wellington in Spain. Though his words suggest an Irishman, he may be Captain Hesse, whose attentions were encouraged by the Princess of Wales in an attempt to compromise her daughter, see *Corr. of George IV*, 1938, i. 518–22. Lady Buckinghamshire is the dowager, a butt of Gillray and others, see (e.g.) No. 8054; she died in 1816, aged 77. Cf. 'Shelley and the Empire of the Nairs', *Publ. of the Mod. Lang. Ass. of America*, xl. 881 ff. See No. 11914, a sequel.

Reid, No. 172. Cohn, No. 732.

$10\frac{1}{8} \times 18\frac{7}{8}$ in.

11900 THE DEVIL TO PAY OR PAM BE CIVIL.

[G. Cruikshank.]

Published September 1812 by Y, Z, & Sold by Clinch Princes Street Soho—

Engraving (coloured and uncoloured impressions). The Knave of Clubs, 'Pam', sits in state in a ramshackle attic, one foot resting regally on a footstool. He is faint-hearted and melancholy and turns to a dapper little man (Sir Walter Stirling) at his r. hand, who is supported by the Devil. He says: *I'm going to Hastings give me some Sterling No Tokens*. Stirling, who holds an open book and is prompted by the Devil, says: *Let Us Pray*, with a cynical smile. The Devil says: *Honestly if you Can?!!—but get Money*. A hideous old woman, grotesque and ragged, offers him a glass, saying, *Try if Brandy won't save you*. Behind the Devil, and on the extreme l., stands a burlesqued,

knock-kneed lawyer, closing one eye in a cynical grimace; he holds a large pen and a paper headed *The Last Will & Testement* [sic] *of Pam*. The room has the signs of squalor characteristic of the period: bricks showing through broken plaster, raftered roof, check bed-curtains, a broken chair, with broken jug and plate on the floor. Ragged stockings and a night-cap, &c. hang from a string across the fireplace (r.), and on the mantelshelf are a candle in a bottle, a saucepan, medicine-bottle, teapot, and cup. Above it are a gallows broadside, and a print of a seated demon holding a small pair of scales.

Pam appears to be Lord Liverpool, much caricatured. He is represented *in extremis*, unable to carry on his Government, declaring his intention of appealing to Moira, and begging Stirling for cash. 'No Tokens' is an allusion to the 'dollars' issued by the Bank of England, see No. 11716. Liverpool's position had improved since his appointment on 8 June, see No. 11888. He had since made overtures to Canning but not to Moira. See Feiling, *The Second Tory Party*, 1938, pp. 272–4. Parliament was dissolved on 29 Sept. Sir Walter Stirling (1758–1832) was a London banker, M.P. Gatton 1799–1802, St. Ives 1807–20. Pam, from Fr. *Pamphile*, is the Knave of Clubs, which in some games, notably five-card loo, is always the highest card; in the latter the leader of the ace of trumps asks the holder of Pam to pass the trick, saying 'Pam be civil' (cf. No. 6488, where Fox is Pam), which he was bound to do unless clubs were trumps. *Foster's Complete Hoyle*, n.d., p. 267.

The drawing in pen and watercolour is in the Print Room, 'Drawn & Etched by George Cruikshank'. The place of the lawyer is taken by the personification of a will. The Devil wears a barrister's wig and gown. G. C. notes that it was 'suggested by John Birch of St. Thomas's Hospital . . .'. Binyon, i. 283. (199. c. 1/3.) $7\frac{1}{4} \times 10\frac{3}{4}$ in.

Reid, No. 171. Cohn, No. 1058.

$7\frac{1}{8} \times 10\frac{3}{4}$ in.

11901 KING JOEY TAKING LEAVE OF HIS CAPITAL i e MADRID RELIEVED FROM ROBBERS

[Williams.]

Pub^d^ Sept^r^ 1812 by S W Fores N^o^ 50 Piccadilly

Engraving (coloured impression). Joseph, wearing royal robes and with a sack of plunder across his shoulder, flees in terror before Wellington, who gallops forward from the r. slashing open the sack; plate falls out: a crucifix, chalice, &c. Joseph's hair stands on end, and his crown falls off; he looks over his shoulder, screaming, *Ah! Diable ces't* [sic] *le Dieu de la Guerre!* He has dropped a paper addressed *To King Joseph: I have to inform Your Majesty of the defeat of . . . Marmont.* Two French officers (l.), equally terrified, drag Joseph after them; one says: *Vite Monsieur Joe if we leave you behine Monsieur Nap make us go sleep!* The other: *Vite! Vite! or by gar dat dam Bull dog vill put your Majesty in Check and let all de cats out of de bags.* One has a sack of plunder; the sack of the other, containing church plate, lies on the ground with his cocked hat. Wellington, serene and impassive, says: *Thus shall the hand of Wellington arrest all sacrilegious, upstart, Tyrannic Monarchs, and restore to the injured their rights and Lawfull Sovereign!* He is followed by a mounted officer with raised sabre, who says: *Ah you Scoundrels I'll pay you of some old scores for King Ferdinand!* They are passing the door of a Gothic cathedral in which stand two priests; one (l.) watches the Frenchman, saying, *ah Mon Dieu quel Sacrilage.* The other raises his arms in ecstatic delight at the sight of Wellington. The door is flanked by niches, in each of which is a mutilated statue.

Joseph began to evacuate Madrid, to which he had retired on news (5 Aug.) of Marmont's defeat at Salamanca (22 July), on learning that Wellington was marching there. The retreat was made with a convoy of 20,000 vehicles and with 10,000 fugitives, 'amid disgraceful scenes of plunder and indiscipline'. Fortescue, *Hist. of the British Army*, viii. 559. On 12 Aug. Wellington entered Madrid and was enthusiastically acclaimed. After capturing the fortified palace of Retiro, he left on 1 Sept. For similar prints on Joseph's flight in 1808 see No. 11012, &c. See also Nos. 11903, 11905, 13484.

Listed by Broadley (Latta Coll.).

$8\frac{7}{8} \times 13\frac{1}{4}$ in.

11902 BRITISH WELCOME; OR, A VISIT FROM THE BANTAM TO THE LION.[1]

[Williams.]

London. Pub^{d} Sept^{r} 1812 by W^{m} Holland N^{o} 11. Cockspur Street

Engraving (coloured impression). A scene on the shore in front of a cave inscribed *Albion*, the word surmounted by a crown. Napoleon, with the body of a bantam game-cock, runs off towards the sea, away from an enormous British Lion who advances towards him with one paw menacingly raised. The lion says: *So, my little Bantam, you are come to pay me a Visit—w'ell!!* [sic] *lets have a shake of your Claw.* Napoleon answers: *Excusé moi! Mons^{r} Le Lion, you gripe too hard!!* He wears a large plumed bicorne and has human legs, but the spurs on his top-boots are those of a game-cock. Below the design:

Though Bantam Boney, claps his Wings,
Yet this we may rely on;
He'll turn his tail, and run away,
When e'er he meets the Lion.

A satire without precise application, strategic or political. The date shows signs of alteration, and it is perhaps the reissue, on news from Spain, see No. 11901, of a print of 1803, cf. No. 9973, &c.

Listed by Broadley.

$8\frac{1}{2} \times 12$ in.

11903 JOSEPHS FLIGHT.

[Williams.]

Pub^{d} Octo^{r} 1st 1812 for the Proprietors of Town Talk.

Engraving (coloured impression). Pl. from *Town Talk*. Joseph Bonaparte stands in a farm wagon filled with young Spanish nuns. He wears his crown and robes, and points derisively at a group of Spaniards who cheer the departure of the French. He exclaims: *Bye Bye don't cry so my faithfull Subjects I'll come back to you as soon as those dam'd English will let me—I have taken a few tokens to remember you by.* His is one of a procession of laden wagons accompanied by marching soldiers. Two fat monks stand in the foreground; one extends his arms towards the nuns, exclaiming, *God deliver you out of the Devils clutches my poor girls, but I fear you are lost sheep.* One of them answers: *Father Dominick don't grieve King Joseph has left some old ones behind for you.* A French soldier prods the other monk with a bayonet, saying, *get home You old Rams! what do you begrudge King Joseph a few Virgins for*

[1] Some stops added in pen.

his amusement. The wagon is drawn by two horses, the wheeler a wretched hack, the leader an animal of some spirit. A soldier drags at its head, saying, *Sacre B—— de Cheval Espagnole Marche*. A second soldier turns to Joseph; he points to the rejoicing Spaniards, saying, *Ces fous la rejouis by gar Mons Joseph dey be glad we go*. A soldier bayonets one of the cheering crowd of men, women, and children, saying, *What do you say you Scoundrel! do you call us robbers! I'll make you remember it*. The man answers: *Worthy Gentleman you mistak I was Lamenting the departure of such kind friends who have been so free & easy with us!* An angry woman seizes the French soldier by the hair. A man shouts: *Deo Gratuos!* [sic] *They are going. They are going!*

The procession of carts leaving Madrid, led by that of Joseph in the centre of the design, takes a sharp turn: the two horses of the second cart, led by a soldier, turn to follow Joseph; this is heaped with church plate: huge candlesticks, crucifixes, &c. Two soldiers sit in front with fixed bayonets. It is followed by a wagon heaped with plump wine-skins inscribed *Wine*. The two most distant carts are similarly filled with plate and wine. On the extreme r. are foot-soldiers with a banner inscribed *Legion of Honor*. The two foremost seize two distraught girls; one says: *Ah Pardie you not gone yet Madonna I take you to see de grand Paris*. An officer asks: *What is that foolish woman makeing such a noise for, look how contented Josephs companions travel with him*. A soldier answers: *We have got all her Husbands property so she has nothing worth staying behind for Captain?* Other foot-soldiers walk in small groups, laden with plunder. The setting is an undulating landscape, with Madrid on the l. across the river, groups of trees, and a background of low mountains.

For the departure of Joseph and the French from Madrid see No. 11901. The attitude towards monks and nuns is traditional, cf. No. 3777.

Listed by Broadley.

$9\frac{1}{2} \times 15\frac{1}{16}$ in.

11904 AN EXCURSION TO R - - - - - HALL.

G. Cruikshank Sculp

Published October 1st 1812 by W N Jones 5 Newgate Str[t]

Engraving (coloured impression). Pl. from the *Scourge*, iv. 261. The pl. is not elucidated but is referred to in 'A Tour to R.', pp. 279–83. The Devil drives (l. to r.) the Regent and Lady Hertford in an open barouche with four spirited horses towards Ragley Hall. The Prince, who wears military uniform with ribbon and star, puts his r. arm round Lady Hertford, who has grotesquely enlarged breasts; she says: *We have had a glorious ride, my Love!—It is worth Half a Crown*. He answers: *I have not Half a Crown to give thee. Would that I had*. The Devil, nude, emaciated, gap-toothed, and grinning, flourishes a whip whose handle is a barbed trident. Beside him sits Lord Yarmouth, blowing a horn, with his r. arm round the Devil's waist. He wears the dress of a fashionable amateur whip, long coat with capes and broad-brimmed hat, cf. No. 11700. A little Cupid is a postilion on the off leader, gashing his horse with an enormous spur, making it rear. He is blindfolded, and wears jockey-cap and top-boots, but is otherwise naked except for a short open jacket (he perhaps derives from No. 11405, by Gillray). He flourishes a whip, the handle of which is his bow. Behind the carriage, as footman, stands McMahon, bending forward, obsequious and inquisitive. The arms on the coach are a spouting wine-bottle between two wine-glasses and above a knife, fork, and corkscrew. The crest is a fool's cap between two hearts.

The outrider on a galloping donkey is Lord Hertford, wearing court dress

and holding his chamberlain's wand. Antlers sprout from his head, and his identity is stressed by an *H* on the beast's flank, and a coronetted *H* on the saddle-cloth. An inferior donkey, lean and clumsy, is tied to the back of the carriage. On its back is a cask of *Curacoa* on which Sheridan sits astride, saying, *They must e'en go when the Devil Drives*. He is dressed as Harlequin (cf. No. 9916) to the waist, and flourishes his wooden sword, but wears long tattered breeches. Behind him and on the extreme l. is a one-horse tilt-wagon surmounted by a coronet. Inside are young women, and it is inscribed: *For Yarmouth Second hand Peices* [cf. No. 11993] *from Wales*. The Regent's horses are passing a small and decayed Gothic building inscribed *Female Asylum*. It has two upper windows with broken tracery, from which women discarded by the Regent look out registering distress. They have conspicuously large breasts. The most prominent is Mrs. Fitzherbert, wearing a rosary, with a veil over her head; she exclaims: *Ah! I remember the time when I myself enjoyed those loves. But he has forgot his Poor F.* Four are in each window. They say: *There he goes*; *oh! oh! oh!*; *O! the gay Deceiver*; *There he goes Faithless man*. The roof is decorated with the Prince's feathers and coronet, upside down, with two prancing cats as supporters. A sign-post points *To Ragley* [the word obscured by shading]. In the distance is a castellated country house, surrounded by a park wall.

One of many prints on the Regent and Lady Hertford, see No. 11853, and on the attitude of her husband and son. Ragley was the Hertfords' Warwickshire seat. Cf. No. 6967, *A Trip to Brighton* (1786), in which the Prince drives with Mrs. Fitzherbert. The first reference to her desertion; she is a neglected rival in No. 11877. See Nos. 11841, 11856.

A copy, reversed and altered, the Conynghams replacing the Hertfords, was published *c.* 1820 by Marks, with the title *An Excursion to Brighton*, see vol. x.

Reid, No. 175. Cohn, No. 732.
$7\frac{9}{16} \times 20\frac{7}{8}$ in.

11905 EFFECTS OF THE ARRIVAL OF FRENCH EAGLES IN ENGLAND | SATIRIST 1ST OCTOBER 1812.

Satirist inv^t W. H. Ekoorb [Brooke] *del^t et aq^a fort^s fecit*

Aquatint (coloured impression). Pl. to the *Satirist*, xi. 271. A design in two compartments, divided by a pillar which frames the design on the r. [1] A London street-scene at night, with Burdett's house in Piccadilly on the extreme l. The adjacent large house is recessed between Burdett's and a corresponding house on the r. Burdett's is dark, the others are illuminated with transparencies, festoons of fairy lights, and candles in each window-pane. The pavement and the recess between the two houses are filled with a cheering crowd, except opposite Burdett's house, where the mob are throwing stones at the windows. A funeral procession is passing (l. to r.) with weeping mourners and pall-bearers, the coffin being covered with a cloth inscribed: *Hopes of the Party Obiit 22^d July 1812*. Beside it is a statue on a pedestal; a black-edged placard inscribed *The Mo^u^rning Chronicle* covers the body of a man registering despondency and alarm. A pendant to this (l.) is a large placard inscribed *Wellington* | *Salamanca Almieda* | *Vimiera* [see No. 11024] | *Ciudad Rodrigo* | *Badajoz* | *Talavera* | . . . *rossa* [Barrosa]. This is against a post (representing the 'Morning Post', which, according to the 'Explanation', had always supported Arthur Wellesley against detraction), and is topped by a Union flag flying above a French tricolour and a laurel wreath, from which an arm points downwards to the 'Mourning Chronicle'.

Stones, cats, and fire-brands are hurled at Burdett's shattered windows. A butler looks out, turning to Burdett, whose profile appears at the side of the window. He says: *Indeed Sir Francis you must light or they will destroy every thing.* Burdett answers: *Curse them!!! if it must be so illuminate with a dozen dark lanthorns.* On the adjacent (recessed) house fairy lights form the words *Glory of Ireland | Wellington | Victory |* with two transparencies: a cavalry charge against French eagles, and a portrait of Wellington standing beside a horse and cannon. The house next this has on the wall which faces Burdett's house the word *Salamanca* in fairy lights, a crown, a transparency, and *M. W. | V.* On the front facing the street is another transparency (an incident of battle), and festoons of fairy lights.

In the foreground (l.) are two almost nude figures representing Discord or Faction and surrounded by smoke; they fling themselves to the ground in despair, away from the rejoicing crowd. They have snakes for hair; one holds a serpent and has dropped a fire-brand, the other drops a dark lantern.

[2] Four men, representing England, Ireland, Wales, and Scotland, sit at a small round table, ecstatically toasting *The immortal Wellington and his brave fellows in arms*; the British Lion, standing beside them, tramples on French eagles and standards, and raises his eyes to the words of the toast which are inscribed above a trophy on the table. The toast is given by John Bull (not named), a 'cit' who says: *Come Gemmen I'll give you.* He sits full-face opposite Wales and between Ireland (l.) and Scotland (r.). The others add prefatory words: Ireland, drinking, says: *Hurroojoy!!! may the blessing of Saint Patrick and the sweet little Island of Saints for ever attend . . .* Wales says: *Cot of his infinite mercy look you for ever shower down his plessings and preservations upon . . .* Scotland adds: *Weel said Johnnie! and may the deel tak the hinmost when drinking everlasting glory an' mae bonnie bra' deeds to . . .* John has a rose in his glass, Ireland a shamrock, Wales a leek, and Scotland thistles. All but John have legs bare above the knee. Scotland wears a breast-plate with kilt, plaid, and tam-o'-shanter. The trophy on the table is Britannia's shield surmounted by rose, thistle, leek, and shamrock, supporting a crown framed in a laurel wreath and irradiated. The shield is flanked by an Irish and a Welsh harp, a feathered Scots cap and a target, and four flags. Above the whole flies a dove with an olive-branch, indicating that victory will bring peace.

Wellington's victory of Salamanca (22 July, see No. 11901) is represented as a death-blow to the Whig party. Dispatches and captured eagles reached London on 16 Aug.; that night London was illuminated, and windows not lit up were broken. Cobbett's *Pol. Reg.* xxii. 259. The illuminations continued on the 18th and 19th, 'accompanied by the most genuine and unmixed demonstrations of joy. . . . "Wellington" . . . shone in every street.' *Europ. Mag.* lxii. 164. The Whigs were opposed to the Peninsular War, and received news of victories with scepticism and gloom, while extremists clamoured for peace. Cobbett at first admitted that it was a victory, but later maintained that the military consequences were not likely to be great, and that it would do harm unless followed by peace offers from England. *Pol. Reg.* xxii. 225 ff. (22 Aug.), 265 (29 Aug.), 706 ff. (5 Dec.), &c. For the Whigs and the war see M. Roberts, *The Whig Party, 1807–1812*, 1939, chap. ii. Burdett in the debates on the thanks and grant to Wellington, spoke of 'boasted and overpraised victories' (*Parl. Deb.* xxiv. 163); 'the cause of Spain appeared to him infinitely more hopeless than at the commencement of the campaign' (ibid. 208). See No. 12099, &c. Cf. No. 9258, *The Funeral of the Party*, after the Battle of the Nile; for other funerals of vanished political hopes cf. Nos. 7526 (1789), 9254 (1798), 9411 (1799), 10713 (1807), 11728, 13207.

$6\frac{7}{16} \times 13\frac{7}{16}$ in. Border cropped.

11906 A VIEW OF THE STARTING POST AND LIST OF THE HORSES AND THEIR RIDERS WHO STARTED FOR THE CITY PLATE, OCTOBER 5TH 1812.

[Williams.]

Pub^{d} Octo^{r} 6th 1812 by Walker and Knight N^{o} 7 Sweetings Alley Royal Exchange

Engraving (coloured impression). The seven candidates for the four seats for the City of London are horses with human heads, ridden by jockeys except for one (l.) who is led off the course. The others are all in profile to the l. The scene is the Guildhall, a wall with Gothic mouldings forming a background. Voters stand on the extreme r. behind a bar; on the extreme l., through the doorway, spectators are seen. The starting-post is a tall pole held by a man in top-boots, supporting a banner on which are four clasped hands, the wrists forming a cross, with the motto *In Hoc Signo Vincit* [cf. No. 10416]; this is surmounted by the City arms. Labels issue from the mouths of all the jockeys. These are (l. to r.): (the departing jockey) *Your servant Gentlemen for this time we'll start on some other Course for a Kings Plate* [Claudius Hunter]; *You see mine stands as quietly as if he was Wood* [Alderman Wood]; *You woul* [sic] *think he had nothing on his back, but we are Weight man!* [Waithman, a Common Councillor]; *What are you At-kin of the old one a little flogging will suit you perhap* [Alderman Atkins]; *PShaw now don't be Prancing so you'll want all your speed presently* [Sir James Shaw]; *I can hardly hold Banker in till we start He has been so well train'd on Turtle Soup* [Sir William Curtis]; *Good bye to you there! you may do for a Hunter if not for a Racer* [Combe addressing Hunter]; his horse is branded with a comb. Below the title:

Horses	*Riders*	*Color*	
Banker . . . [Curtis]	*Integrity* . . .	*Blue.*	*A Favorite Old Horse, has often started and won he is in good condition and can be trusted on most Courses, is expected to come in easy*
Long Jemmy [Shaw]	*Industry*	*Green*	*Won the last plate in style and is supposed to have bottom, is expected to come in with good Jockeyship.*
Catholic Christian . [Combe]	*Broad-Bottom* .	*Crimson*	*A Cunning Old Horse goes pleasant with some Riders but is given to kicking, in general few jockies like to trust him.*
Merchan . . . [Atkins]	*Doubtful* . . .	*Black and White*	*A Horse also enter'd for the first time well bred and like'd by the Jockies, but is supposed not to have got his speed yet may do for the next race.*
Ell-wide . . . [Waithman]	*Opposition* . . .	*Orange.*	*An Old Horse enter'd for the first time, the Gentlemen of the Turf are doubtfull of him, but the Stable boys and Helpers speak highly of him and expect him to come in easy he is cunning and difficult to ride and has often bolted in exercising.*

Horses	*Riders*	*Color*	
Woodbe . . . [Wood]	*Vanity* . . .	*Pink and Yellow,*	*A Horse enter'd for the first time, and by those who have seen him exercise declared to have neither Speed or Ability, he has always endeavoured to keep up with Ellwide but always distanced.*
Hunter . . . [Hunter]	*Loyalty* . . .	*Scarlet and Gold*	*This is a promising Young Horse but the Jockies being doubtfull of his speed he was led of the course before starting.*

6 to 4 on Banker and Catholic Christian, 5 to 4 on Long Jemmy, even betting on Merchant, betting on Ell-wide vary, Odds for and against him, the field against Woodbe.

The results were: Combe 5,125, Curtis 4,577, Shaw 4,082, Atkins 3,645, Waithman 2,622, Wood 2,373. Curtis and Shaw were prominent Tories, Combe a Foxite Whig and a brewer, see No. 7703, Waithman and Wood were the leading City radicals, Hunter (1775–1851), Lord Mayor 1811–12, and a barrister, was cr. baronet 11 Dec. 1812; he did not again stand for Parliament. Parliament was unexpectedly dissolved by proclamation on 29 Sept. Elections (in England) were from 5 to 20 Oct. They were remarkable for the small proportion of contests, the infrequency of riots, and for ministerial successes, especially in London, Bristol, and Liverpool. *Ann. Reg.*, 1812, p. 134 f. See Nos. 11909, 11915.

$9\frac{1}{2} \times 15\frac{1}{4}$ in.

11907 TWO CANDIDATES FOR THE CITY OF B - - - - - L GENERAL ELECTION OCT^{R}, 1812

[Williams.]
Pub^{d} Oct 1812 . . . .[1]

Engraving. One candidate (l.) kneels low, doffing his crescent-shaped cocked hat, at the feet of the other, who holds a round hat with an election favour. He has tonsured baldness with curly hair and is evidently Protheroe. He says: *Do Sir, assist me, I have no other dependence I assure you on my Honor I am no Wig.* The other, Davis, answers: *Sir I believe you!—I cannot say anything you must apply to my Friends.* There is a landscape background with the buildings of Bristol (r.), the river, and the hills on the opposite shore.

Evidently a satire on the coalition between the Whig and Tory candidates for Bristol, Protheroe and Davis, by which Romilly was defeated. This was partly due to the riots and disturbances caused by the intervention of Henry Hunt at a by-election in the previous July (cf. No. 12866). At Bristol there was a standing agreement by which each party, represented by a club, supported one candidate, so that the city was represented by a Whig and a Tory. Romilly had been invited to stand by the Whigs in the previous December. He was violently attacked by Cobbett in Apr. and July 1812. Polling began on 6 Oct. Romilly writes: 'Davis pretended to be no party to such a coalition, and perhaps he was at first a stranger to it, but his friends entered warmly

[1] Imprint obliterated in pen.

into it; and as to Protheroe, he so avowedly entered into it that his committee . . . gave Davis's cockades to Protheroe's voters. . . .' Romilly therefore declined the poll on the seventh day. See *Memoirs of Romilly*, under dates Dec. 1811, 7 Jan., 2 Apr., 31 Oct. 1812. For the caucuses controlling the Bristol elections see Oldfield, *Representative Hist.* iv. 416 ff. The results were: Richard Hart Davis 2,960, Edward Protheroe 2,435, Romilly 1,685, Henry Hunt 455. Cf. No. 11906.
$8\frac{7}{8} \times 13\frac{3}{16}$ in.

11908 THE BOROUGH CANDIDATES.

G C^k Sculp^t
Pub^d Oct^r 1812 at 98 Cheapside

Engraving. The candidates for Southwark are on a platform above the heads of the electors and the mob which form the base of the design. In the centre, seated, legs apart, on a large beer-barrel, is Charles Calvert the brewer, jovially holding out a frothing tankard in his l. hand, his hat in the r. The barrel rests on a stand, and beer gushes from it at each end. Above his head are the words *For Ever*. This fills the greater part of the platform. On the l. is Henry Thornton, as a sectarian preacher in a tub. He holds a book before his face. The upper part of the tub is encircled with huge ferocious thorns, and on it is scrawled a caricature of Thornton wearing clerical bands and inscribed *Gin Trap*. Above is the word *S^t*. The pendant to this (r.) is a tattered coat, stuffed with straw and surmounted by a hat, placed on a pole like a scarecrow; this is *Jack Straw*, and represents Jones Burdett. Beside it on the ground are a bottle of *Gin* and a sheaf of *Straw*. On Calvert's barrel: *State | of the | Poll | Oct^r 12^th | Calvart—2142 | Thornton—1766 | Burdett —515*.

For the general election see No. 11906; the results in Southwark were: Calvert 2,180, Thornton 1,804, William Jones Burdett (not his brother Sir Francis, as in Reid), see No. 11547, &c. Henry Thornton, one of 'the Saints', and a leading member of the Clapham sect, represented Southwark from 1782 to his death in 1815. He was unpopular with the mob, and is here depicted as a sectarian preacher, like Dr. Price in No. 7822. Calvert (see Burke's *Landed Gentry*, not Sir Charles as in Cohn) was a new member, succeeding Sir Thomas Turton, a Reformer, see No. 11915, who did not seek re-election.

Reid, No. 174. Cohn, No. 949.
$6 \times 8\frac{7}{8}$ in.

11909 THE MODERN QUIXOTTE, OR ALDERMAN SAP, A TALE BY WOOD!!! [?Oct. 1812]

[G. Cruikshank.]

Engraving (coloured impression). Heading to a printed broadside. Mathew Wood, with a tree-trunk for body and two branches representing his outstretched arms, looks slightly to the l., smiling. On the withered branches hang (damaged) apples inscribed *Promises*; two have fallen to the ground. The engraving is upside down on the sheet (apparently by accident). The text, in two columns of verse below the printed title, is a satirical account (14 lines) of Wood's career up to the general election of 1812, followed by a burlesque election address (40 lines) beginning:

I stand before you like a WOODen Tree
I am THE UPRIGHT SAP OF LIBERTY.

He describes how as sheriff he prevented slaughter during the Burdett riots (see No. 11543):

I when GREAT FRANCIS YIELDED UP TO POWER,
I WENT IN STATE TO sooth him in THE TOWER!
. . . . . .
I hail'd with joy our Monarch's JUBILEE; [see No. 11381, &c.]
I said THE POOR I'd from their burthens free;
. . . . . .
I am the GREAT AND MIGHTY SAP 'tis true;
If you'll Elect me all I've said I'll do!!!

Wood was at the bottom of the poll, see No. 11906. The print is attributed by E. Hawkins to 1817, when he was returned unopposed for the City on the resignation of Alderman Combe, and by Cohn to Wood's defence in 1820 of the Princess of Wales. On both occasions, and also in 1816 (see No. 12816, &c.), the print may have been reissued.

Reid, No. 674. Cohn, No. 1744.

$5\frac{5}{8} \times 7\frac{5}{16}$ in. Broadside $16\frac{7}{8} \times 10\frac{1}{4}$ in.

11910 THE CANDIDATE MISSING!! OR THE PUBLIC ENTRY OF THE "BACK BONE" OF LIVERPOOL

[? Atkinson.] [Oct. 1812]

Engraving. A scene outside the Liverpool hustings, a boarded structure built against the pillared portico of a public building, the pediment of which is inscribed [*Tem*]*ple of Influence* | *F*××××*R Architect.* This is evidently intended for the new Liverpool Town Hall, finished in 1811, Foster being the borough surveyor. A tarpaulin covers the sloping roof of the timber stand or hustings, in front of which are the names of three candidates: *G. Canning*, [*Tar*]*lton*, *Brougham*. Above Canning's name is a seated figure bowed under a burden of *Taxes*, *Sinecures*, *Pensions*, *Surcharg*[*es*], above Brougham's a figure of Justice, blindfolded, with sword and evenly balanced scales. The chief object in the design is a coach and pair driven (r. to l.) across the cobbles before the hustings. Driver and occupants are in the deepest dejection; they wear ribbons as election favours, which hang from their hats like mourning-scarves. The coach is a private carriage with the (lowered) hood of a barouche, and a rumble for two behind. The driver holds the reins listlessly; in the pocket of his companion on the box are two papers: *To M*^{rs} *Potter* and *M*^{rs} *Ashton*. Inside a man stands up to vomit, splashing the coach and a paper on the ground inscribed: *Friends of G. Canning meet London Road Wednesday Morning*. Another man offers a cup to a fainting friend, and a fourth passenger, wearing a surplice and bands, stands weeping with a handkerchief to his eye. The coach is decorated with an irradiated crown surrounded by the words: *Pensions*, *Places*, *Intrigues*, *Sinecures*, *Rot*^{n} *Boroughs*. The other four panels are decorated symmetrically with crests: on two panels a shackled negro kneeling with clasped hands and on the two lower panels a bird, one with leaves in its beak, the Liver bird of Liverpool. Two other dejected men sit in the rumble, which is inscribed *Road to Ruin*. The front of the carriage is inscribed *Captin Gla*××××*e* [Gladstone] *runs every day during the Election*; on the box-seat are the words *The African* enclosed in a laurel wreath. The men in the coach are young, good-looking, and fashionably dressed. The coach is followed by a procession of men (r.), similarly dressed, also weeping, who have two banners: one *Canning and more Taxes*, the other *Friends of Pensioners and Men Living by the Taxes*. Behind the horses (l.) is a crowd of

similar men also in distress, with a banner inscribed *Surcharges*. A young man wearing a loose jacket and trousers has climbed to a hoarding above the hustings, and supports himself by holding the toe of the figure symbolizing Canning; he waves his hat gloomily. On the hustings and hoarding are election bills: one headed [*B*]*rother* [*T*]*ownsmen* and signed *Creevey* is next: *Wanted Immediately a Candidate*. Another: *O! dear what can the matter be— Missing this Morning The Rig*^{t} *Hon*^{ble} *G Canning A Reward or a Place or Pension &c*. This is above a bill signed *Gascoyne*. Another is headed *Freemen* and ends *Oct*^{r} *7*th *1812*.

The Liverpool election began on 7 Oct. The candidates were two Whigs, Brougham and Creevey, and two Tories, Canning and Gascoyne, with Tarleton, the two last being the old members, and Tarleton declining the poll at an early stage. The poll closed on 16 Oct., the results being: Canning 1,631, Gascoyne 1,532, Brougham 1,131, Creevey 1,068, Tarleton 11. Canning arrived in Liverpool a day late, and missed the parade prepared for him, and here depicted. John Gladstone, father of W. E. G., had invited Canning to contest Liverpool, and was at first sole guarantor of his election expenses (for which a subscription was raised). He was a merchant with interests in the slave-trade, which he defended. Mr. Ashton was one of Creevey's supporters. Though there were many speeches, songs, and squibs the election was conducted with politeness and good temper: 'We are all as amiable as ever we can be, there is not a particle of bad blood. . . .' Gore, *Creevey's Life and Times*, 1934, p. 61. See *Collection of Addresses, Songs, Squibs, etc. . . . Oct. 1812* (B.M.L. 11623 bbb. 6); *Creevey Papers*, ed. Maxwell, 1912, pp. 166–72; *Corr. of George IV*, 1938, i. 178; *Cobbett's Pol. Reg.* xxii. 577–95; *Memoirs of Horner*, 1843, ii. 132–4; Aspinall, *Brougham and the Whig Party*, 1927, pp. 28–30. See No. 11906. For Liverpool and the slave-trade cf. No. 12021.

$8\frac{1}{8} \times 11\frac{1}{16}$ in.

11911 NEWRY ELECTION

Dublin Publish^{d} *by J O'Callaghan 11 Bride Stree*^{t} *one door from Ross Lane* [Oct. 1812]

Engraving (coloured impression). Ragged Irish peasants in the foreground are cheering *Needham for Ever*, under the influence of a few well-dressed top-booted men. One elector (l.) stands between two of the latter, each of whom puts a coin into his extended hands; he says: *Upon my soul I can't take such a trifle to sell my Country*. Another propels a peasant towards the hustings, saying, *Come on my Boy the General will do your business*. The hustings is raised above the crowd, and has a ramshackle roof of boards supported on poles. Two poll-clerks sit at a desk (l.), and near this a man tackles another to prevent his flying at Curran who is making a speech on the hustings (r.). Curran is surrounded by six respectable-looking men seated on benches. He says, pointing down at his opponent, *Am I to be disturbed by the Obscene Unnatural grimaces of a Baboon*. His own appearance is far more baboon-like than that of the General in full regimentals, who angrily draws his sword in the foreground (r.), looking up at the hustings. One of Curran's supporters says: *What a pity that such thunders of eloquence have not to resound in the ears of the Sleeping Commoners*. Behind General Needham are a cask with a flagon inscribed *Needh*[*am*], and a cart from which six grotesque ragamuffins watch the hustings. In the cart are lifeless men, apparently dead drunk. Under Needham's feet is a terrier, its collar inscribed *Needham*, which barks at a sow

with a brood of miniature pigs. In the background (r.) is Newry, closely built, with dilapidated cottages in the middle distance.

General Needham, afterwards 12th Viscount Kilmorey, represented Newry from 1806 to 1818. In 1812 the electors invited Curran to contest the seat, but after a single speech, which is almost the only considerable one he ever made to a purely popular assembly, he retired on 17 Oct., the sixth day of the election, the results being 346 to 144. *D.N.B.*

$7\frac{7}{8} \times 12\frac{1}{2}$ in.

11912 THE FARCE AT S^{T} STEPHEN'S. OR S^{IR} FRANCIS, DIPPING BUCKETS INTO EMPTY WELLS. *177*

W—E[lmes.]
London. Publ^{d} Oct^{r} 24 1812 by Tho^{s} Tegg, 111 Cheapside
Price One Shilling Coloured

Engraving. Sir Francis Burdett, in shirt-sleeves, turns the windlass of a well above which hangs an *Empty Bucket*. Lord Cochrane (l.), in naval uniform, is about to heave in a sounding-lead, inscribed *No Bottom*; he stands on an anchor and papers inscribed *Droits of Admiralty* and *Proctor's Bill*. Burdett tramples on two books: *Red Book* and *Sinecures* | *Pension List*, beside which lie two bulky documents: *Reason and comon sense* and *Anaul* [sic] *Parliament's Free Elections*. Behind Burdett is the Table of the House of Commons and (r.) the Speaker's Chair; the little Speaker, Abbot, steps from the seat of the Chair on to the table, and on to a paper inscribed *Bill of Rights*, raising the mace to smite the unsuspecting Burdett. A dais supporting the Chair is inscribed *Conveniant stepping Stone*. Two judges, Ellenborough and Eldon, stand behind the Table, about to hit Burdett on the head with two blocks inscribed *Law and logic Pentioned Justices* and *Vague and Sanguinary Laws*. The spectacled Clerk writes painfully with his l. hand: *low farce*. In the background are members of the Commons on the ministerial side of the House, one of whom is speaking. Words issue from Burdett's mouth, forming a prominent part of the design: *Gentlemen, I have no wish to be returned a Member of an Assembly where Corruption is acknowledged to be as "notorious as the sun at noon day, Nine hundred millions of debt,—inland fortresses under the name of barracks,—an army of foreign mercenaries,—an army of spies and informers—of Tax and Excise Agents, an Inquisition of private property, a phantom for a King,—a degraded Aristocracy a crushing burthen of Taxation, are some of the bitter fruits of corruption in the House of Commons.*

A satire relating chiefly to the Westminster election, at which Burdett and Cochrane were returned on 8 Oct., unopposed and without being present. *Europ. Mag.* lxii. 326. Burdett's speech is from his election address as are 'pentioned justices' and 'vague and sanguinary laws'. He said: 'The House of Commons . . . is become the Greatest of all Grievances . . . the people of England are entitled by several positive laws as well as by that which is superior to all law, reason & common-sense & common good to Annual Parliaments & free elections.' Patterson, *Burdett and his Times*, 1931, i. 321–4. For Burdett and the Red Book see No. 10745, &c. Cochrane in his letter to the electors after the election enclosed an Admiralty Court Proctor's bill thirty-seven feet six inches long, which he had produced in the House of Lords, to show that the abuses of the Admiralty Courts protected enemy coasting trade. He also condemned the Peninsular War as playing into the hands of the enemy. *Cobbett's Pol. Reg.* xxii. 599–605. For the Droits of Admiralty see No. 10967. Brougham on 2 June moved for an account of all

sums taken from the fund, which was outside the control of Parliament. *Parl. Deb.* xxiii. 326. The Speaker's action represents his warrant for Burdett's arrest, see No. 11538, &c.
$8\frac{3}{8} \times 12\frac{3}{4}$ in.

11913 DEERHURST'S DEFEAT OR THE END OF UNQALIFIED [*sic*] AMBITION.

[Williams.]

Pub^d Novem^r 1 1812 for the Proprietors of Town Talk

Engraving (coloured impression). Pl.[1] to *Town Talk*, iii. 245. A carriage and four is drawn (r. to l.) by four galloping horses, the driver having dropped reins and whip in terror at being confronted with an election banner inscribed: *State of the Poll Magority* [sic] *over 74*; the man holding it shouts: *Gordon for ever*. In the carriage a young man hides his face in his hands, while four ladies try to console him, one saying, *Dry your tears my dear Lord! it is unmanly to Despair!* Another looks over her shoulder to the distant town of Worcester on the extreme r., where two members are being chaired. These have four banners: *Gordon and Freedom*, *Robarts for Ever*, *The Worcester Freeman*, and *Purity of Election*. A signpost beside them points [r.] *To Worcester*, [l.] *To Croome*. On the carriage is the Coventry crest, a cock on a sheaf of corn, with the motto *Fortem Posce Animum* ['Wish for a brave soul', the motto of the Twisleton family, that of Coventry being 'Candide et Constanter']. In front of the horses two men hold up a dead cock on a pole, and a man plays the *Rogue's March*. Two young women exclaim: *Poor Cock how crest fallen en't it Harriett*, and, *He is indeed! he has a fine tail but good for nothing eh Suk*.

In the foreground, in front of the carriage, a funeral procession walks towards a smoking cavity on the extreme l., from which emerges an arm holding a banner inscribed *Gulph of Despair*. The coffin, carried on the shoulders of four weeping men, is inscribed *Interest of the Coventry Family Obiit 1812*, and is followed by two other mourners. Behind them run three men wearing election scarves with a paper inscribed *Influence*, who flee from men who chase them at the point of the sword. Three of the latter have swords inscribed *Independence*, one of whom holds a paper: *Worcester Freemen*, a fourth fires a pistol, and a fifth uses a ramrod on his gun. They are followed by a man with a banner: *Robarts* | *Gordon* } *Duly elected.* *Deerhurst—Declined.*

In the background is a decayed park wall and an entrance, from which the gate has fallen, leading to a country house. Tree-trunks are toppling. A steward stands by the gate raising his arms in a gesture of despair; he says: *These timbers the last left of those we were allowed to fell, must now be taken away to pay Election expences Woe is the day to the House of C——*. A man in a smock standing beside him says: *Aye Measter Steward, times be Strangely altered within these last few years*. A starving dog with a bone in its mouth running behind Deerhurst's carriage emphasizes the family impoverishment.

In Oct. 1812 Lord Deerhurst contested Worcester, whose electors were the (reputedly venal) freemen, but the old members were returned: Abraham Robarts 1,248, William Gordon 939, Deerhurst 855. Deerhurst (1784–1843) was returned at a by-election in Dec. 1816. Harriette Wilson called him

[1] Not folded, showing that it was issued separately.

'a most profligate nobleman'. In 1811 he married Lady Mary Beauclerk with £100,000. G.E.C., *Complete Peerage*. Crome Court was Lord Coventry's seat. Cf. No. 11949.
$9\frac{5}{16} \times 16\frac{1}{2}$ in.

11914 THE COURT OF LOVE, OR AN ELECTION IN THE ISLAND OF BORNEO.

G. Cruikshank fec[t]
Published November 1[st] 1812 by W N Jones N[o] 5 Newgate Street

Engraving[1] (coloured and uncoloured impressions). Pl. to the *Scourge*, iv, before p. 349. An illustration to 'Elections in the Isle of Borneo', pp. 349–55, relating a dream in which the Prince chooses his Ministers and Household officers according to their proficiency in adultery. A sequel to No. 11899. The Regent is enthroned under a canopy in the centre of a long platform backed by the pillars of Carlton House. Below is the cobbled street, with passers-by and spectators whose heads are just below the platform, so that the figures are arranged in two tiers. The Regent's throne is on a triple dais; he puts one arm round the waist of Lady Hertford who sits on his knee, holding at arms' length a brimming goblet. She puts her r. arm round his neck, and also supports herself by placing a finger on the branching antlers of her husband, who stands in his chamberlain's robes, and holding his wand of office, beside the dais, at which he points with a complacent grin. He says: *My gracious Master is personelly acquainted with my merits, they live in his bosom, & he will reward me, according to my Deserts.* Lady Hertford wears a spiky crown, and her vast spherical breasts are divided by a jewel in the form of the Prince's feathers with his motto *Ich Dien*. The drapery over the throne is centred by the crowned skull of a stag, with wide antlers; in its nostrils is a ring from which a birch-rod hangs above the Prince's head. A grinning demon, standing on the antlers, straddles across the crown, holding up the drapery. On the l. of the throne the Duke of York, in uniform with cavalry boots, his hand on his sword, stands swaggeringly. A woman clutches his arm and whispers in his ear; beside them is a basket containing three infants and inscribed *Mother Careys Chickin* [see No. 11050]. He says: *I was turned out of the Office I now solicit because I was too fond of a married Woman* [Mrs. Clarke, see No. 11216, &c.] *& could not live without commiting Adultery I claim therefore to be once more elevated to the Office of Commander in Cheif.* Behind Lord Hertford (and a pendant to Mrs. Carey) stands an elderly posturing peer, wearing a star, his hands deprecatingly extended. He says: *As for business I never had a Headfor't but I have laid the Country under a Massy load of Obligations in other respects Adultery is my Motto so give me* ××××××*ship of the H*——. Next (r.) is a group of three: the Duke of Cumberland in outlandish Death's Head Hussar uniform holding a sabre with a notched blade and seemingly dripping blood, though not so coloured. He stands between two young women; one, holding his arm, brandishes a razor over her head, the other holds a paper called *Nugent*. The Duke says: *Considering my Exploits you cannot do less than make me a Field Marshal.* On the extreme r. is the Duke of Clarence in admiral's uniform with trousers, pointing to a broken chamber-pot ('Jordan') decorated with a crown and containing seven children, two in uniform. Mrs. Jordan takes him affectionately by the arm. He points downwards, saying, *I have lived in Adultery with an actress 25 years & have a pretty Number of illegetimate Children. I hope you will make me an Admiral of the Fleets.*

[1] Not folded, showing that it was issued separately.

On the extreme l. McMahon, dwarfish and ugly, stoops over the edge of the platform, pouring coins from a bag marked *P P* [reversed letters], for Privy Purse (or Pimp), into the apron of a hideous bawd who grins up at him. He says: *Let her be forty at least, plump & Sprightly*. Next stands Lord Yarmouth, wearing a star, his hands in his pockets, scowling at a young woman who puts her hands on his shoulders; he says: *Confound my Wiskers if Venus alias Fanny Anny* [Fagniani] *may not go to Juno—I'm Vice all over. Let me continue so.* Next is a tall man wearing a long driving-coat with a star and a small rakish top-hat (? Lord Melbourne); one leg terminates in a cloven hoof. He stands between two disreputable women of the lowest St. Giles type, ragged and hideous, an arm across the shoulders of each; both offer him drink, one takes him by the chin. A third and younger woman sits on the ground at his feet, drinking from a bottle. He says: *As for me my Name is sufficient, I am known as the Paragon of Debauchery and I only claim to be the ——s* [Regent's] *Confidential Friend.*

On the ground (l. to r.) are the bawd receiving money from McMahon, a ragged dustman with the curved shin-bones then known as 'cheese-cutters', a result of rickets; George Hanger, with his bludgeon under his arm (cf. No. 8889, &c.), saying, *Hang her She's quite Drunk*; Augustus Barry, grotesquely thin and very rakish, with long coat, standing with widely splayed-out feet. These three stare up at the throne, Barry looking through an eye-glass. A ragged, sub-human creature picks Barry's pocket, taking a paper: *A Sermon to be Preached at Cripple gate by Rev^d Hon^ble A Newgate.* A blind beggar (? a sailor) walks with a stick, and a dog on a string, holding out his tattered hat. A Quaker-like figure stares up at the platform where the legs of the seated prostitute hang over its edge, as does a beggar boy with badly twisted legs. Next, a fashionably dressed man and woman shake hands, bending to stare into each other's face. He takes her l. hand. His dress resembles that of the dandy of a few years later: shock of hair, exaggerated neck-cloth, hussar-pattern trousers, and long tail-coat. The centre figure in this lower row is John Bull looking up angrily over his shoulder at the prostitute, and pushing away to the r. three young girls; he says to them: *Get away get away, if you go near the Platform you'll be ruined.* His bull-dog looks pugnaciously up at the platform. A tall emaciated cavalry soldier speaks to a woman in a poke-bonnet, while a little ragged boy clasps the long horse-tail which hangs from his helmet. On the extreme r. is Sheridan in (ragged) Harlequin's dress (cf. No. 9916), moribund or drunk, supported between two top-booted bailiffs; one holds a writ and says *Poor fellow his Magic wand is broken.* On the ground lies his wooden sword in two pieces, one inscribed *M*, the other *P*; at his feet is a paper: *Princely Promises.*

A picture of depravity centring, as in No. 11899, in the associations of the Regent with the Hertfords. The Duke of York had been reinstated as Commander-in-Chief, see No. 11725; the Duke of Clarence had been made Admiral of the Fleet by the Regent in 1811; he had separated from Mrs. Jordan, see No. 11744. The Duke of Cumberland was Colonel of the 15th Dragoons (hussars since 1806); he was made Field Marshal 26 Nov. 1813. It is implied that he murdered his valet Sellis, instead of being Sellis's victim, see No. 11561, and the woman with the razor is probably Mrs. Sellis, the reputed cause of the supposed attack on her husband. 'Nugent' must relate to one of the scandals the public delighted to guess at. For the Marquis of Headfort (K.P. 1806) see No. 12042. He wrote on 4 Oct. to McMahon, professing devotion to the Regent and referring to the latter's constant 'attention, kindness, friendship and protection'. *Corr. of George IV*, 1938,

i. 162. Melbourne (1745–1828) was 'principally known by the distinguished place that he occupies in the annals of meretricious pleasure', Wraxall, *Memoirs*, 1884, iii. 370. He and Headfort were made Lords of the Bedchamber in Mar. 1812 (see No. 12006). For the Prince and Lady Melbourne see No. 6961, &c. Yarmouth, Lady Hertford's son and the Prince's friend, was Vice-Chamberlain of the Household, see No. 11890, &c.; his wife Maria Fagniani lived in Paris and was a mistress of Junot, cf. No. 12056 (B. Falk, *Old Q's daughter*, 1937, p. 49). For MacMahon as the Prince's pimp cf. No. 11874. For Augustus Barry (1773–1818, 'Newgate') see No. 7997. Sheridan's defeat in the 1812 election completed his ruin. His estrangement from the Prince followed, and the latter was accused of deserting him. Actually, the Regent provided him with £4,000 to buy another seat, but, it is said, Sheridan through procrastination applied it to the payment of pressing debts and thereafter avoided the donor. *Croker Papers*, 1884, i. 305–11; Rhodes, *Harlequin Sheridan*, 1933, 228 ff.; see No. 12081. In 1812 the Regent instituted new helmets for the Life Guards with long horse-tails, See *Examiner*, 1812, pp. 651–3, 698 (verses).
$10\frac{3}{8} \times 18\frac{7}{8}$ in.

11915 DISSOLUTION OF PARLIAMENT[1] | SATIRIST 1ST NOVEMBER 1812.

Satirist inv^t W. H. Ekoorb [Brooke] *del et aq^a fort^s fecit.*

Engraving (coloured impression). Pl. from the *Satirist*, xi. 367. A moribund giant, 'M^r Parliament', lies on an ornate bed, decorated with the Royal Arms, with a pelmet inscribed *Bed of Justice*. A dagger labelled *By Proclamation* is thrust into his breast; his head is supported by the Speaker, Abbot, who sits on the pillow, his mace beside him, saying to the Clerk: *Order! Order! Clerk take down the words*. The Clerk writes, seated on the bed. At the foot of the bed (l.) six men gather round a lusty squalling brat, the new Parliament; Whitbread proffers a tankard of *Whitbr*[*ead's*] *Entire*, treading on a *Decoct^n of Log Wood* [an imputation on his beer, cf. No. 10794]. Two hold out napkins: one (l.) is Ponsonby, leader of the Opposition in the Commons (cf. No. 10969), the other, kneeling, is Burdett. Three others have medicine-bottles: Grattan's is *Catholicon*, Romilly's *Essence of Laws*, Madocks's (or Folkestone's) *Purgatio Reformatio* [see No. 11334]. Nearer the bed is a rocking-horse centaur with the head of the Lord Mayor, who, holding a mace, says (quoting Raleigh): *Fain would I climb, but that I fear to fall*. A man climbing up the bed by stepping on a chamber-pot (Waithman), turns to say: *If thy heart fail thee Climb not at all*.

On the extreme r. five men are grouped round a huge fire in an ornate fireplace, preparing caudle and warming napkins. On the chimney-piece are medicine-bottles, bowl, &c.; above it is an ornately framed picture of two women and an infant, a third figure bending over them. On the r. rays and cloud slant towards the bed with two winged figures. Described, but not depicted, as under the bed are Wardle, Sir T. Turton (see No. 11908), and Tarleton (see No. 11910). Others who have fallen into the chamber-pot which will shortly engulf Waithman are Henry Hunt, see No. 11907, Cobbett, and Hallett, see No. 11863. A broken phial of deleterious drugs, 'Alder-Wood' (Alderman Wood, see No. 11909), is said to be depicted; the artist seems to have substituted Whitbread's logwood.

An anti-Radical satire on the dissolution of Parliament by proclamation

[1] Cropped. Title and signature from B.M.L., P.P. 3558.

on 29 Sept., and on the general election, see No. 11906, &c. The Catholic question had been Grattan's special province in Parliament since 1805. For Romilly's long struggle for administrative law reform and relaxation of the penal code cf. No. 11713. For Burdett and Reform see No. 11551, &c.; Cobbett tried to make it an issue at the election, see *Pol. Reg.* xxii. 418–33 (3 Oct. 1812). All the invisibles but Cobbett are unsuccessful candidates or former members who did not seek re-election, Hunter the Mayor withdrawing at an early stage, see No. 11906. Wardle, discredited and in debt, see No. 11385, did not stand, though a Westminster politician is said to have raised £4,000 for him.
$7\frac{7}{8} \times 13\frac{7}{16}$ in. With border, $8\frac{5}{8} \times 14\frac{3}{16}$ in.

11916 THE ANTI-ROYAL MENAGERIE | SATIRIST 1ST DECEMBER 1812.

Satirist inv^t *W. H. Ekoorb* [Brooke] *del^t Aqua Fortis fecit.*

Engraving (coloured impression). Pl. to the *Satirist*, xi. 463, with an explanatory description (pp. 463–71) which is a skit on that issued by Polito for his Royal Menagerie, Exeter 'Change (see No. 10077). This is allusive; not all the animals mentioned (creatures with human heads) can be traced in the pl. Some are recognizable, though poorly characterized. A vaulted menagerie is open at one end (r.), admitting slanting rain and a box-like van completely covered with bills on which animals are depicted. The showman, Grey (l.), in a dress roughly resembling that of a herald, has two heads and is 'Signor Double-Tête'; he blows through a trumpet: *Here's your Raree-Show!!! Tumble up Ladies and Gem'men, here we are all alive and kicking!* The other head, that of Grenville, says: *Great Natural Curiosities & most wonderful wonders from all parts, just arrived—all alive alive alive O!!!* He leads (r. to l.) 'The Great Egyptian Camel' with the profile of Lord Hutchinson. His assistant is Ponsonby (see No. 11915) wearing top-boots and with bandy legs; he flourishes a whip and leads a dray-horse with the head of Whitbread, which is in the shafts of the van (said to be stuck in the mud). Between camel and horse is a rhinoceros, with the face of Lord Holland, and with a hen (Lady Holland) pecking its back. In front of this and between Grey and Ponsonby are four creatures: a little dancing-dog (cf. No. 10589) on its hind-legs, wearing a cocked hat, is Lord Lansdowne. Next, a large kangaroo with the spectacled head of the Marquis of Buckingham and a vast paunch, 'a sinecure stomach' (cf. No. 10721, &c.). An ape on its hind-legs and with an ape's head, is identified as Lord Lauderdale. Near him prances a little pig with the head of Lord Derby copied (in reverse) from Gillray's *More Pigs than Teats* (No. 10540). Behind, and almost concealed by, the dray-horse, is a goat, 'a Wynny Welch Goat called the Squeaker' (i.e. Charles Wynn, he and his brother Sir William being known as Bubble and Squeak, see No. 10566). On the extreme l. and next Grey is a violently kicking ass, described as a mischievous brute with a rooted antipathy to lawyers—probably J. C. Curwen, who brought in a Reform Bill in 1809 to prevent bribery at elections and the sale of seats. The profile has some resemblance to his portraits. Next the dray-horse (r.) is a prancing mule 'from Folkestone', which 'feeds on strawberries', and is Lord Folkestone, see No. 11565. There are five other animals on the r. 'A singular weazel from New-port in Ireland' is a small ferret, i.e. Sir John Newport, M.P. for Waterford, known as 'the political ferret'. A jackal and badger, both oddly drawn, are 'Abercrombie' (James Abercromby, 1776–1858, M.P. for Calne, a moderate Whig), and Creevey, whose role was

to badger the Ministry. Two larger animals, close together, are a hippopotamus and a sloth. The former has the head and cocked hat of Cochrane, and is described as the 'Tapir or Hippopotamus',[1] just arrived and 'conspicuous . . . from the extreme clumsiness of its *motion* upon *dry land*'. The other, the 'Ursine sloth', is identified as Sir James Shaw (see vol. viii), who, however, was an independent Tory.

The sides of the menagerie are formed of three tiers of cages, only three of which contain identified beasts: The *Wonderful Bedford* [Cow], has udders inscribed *Boroughs*, and is described as harmless, but giving its milk as sustenance to other animals. (The Duke of Bedford had less electoral interest than several other peers; he had recently sold Camelford, leaving him only Tavistock and his interest in the county and town of Bedford.) The *Golden Vulture* [? Wellesley] clutches papers and money-bags inscribed with huge sums, *50,000*, *60,000*, &c.; *The Rugged Russian Bear*, described as 'The Astonishing Bear, sent from literati in Iceland to Lord Darnley' (1767–1831, F.S.A., F.R.S., a Whig and a reputedly ineffective speaker on Irish affairs). In lunettes above the top row of cages are skeletons of animals.

There are also five birds, flying about or on perches. The largest is a seagull flying into the menagerie, and crying, *Foul weather foul weather coming*, which was 'kept for some time in the Tower'. (In 1809 Tierney called Burdett 'a political seagull, screaming and screeching and sputtering about foul weather which never arrived'. *Parl. Deb.* xiv. 733.) 'A swallow larger than an owl' is identified as Lord Grosvenor, who 'builds extensive nests' (he rebuilt Eaton Hall). A crossbill on a perch is identified as Lord Donoughmore. A 'Yorkshire Macaw' and 'a curious mockbird' on the same perch are identified as Lord Milton (M.P. for Yorkshire, see No. 11241), and as a bird brought from Portugal by Lord G. Grenville (i.e. Lord George Grenville (Lord Nugent), who in 1812 published a poem called *Portugal*). A 'pelican of the wilderness' (Byron) is described (but not depicted) as 'bought by Childe Harold, having a low melancholy note, and, though in some respects disagreeable, is yet a *rara avis* . . .'.

Other animals are depicted on the bills of varying size which cover the van. The largest is a hyena with the face of Brougham, described as 'from America [*sic*] landed at *Liverpool*, perfectly tame and fed upon *broom*'. (Cf. No. 11910.) Others are 'a blue fox' (Tierney), 'A wolf *Hunted* at Bristol (Hunt, see No. 11907). 'A Mad-Dog, cured of the Hydrophobia in *Bark*-shire' (Hallett, see No. 11863, &c.). 'A *green goose*, some time shown in Southwark, but last in Surrey' must be Sir Thomas Turton. A *wood*-pecker and Tumbling *Magpie* are Wood and Waithman. 'A *Viper* caught at Okehampton' has the head of Wardle, see No. 11219, &c. A porcupine has the head of Cobbett (see No. 11049). There are also (not described) a baboon and a mouse.

An attack on the Opposition with especial reference to their failure to form a Ministry, see No. 11888, &c. Grey and Ponsonby regret (p. 464) that despite all their exertions they have been unable to ensnare and exhibit a Royal Lion. 'They have a young cub however in Sussex, and another in Gloucester . . .' (an allusion to the Whiggish sympathies of the Dukes of Sussex and Gloucester). Byron made his two speeches in the Lords in Feb. and Apr. 1812. The menagerie theme, cf. No. 11549, was used in a Whig satire (1815) advertising the menagerie of Nicholas Vansittart Pidcock, reprinted *New Tory Guide*, 1819, pp. 14–21.

$6\frac{1}{2} \times 13\frac{1}{2}$ in. With border, $7\frac{3}{16} \times 14\frac{1}{8}$ in.

[1] Cf. Goldsmith, *Natural History*, 1776, iv. 331: 'The tapir may be considered as the hippopotamus of the New Continent.' *O.E.D.*

11917 GENERAL FROST SHAVEING LITTLE BONEY *181*

E—— [Elmes.]
Dec^r 1. 1812 Publ^d by Tho^s Tegg N^o 111 Cheapside London. Price One Shilling Coloured

Engraving (coloured impression). General Frost towers above Napoleon who stands in the snow, his arms folded, while Frost, standing behind him, holds his victim's nose, and flourishes a large razor of *Russian Steel*. Frost is a grotesque monster, nude to the waist and with the legs of a bear; his great feet are planted upon two groups of little French soldiers, crushing them into the snow. He is emaciated and old, with glaring eyeballs, wide mouth fringed with fang-like teeth, and huge moustache; a blast issues from each nostril; one inscribed *North* slants down upon Napoleon's head, the other, slanting to the r., is inscribed *North East—Snow and Sleet*; these are white against a dark sky. He has icicles for eyebrows and on his head are jagged pinnacles inscribed *Mountain of Ice*. This is irradiated by a disk above his head inscribed *Polar—Star*. His fingers are talons. From his mouth float the words: *Invade My Country indeed—I'll Shave—Freeze—and Bury you in Snow—You little Monkey*. Tears fall from Napoleon's eyes, and he says: *Pray—Brother—General—have Mercy, dont overwhelm me with your hoary element, You have so niped me, that my very Teeth chatter O^h—dear—I am quite Chop fallen*. A telescope is thrust under his arm. He wears the wide plumed bicorne of earlier caricatures. In the background on the l. is *Moscow* in flames; on the r. the buildings of *Petersbourg*, and, nearer the foreground, *Riga*. Above the horizon rise icebergs in fantastic shapes.

An early representation of the horrors of the retreat from Moscow, which began on 19 Oct. It was not till 7 Nov. that the cold began. Napoleon said at St. Helena: 'I conquered their armies. But I was unable to conquer fire frost numbness and death.' See *Memoirs of Sergeant Bourgogne*, 1926, pp. 55 ff. Cf. the lithographs of C. W. von Faber du Faur, *Blätter aus meinem Portefeuille im Laufe des Feldzugs . . .*, 1831–43. For the invasion see No. 11896. For the shaving theme cf. Nos. 12007, &c., 12575, &c. For the retreat see also Nos. 11918, 11919, 11920, 11921, 11991, 11992, 11994, 11995, 11996, 12004, 12014, 12022, 12024, 12025, 12036, 12050, 12051, 12053, 12112, 12113, 12202, 12240, 12478.

Broadley, i. 313. Van Stolk, No. 6155. Reproduced (colour), Klingender, p. 23.
$12\frac{3}{8} \times 8\frac{7}{8}$ in.

11918 JACK FROST ATTACKING BONY IN RUSSIA. *179*

Des^d by E—— [Elmes.]
Price one Shilling Coloured [Pub. Tegg, ? Dec. 1812.]

Engraving (coloured impression). Jack Frost, bestriding a bear (l.), hurls snowballs at Napoleon, who tries to escape, trudging through snow with skates attached to his spurred and tasselled Hessians. Two strike his back, another has knocked off his plumed bicorne. He holds his nose, looking over his shoulder to say: *By gar—Monsieur Frost this is a much colder Reception than I expected I never experianced such a pelting before—I find I must take care of my Nose as well as my Toes—Pray forgive me this time and I swear by —— S^t Dennis never to enter your — dominion again*. From the angry bear's nostrils issues *a Northern blast* which strikes Napoleon's posterior; its hindquarters are inscribed *Northern Bear Ham*. Jack Frost is naked, except for large skates, emaciated, and old, with a wide gap-toothed mouth, beard, and

huge moustache. From each glaring eyeball slants a searchlight inscribed *Northern lights*. In each bony hand is a big *Snow ball*, and another flies through the air. He says: *What—Master Boney—have I caught You at last Ile—teach you Russian fare—take that and that as a relish and digest it.*

In the middle distance the *Emp^r Alexander* stands with legs astride on a mound of snow pointing derisively at Napoleon. He wears cocked hat, cloak, and fur-topped boots with huge curving toes, like those of three *Cossacks* who watch Napoleon from a mound on the extreme l. They have spears but are smoking and one is seated; they grin, content to wait their time. Behind Alexander the spears and fur-capped heads of an army project above the snow, in front of the walls of *Petersbourgh*. On the extreme r. and nearer the foreground are French soldiers crouching in the snow and warming their hands at a fire of sticks inscribed *Moscow*; fragments of gutted buildings are behind them. The sky is covered with slanting lines indicating a blizzard blowing against Napoleon and the French. See No. 11917, &c.

A copy in reverse with added details was published by McCleary.

Broadley, i. 313 f. De Vinck, No. 8790. Milan, No. 2398. Reproduced, Grand-Carteret, *Napoléon*, No. 233;[1] Klingender, p. 28 (with the additional title *or the biter bit*).

$8\frac{1}{2} \times 13$ in.

11919 POLISH DIET, WITH FRENCH DESERT.

E^s— [Elmes.]
Pub^d Decem^r 8. 1812 by Tho^s Tegg N^o 111 Cheapside—London. Price one Shilling[2] *Coloured*

Engraving (coloured impression). General Bennigsen (r.) stands aggressively beside a large kitchen fire basting Napoleon, a much smaller figure, who is horizontally transfixed on a spit turned by a bear (l.) seated erect on its hind-legs. He uses a ladle inscribed *Benningsen^s baistings*. A large frying-pan rests on the flames by the bear's head from which frogs are diving into the fire. There is also a large steaming pot inscribed *Corsican Broth*. The bear, whose thigh is inscribed *Westphielea ham*, asks: *How do you like Benningsen Baisting —Master Bony—and your Frogs*. Napoleon, whose wrists and ankles are lashed to the spit, answers: *Our situation may be fun for you—M^r Bear—but Death to us*. Bennigsen grasps a red-hot poker with a spade-like end inscribed *Russia Iron*; he says fiercely: *I'll Roast—Beast* [sic]*—Dish—and Devour you, he Smoaks Brothe* [sic] *Bruin—an other turn and he is done*. He has a patch over one eye, huge moustaches, and wears a fur cap, fur-trimmed uniform, with star and cross, and high cavalry boots, besides a small apron inscribed *Russia duck*. The long pan under Napoleon, in which are sops of bread, is inscribed *Sop for Cossacks*. On the ground is a row of four dishes inscribed respectively *Bears grease*, *French Capers*, *Russian Sauce*, *Ice Cream*.

See No. 11917, &c. Bennigsen was one of the generals under Kutusoff. He gained a success over Murat in the engagement of 18 Oct., south of Moscow, in which Cossacks distinguished themselves. This was just before Napoleon left the city. *Gazette*, 11 Nov. 1812; *Memoirs of Caulaincourt*, i. 280–2. Cf. No. 11722, in which Masséna is roasted.

Broadley, i. 314. De Vinck, No. 8786. Reproduced, Klingender, p. 32.

$8\frac{5}{8} \times 13$ in.

[1] With the imprint *Publised Novem^r 7^th 1813 by Tho^s Tegg N^o 111 Cheapside*, the last figure of the date being doubtful.

[2] Altered in pen to 'two Shillings'.

11920 BONEY HATCHING A BULLETIN OR SNUG WINTER QUARTERS!!!

G C

Published Dec^r^ 1812 by Walker & Knight Sweetings Alley Royal Exchange

Engraving (coloured and uncoloured impressions). Napoleon's head in profile to the l., wearing an enormous plumed bicorne, emerges from the snow, facing a grotesque French officer, only waist-deep, who asks: *Vat de devil shall Ve say in de Bulletin?* Other French soldiers are represented only by bayonets and by their bonnets rouges, with an occasional cavalry helmet and one cocked hat. Here and there heads appear through the snow, and a pair of boots sticks up, the wearers' toes projecting. A courier (l.), who has tied boards under his boots, is completely above ground; he is grotesque, emaciated, and tattered, with bonnet rouge and huge pigtail; he looks through a lorgnette at the Emperor, gaping with horror, and says: *By gar he is almost lost!!* Napoleon has a tragic expression and though caricatured is not burlesqued like the others, apart from the size of his hat. He answers: *Say!!!! why say we have got into Comfortable Winter Quarters, and the Weather is very fine & will last 8 days longer. Say we have got plenty of Soup Meagre plenty of Minced meat—grilld Bears fine Eating—driveing Cut-us-off to the Devil Say we shall be at home at Xmas to dinner—give my love to darling* [Marie Louise]*—don't let John Bull know that I have been Cowpoxed—tell a good lie about the Cossacks—D——e tell any thing but the Truth.* An eagle sticks out of the snow behind Napoleon, with a banner: *Vive La'Emp . . . Napo*[*léon*].

See No. 11917, &c. Napoleon left Moscow declaring that he was going into winter quarters, and intending to do so; this was often repeated in bulletins, e.g. 25th Bulletin, 20 Oct.: 'Every thing indicates we must think of winter-quarters. . . .' The bulletin satirized is the 27th (27 Oct.): 'It is beautiful weather, the roads are excellent; it is the end of autumn; this weather will last eight days longer, and at that period we shall have arrived in our new position.' (Cobbett's *Pol. Reg.*, 5 Dec. 1812.) Cf. *Letters of Napoleon to Marie Louise*, 1935, pp. 116–36. On 5 Dec. Napoleon left his army, see No. 11991. The news of the destruction of the army was published in an *Extraordinary Gazette* on 16 Dec.; *The Times* (17 Dec.) hailed the news as 'a divine judgment'. The full extent of the disaster was not known till the famous 29th Bulletin (3 Dec., *Moniteur* 16 Dec.) reached Lord Liverpool on 21 Dec. and was generally known in London on 22 Dec. Cf. the saying 'faux comme un bulletin'. For the bulletins see also Nos. 11991, 11992, 12086, 12112, 12255, 12257, 12319, 12596. For earlier bulletins cf. No. 10441, &c.

Broadley (ii. 171 n., 408) suggests that this may derive from a Russian print, *Retirement into Winter Quarters*.

Broadley, i. 314. Reid, No. 180. Cohn, No. 940. De Vinck, No. 8788. Milan, No. 2405. A copy published by McCleary is reproduced, Grand-Carteret, *Napoléon*, No. 235; among other minor differences the banner attached to the eagle is inscribed *Vive l'Empereur*.

$8\frac{3}{4} \times 13$ in.

11921 THE VALLEY OF THE SHADOW OF DEATH. *183*

[Elmes.]

London Pub^d^ by Tho^s^ Tegg 111 Cheapside 18 De^r^—1812
Price One shilling Coloured

Engraving (coloured impression). An adaptation of and sequel to Gillray's plate with this title, No. 11031. Napoleon, copied from No. 11031, stands

dismayed, sword in hand, in profile to the l., confronting, not the British Lion but his former captive, the *Russian-Bear*, which towers savagely above him. He stands as before between the *Lethean Ditch* in the foreground, and the *Ditch of Styx* in the middle distance, but on an irregular strip of grass, not a rocky causeway. He tramples on a crucifix, Bible, and crosier, and his r. leg is encircled by a rattlesnake which has raised its head from the waters of Lethe to spit a venomous blast at Napoleon's face. A *Toad* on the edge of the ditch, beside the bear, also spits up at Napoleon; it has excreted a row of *Toad stools* growing in the grass. A smaller frog raises its head from the water to spit, as in No. 11031. The lifeless head of *Rex Joseph* floats above the water, the neck encircled by a coil of the rattlesnake. Beside him floats a large (looted) mitre. Death, instead of riding a mule of 'True-Royal Spanish-Breed', is poised triumphantly on the back of the Russian Bear, holding up his hour-glass with sands almost run out, and pointing his spear at Napoleon as before, but the spear has transfixed the decollated and bleeding heads of three French officers, who look down at the Emperor with tragic expressions. Instead of wearing a cocked hat, Death is crowned, and round him swirls drapery inscribed *Rhenish Confederation*. Three savage beasts leap towards Napoleon from the r.: *Leo Britannicus* as in No. 11031, but reversed, and his hind-quarters concealed by the rocks from which he springs; immediately behind him is a bull-dog, its collar inscribed *True breed Bull-*. This corresponds to the former 'Sicilian Terrier'. In place of the 'Portuguese Wolf' is a *Hungara . . Wolf*, with the end of a broken chain attached to its collar; it leaps down upon him from the r., his hind-feet emerging from the snow-hills which border the Styx. The head and hands of the *Empress-Josephene* emerge from the Styx; she looks towards the Emperor in consternation.

In place of the 'German Eagle', but filling more of the design, is a naked figure somewhat like Frost in No. 11917, &c. He sits in a *Sledge* drawn over mountains of snow and through clouds by a wildly galloping reindeer. He blows through a speaking-trumpet a blast against the back of Napoleon's head inscribed *Russian Scourge*, raising a barbed scourge. Though the air between the Russian-Bear and the Russian Scourge leaps down a fierce cat, inscribed *Muscovy Cat*, also spitting a blast at Napoleon, and about to land upon him with outstretched claws. From behind the snow-hills fringing the Styx rise huge flames from which an arm emerges holding a dagger inscribed *Revenge*, pointing vertically downwards at Napoleon's head. Among the flames is a shallow dome inscribed *Cremlin Palace*. On a smaller scale than the other figures are a fox and an ass on the extreme l., and on the snow-hills. The fox, crowned, leaps off to the l., holding a goose in its mouth and looking over its shoulder towards Napoleon. He is *Bernadotte Crown Prince of Sweaden*. Above him is a kneeling ass, facing towards Napoleon, ridden by two kings tied back to back. One (r.) is *Prusia*, the other *Germany* [Austria]; the ass has a pannier in which are crowns.

For the retreat from Moscow see No. 11917, &c. No. 11031 relates to French defeats in Spain and the Spanish revolt; here Spain is referred to only by the dead or dying Joseph, a prophetic rendering of the effects of the Russian campaign on the French forces in Spain, but inconsistent with the actual situation: Joseph had returned to Madrid, and Wellington had been forced to retreat to Portugal. The princes of the Confederation of the Rhine, Napoleon's vassals and beneficiaries, had contributed 147,000 men to the Grand Army in 1812, and were to desert him after Leipzig. The rattlesnake is the emblem of America, see No. 6004, &c., and in No. 11031 is inscribed *American Rattle-Snake shaking his Tail*; but America, though not an ally of France, had declared war on England, see No. 12043. Bernadotte, Prince Royal

of Sweden, had secured Alexander's consent to the acquisition of Norway (the goose), in return for support against France; he refused, however, to take part in the campaign. See Webster, *Foreign Policy of Castlereagh*, 1931, pp. 92–101. Prussia and Austria, satellite allies of Napoleon, had contributed contingents to his army. In No. 11031 the frogs represent Holland, annexed to France in 1810. Napoleon had ordered Mortier to destroy the Kremlin and other public buildings; he did this very half-heartedly. Cf. Kutusoff's proclamation of 31 Oct.: 'In the very moment of his going he showed his baffled anger by the destruction of the Kremlin. There the divine power intervened for us, and saved the cathedral and our holy shrines.' Cf. Nos. 12049, 12569.

Listed by Broadley. Milan, No. 2404.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

11922 R——L WHISKERS.

[G. Cruikshank.]

Published by John Fairburn, 2, Broadway, Ludgate-Hill, facing the Old Bailey [? 1812]

Engraving. Heading to a printed broadside, 55 ll. of verse: *L'Adieu, from a puissant Prince to his cast-off Whiskers, on his leaving London to make an Excursion.* The Regent, H.L., directed to the r., holds up his false whiskers, regarding them with admiration:

> For in curve so enchanting you lay on my chin,
> You completely conceal'd all the *blubber* within.

Behind him is a barber's block, a realistic portrait-head of the Regent, with a comb stuck in the curls of the wig. The verses begin 'Adieu, my dear Whiskers! dear Whiskers, adieu!', and are signed *G. P. R.* He compares his whiskers with those of Geramb and Lord Yarmouth and imagines them purchased at a broker's shop to be worn by the next Mayor on Lord Mayor's Day, when they amuse 'Sir Archy' in the Court of Exchequer, or, alternatively, to adorn Magog in Guildhall.

The date should be before Sir Archibald Macdonald ceased to be Chief Baron of the Exchequer in Michaelmas 1813. The allusion to Geramb suggests 1812. The whiskers were not discarded till after the Regent's accession in 1820. For a second state with different verses see No. 12806.

Reid, No. 595. Cohn, No. 1935.

$4\frac{3}{8} \times 4\frac{5}{8}$ in. Broadside, $17\frac{1}{2} \times 5\frac{1}{8}$ in.

11923 CANDIDATES CANVASSING" FOR SEATS IN PARLIAMENT. *86*

W. E [Elmes] *S^t*

Price One Shilling Coloured [Pub. Tegg, ? 1812.]

Engraving (coloured impression). A grotesquely ugly candidate (r.) bows low, top-hat in hand, r. hand pointing to his breast, before a sturdy and ragged rat-catcher, who stands facing him, scratching his forehead. The latter holds by a strap a rectangular cage of rats; across his shoulders, like a garter ribbon, is a broad band on which dead rats, or rat-skins, are extended (cf. No. 5099). Under his arm is a rod on which two rats are spiked, a pouch hangs from his shoulders, and he wears short gaiters. The candidate, apprehensive and deferential, says: "*What my honest friend Lurcher—I have not had the pleasure of seeing you since last Election. we expect a severe contest this time,*

therefore "earnestly Solicit Your Vote and Interest and shall request the Honor of—M^r Lurcher's Company to Dinner at the Hog in the Pound. N.B. Dinner Ticket only .1^s 0—6^d. Close behind the candidate is his very ugly agent, holding a purse from which he is about to take a coin. Both wear spurred boots. The rat-catcher answers: *I see Your Honor bees mortal short of memory. You forget as how your Worships committed me to the County Jail for—a Month—"fro* [sic] *only Throwing a Sheeps Je at a Hare running a cross the Common. So your worship may if you please Call a gain to Morrow* [a catch-phrase, cf. No. 11207]. Two curs stand beside him. Behind is the corner of his cottage; over the door: *G^s Lurcher Rat Catcher All sorts of Vermin destroyed.* A fat countrywoman stands on the door-step using a broom to dislodge two cats from the projection over the door. In the background (r.) is a country inn with a sign on which a fat pig is depicted. A man leads two saddle-horses under the entrance to the courtyard; above is a placard: *Neat Wines* . . . In a bow-window punch-bowls and bottles are ranged.
$8\frac{5}{8} \times 13$ in. 'Caricatures', x. 14.

PERSONAL AND SOCIAL SATIRES

11924 A PORTRAIT.

[Rowlandson.]

Pub^{d} January 10th 1812 by H. Humphrey 27 S^{t} James's Street

Engraving (coloured impression). The Duke of Cumberland walks in profile to the l., putting his spy-glass to his r. eye. He holds hat and cane, wears a high-collared coat with a star, blue with red facings (the Windsor uniform), leather breeches, and spurred top-boots. Behind is the pagoda in Kew Gardens, with a background of distant trees rising to a great height. A companion pl. to No. 11925 by Rowlandson, with the same imprint.

This figure, with a reversed copy of No. 9846 (the Prince of Wales, by Gillray) appears in a watercolour interior by Rowlandson, 'Blood Royal', reproduced Fulford, *Royal Dukes*, 1933, p. 210. Cumberland lived at Kew Green.

Grego, *Rowlandson*, ii. 225.

$9\frac{5}{16}\times7\frac{5}{16}$ in. With border, $10\frac{1}{8}\times8\frac{3}{16}$ in.

11925 A PORTRAIT.

See No. 11924. Lord Petersham stands full-face, as if on a flight of steps, the r. foot advanced below the l., r. hand on hip, holding a long cane, his hat in his l. hand. He looks to the l., with a pleasing smile (for which he was noted). He has large whiskers, and wears a (brown) double-breasted tail-coat with high collar and sleeves gathered at the shoulders to form a peak, in the manner of a Jean de Bry coat, see No. 9425, with long close-fitting breeches and spurred Hessian boots with large tassels.

Petersham is known as an eccentric leader of fashion (Lord Fitzbooby of Disraeli's *Coningsby*), a friend of the Regent. There is little resemblance to Dighton's portrait, No. 10295. See No. 12127.

Grego, *Rowlandson*, ii. 225.

$9\frac{13}{16}\times7\frac{1}{4}$ in. With border, $10\frac{13}{16}\times8\frac{1}{16}$ in.

11925 A A state (uncoloured) with the addition of a Tudor gate-house in the background (l.), indicating St. James's Palace.

11926 A PORTRAIT.

[Rowlandson.]

London Pub^{d} Feb^{ry} 26. 1812 by H. Humphrey N 27 S^{t} James's Street

Engraving (coloured and uncoloured impressions). A portrait of George, 3rd Earl of Pomfret (see No. 9923), standing in profile to the l., with his l. hand in his breeches pocket. He is obese, with powdered hair in a small tail, and a dark whisker. He wears an open double-breasted coat, long breeches with short Hessian boots.

The drawing, probably by an amateur, is in the Print Room (201. c. 6/38).

Grego, *Rowlandson*, ii. 225.

$9\frac{3}{16}\times7\frac{3}{16}$ in. With border, $10\frac{1}{16}\times8\frac{1}{16}$ in.

11927 MOLINEAUX.
[Dighton.]
Pub^d by Dighton, Spring Gardens, Jan^y 1812

Engraving (coloured impression). The negro pugilist, stripped to the waist, stands in the ring directed to the l., l. leg advanced, fists clenched. In the background, behind the ropes, spectators on foot and on horseback are indicated; there is one coach. Not a caricature.

Molineux was beaten by Tom Cribb, see Nos. 11755, 11786.

Reproduced, *The Sporting Repository*, 1904, ii. 19; B. Lynch, *The Prize Ring*, 1925, pl. xiv.
$8\frac{3}{4} \times 11\frac{7}{8}$ in.

11928 A GENTLE RIDE FROM EXETER 'CHANGE TO PIMLICO.
Drawn, Etch'd, Pub^d by Dighton Spring Gardens Aug 1812.

Engraving (coloured impression). An elderly man in profile to the r. sits heavily on a horse which plods slowly with lowered head. He holds the single rein awkwardly; in his r. hand is a cudgel. He wears old-fashioned dress with round hat and high-quartered buckled shoes with spurs. Identified as Thomas Clark of Exeter Change.
$11 \times 8\frac{3}{4}$ in.

11929 LIEU^T GEN MACDONALD.
Dighton. 1812.

Engraving (coloured impression). A tall and elegant officer walks l. to r. and slightly towards the spectator, his hand on the hilt of his sword. He wears cocked hat, high tasselled Hessian boots; gold aiguillettes hang from his r. shoulder below the waist.

Donald Macdonald, of the 55th Foot, Lieutenant-Governor of Fort William, was commissioned Lieutenant-General in 1810. *Royal Kalendar*, 1812, p. 195.
$10\frac{5}{8} \times 7\frac{3}{4}$ in. (pl.).

11930 A MASTER PARSON & HIS JOURNEYMAN.
[Dighton.]
Pub^d by Dighton, Spring Gardens. May. 1812.

Engraving (coloured impression). A grossly obese bishop, almost spherical, walks with a lean parson, r. to l., and slightly towards the spectator. Both wear hat, gown, and bands. Their features are not dissimilar in type, but one is gross, carbuncled, and surly, the other lean and melancholy. One has a ticket for a *Turtle Dinner* tucked into his waistcoat, the other holds a large Bible in both hands.

Cf. Dighton's earlier 'Journeyman Parson' and 'Master Parson' in Nos. 3753, 3754, 6153, 6154 (all *c.* 1782), 3755, 3756 (*c.* 1785).[1] No. 11931 is a companion pl. by Dighton with the same imprint.
$10\frac{1}{4} \times 8\frac{3}{8}$ in.

11931 A LAWYER & HIS CLIENT.
See No. 11930. A stout lawyer puts his l. arm across the shoulders of a lean and distraught client, gripping him with a sinister show of affection, while

[1] The earlier numbers were not attributed to Dighton and were conjecturally dated *c.* 1760. They belong to the mezzotints published by Bowles, which can be dated by their serial number, see vol. v, p. 786 f., vol. vi, p. 1002.

he scrutinizes his face with the calculating smile of false friendship. He takes a sheaf of *One* pound notes from his victim's hand. The lawyer is fashionably dressed; a brief-bag is slung from his arm. The client wears old-fashioned dress; his shoes are distended by bunions.

The rapacious lawyer is a favourit esubject of Dighton, cf. Nos. 3762, 3763 (1791), 3764 (1792), 3765, 3766 (1785), 3767 (*c.* 1792), 6767, 8394, 8912.[1]
$8\frac{1}{2} \times 10$ in.

11932 BARROW NIGHT. | A HIGH BRED HUNTER [? 1812][2]
Engraving (coloured impression). A portrait of Sir Claudius Hunter riding a high-stepping white horse in profile to the l., past Carlton House. He rides stiffly, leaning slightly back, the reins in the r. hand, his l. arm dropped, and with no whip. He wears a top-hat, a long braided and frogged coat, with breeches and spurred Hessian boots. Below the title: *Any Old Cloaths*; below the design (see No. 11946):

Hunter of Fame and Folly too,
November's come a Jew! a Jew! [adieu]

Hunter was made a baronet by the Regent on 11 Dec. 1812. The background probably implies that he was the Prince's protégé; the inscription refers to the end of his year of office as Lord Mayor, in Nov. 1812. For the pun cf. No. 10144. 'Old Cloaths' and 'a Jew' seem to indicate that Hunter was Jewish, cf. No. 11945, &c.
$8\frac{5}{8} \times 12\frac{3}{4}$ in.

11933 [REVD MR BERESFORD] [? 1812][3]
Engraving (coloured impression). Title from MS. index. A parson, with dark cropped hair, gown, and bands, skins a sheep which hangs by its hind-feet from a butcher's stand. He holds a blood-stained knife and says: *I'll flay you all by St Andrew I will.* In his pocket is an *Excheq. Bill.* Other sheep stand meekly, waiting their turn. Behind him stands the Devil, holding out a sheep-skin inscribed *2s. 9d Each* and saying, *Thats the time of Day my Lilly.* In the background are (l.) a church and (r.) a large four-storied house. Above the design:

"*This is a Priest made according to Law,*
"*Who on being ordain'd vow'd by rote like a daw,*
"*That to think of the World and the Flesh he'd cease,*
"*And keep men in quietness love and Peace:*" [See No. 13303.]

[Below the design:]

But as soon as State Int'rest obtains him a Place,
In the Church He forgets both his God and his Grace.
Thinks most of his Tithes: takes Old Nick by the Paw,
And threatens the whole of his Parish with Law.
Cares nought for the flock (if Himself can but thrive)
And rather than feed he would Flay them alive.

James Beresford (1764–1840), author of the popular *Miseries of Human Life*, see No. 10815, &c., a Fellow of Merton College, was in 1812 appointed to a college living, Kibworth Beauchamp, Leicestershire. The sheep-skins seem to indicate writs at a fee of 2*s.* 9*d.* Cf. No. 13281, &c.
$4\frac{3}{4} \times 3\frac{7}{8}$ in. 'Caricatures', x, frontispiece.

See note on opposite page. [2] Dated 1814 by E. Hawkins. [3] See Corrigenda.

11934 AN AMATEURS DREAM.

[? The Caricaturist General]

Published for the Satirist Jan^y 1, 1812.

Aquatint. Pl. from the *Satirist*, x. 1. Robert ('Romeo') Coates lies with closed eyes on an ornate sofa, holding a cock which stands facing him on his stomach. He wears the quasi-Spanish or sixteenth-century costume which was a convention of the theatre, with tasselled Hessian boots. The sofa is decorated with cocks' heads. Visions from his dream surround him. He repeats Romeo's words: *O heavy lightness! serious vanity | Mis-shapen chaos of well seeming forms!* Behind him (l.) Shakespeare (H.L.) rises from the floor in profile to the r., saying, *Oh Romeo! Romeo! wherefore art thou Romeo?* On the r. and standing on clouds a cock with the head and arm of Coates, holding out his purse, addresses the Apothecary, who has a cock's head: *Come hither Man I see that thou | are* [sic] *poor, Hold, there's forty Ducats.* Coates as a man in armour with a cock's head strides upon clouds (r.) pointing with outstretched arm. On the floor are objects and symbols representing Coates's dramatic aspirations: his feathered and jewelled hat (l.), his sword (the hilt ornamented with a cock) with a jewel on a chain lying across it. On the r. stand Tragedy and Comedy as two cocks: Tragedy is crowned, holds a dagger in its beak, and a cup of poison in its claw; Comedy holds a comic mask in its beak. Below the title: "*Is this that Gallant Gay Lothario*". | *Vide the Fair Penitent.*

For Coates see No. 11769; the inscription and hat indicate his appearance as Lothario in Rowe's *Fair Penitent* at the Haymarket which is the chief topic of a review of 'Antony Pasquin's' *The Dramatic Censor*, in the *Satirist* x. 207–18 (March), cf. No. 11941.

$6\frac{13}{16} \times 12\frac{1}{2}$ in.

11935 THE REHEARSAL OR THE BARON AND THE ELEPHANT.

G Cruikshank fec^t

Published January–1^st 1812 by M Jones 5 Newgate Street.

Engraving (coloured impression). Pl. from the *Scourge*, iii, frontispiece. Illustration to 'John Bull and the Rehearsal', pp. 64–6. A satire on the Covent Garden pantomime of 1812–13, which caused a sensation by the performance of an elephant. The elephant, which dominates the design, marches in profile to the r.; it crushes under a fore-foot a bust of *Sha[kespeare]* and a number of open books. In its trunk is grasped a pretty young woman, 'the expiring figure of Comedy', who hangs head downwards, holding an open book: *Congreve*. Baron Geramb bestrides the upper part of the trunk, taking the place of the lascar who sat on the animal's neck in the pantomime. His enormous moustaches frame his person, and he wears grotesque uniform with orders, and a skull and cross-bones on his paunch. He holds a banner on which a volcano is depicted. In his r. hand is a purse which he carelessly empties; the coins, inscribed *Crumbs of Comfort*, fall into the gaping jaws of a lean dog which faces the elephant, its thin neck surrounded by an enormous padlocked collar inscribed *Holt the Property of Messenger Bell.* Between the dog's paws is a frying-pan, inscribed *Sop for the Critics*. On the elephant's back, in place of the 'Sultan of Cashmire', sits John Kemble. His saddle or howdah is formed of parallel giant H's, so that he bestrides the two cross-bars of the centre pair; across his shoulders sits a grotesque mannikin wearing a fool's cap, who empties a money-bag into a tambourine held out by Kemble. Kemble wears shirt and trunk hose, and throws behind him his socks and ermine-bordered cloak inscribed *King John's Mantle* towards a 'care-worn

actor (? Elliston), who puts up his hands to catch them; the latter wears black theatrical dress with sword, suggesting the costume of Hamlet. A long scroll hangs down the elephant's flank inscribed: *Royal* | *Menagerie* | *Covent Garden* | *This Evening perford* [sic] | *The Murder* | *of Shakespeare* | *a Tragedy* | *with the Farce of* | *Joh Bull* | *in Extacy* | *Principal* | *Performers* | *Two Bears* | *An Ass &c.*

The management of Drury Lane is satirized in a group on the l. of the design. Sheridan, as Harlequin (cf. No. 9916), sits astride a cask inscribed *Whitbreds Stale*. He turns to the l. to hold out a foaming goblet of *Froth* to Whitbread, who capers gleefully as he gives a kick to a man dressed as a sailor, propelling him off the stage; a terrified young actress runs off beside him. On the ground is a paper: *The Storm* | *Luff Boys Luff boys* | *dont make wry faces.* Whitbread holds up a paper: *A Guinea P^r^ Week for Native Talent*; with his l. hand he pours coins into a bag, inscribed *Treasury*, furtively held out by Sheridan, beside whom is a bottle of *Sherry*. Above the heads of this group projects a beam, like that of a sign-board, inscribed *Lyceum* [the theatre at which the Drury Lane Company was performing]. On this sits a perky little bird, with a man's head, described as a tom-tit; it says: *Tit tit tit*. A peacock with a drooping tail stands beside it. Emblems of tragedy lie on the ground on the extreme l.: crown, goblet, skull transfixed by a dagger, 'ready to be swept away at the conclusion of the rehearsal'.

On the extreme r. Mrs. Siddons walks off the stage with a majestic swagger, carrying a huge money-bag on each hip. She wears a spiky crown decorated with towering ostrich feathers; her dress below the waist is inflated back and front and extends behind her in a monstrous train. To her posterior is pinned a play-bill: *Theatre Royal Covent Garden—Positively the last Season of M^rs^ Siddon*[*s*]. Behind her (l.) Romeo Coates riding a golden cock, his feet on the ground, pierces with his sword the throat of a prostrate man who holds up an open book, *The Fair Penitent*, though which the sword passes. Coates wears trunk hose and slashed doublet, enormous spurs, and his famous jewelled and feathered hat, see No. 11934. Beside him stands a man in early eighteenth-century costume—'the robes of King Arthur'—wearing a crown; he says: *Lord what a Rowe.* Behind and above this group is a female statue whose garments an ugly hag is tearing off; this is 'Indecency unveiling Nature'. This, with stage trees, and part of a stage box above a door, indicate the stage of a theatre.

The annual Christmas pantomime at Covent Garden, *Harlequin and Padmanaba; or, the Golden Fish*, was extremely popular, the chief attraction being an elephant on which the 'Sultan of Cashmire' (afterwards Pantaloon) returns from a tiger-hunt. *Europ. Mag.* lxi. 53 f. Cf. No. 13372. The H's on which Kemble sits are his famous 'aitches', his pronunciation of 'aches' in certain passages of Shakespeare, notably in *The Tempest*, see No. 11424, &c. Like other managers, he is accused of sacrificing the great dramatists to the public love of spectacle, cf. No. 10796, &c., although the pantomime had long been an annual event at Covent Garden. Geramb was an eccentric much in the public eye and associated by the caricaturists with Coates, see No. 11769. For Sheridan, Whitbread, and Drury Lane see No. 11767, &c. Mrs. Siddons, who was determined to make money for her children, had long been unjustly accused of avarice, see No. 6712. She had announced her last appearance in certain characters in 1809, but 'yielded to the interests of the new theatre' (see No. 11413, &c.), accepting an engagement at fifty pounds a week, 'terms both complimentary and just'. Boaden, *Mrs. Siddons*, 1827, ii. 360 f. She made her farewell appearance (as Lady Macbeth) on 29 June 1812. Cf. No. 12829.

Reid, No. 145. Cohn, No. 732.

$7\frac{3}{8} \times 20\frac{3}{16}$ in.

11936 ACT THE 2D OF THE NEW DRURY LANE BREWERY OR A MANAGERS SPUR TO PROGRESS

Argus Inv[t] [Williams f.]
Pub[d] Jan[y] 1812 by Walker & Knight N° 7 Cornhill

Engraving (coloured impression). A sequel to No. 11767. A scene outside the hoarding behind which the theatre is being rebuilt. Two draymen (r. to l.) carry slung from their pole a large cask of his *En[t]ire*, which Whitbread bestrides in triumph, holding up a frothing tankard inscribed *[Whit]bread*; in his l. hand he grasps the *Pat[en]t* of the new theatre. He is escorted and followed by a cheering crowd of men who wave their hats. He says: *Huzza! Huzza! we have carried our point and shall now have a Theatre as much like a Brewhouse as one Barrel is like another. which is certainly the most elegant of all buildings & what Publican is there But thinks the same, therefore Master Yat* [Wyatt] *let it be as much like a Brewhouse as possible, then I shall have some grains of Comfort.* In the foreground (r.) Peter Moore proffers his hat for contributions; he holds a tall pole on which is a board inscribed: *I am a Man of Taste | From Coventry I come | To tell you all in haste | We want a little sum | And therefore beg your Aid | For a pretty Collonade.* On the extreme r. are two (out of three) ostrich feathers, rising from the (obscured) head of the Prince Regent.

In the l. foreground is a group of four: Sheridan, in profile to the r., out at elbows and with his toes through his fashionable Hessian boots, holds out a battered hat for alms to the Duke of Bedford. In his pocket are three papers: *School for Scandal, Duenna, Rivals.* He says: *Pray remember your old Manager, burnt-out & lost his little all—not admitted into the new firm on account of his honesty & extreme punctuality in all his dealings—his talents not suiting the present committe* [sic] *of Taste who instead of Shakespeare, Vanburgh, & Congreve, will give you nothing but the bottom of the Tap Tub. as Mother Cole* [in Foote's 'Minor'] *says "when we are missed we are mourn'd" depend on it without my assistance they will be all lost in a storm of their own Brewing.* Bedford, stalwart and handsome, drops a coin into the hat, saying, *Write My Old! Boy! use but your Pen and all parties will benefit so there's a trifle to buy Ink with.* Under his arm is a large bag inscribed *Shares*, and in his pocket is a paper inscribed *Calculations.* Beside Sheridan, and also slouching and abject, stands his son Tom, holding out to the Duke a broadside: *To* [sic] *Sides of The Gutter A Favourite Song Sung by T. Sh[eridan]*. The fourth (? Lord Holland) smiles down on the Sheridans.

Behind, folding doors in the high hoarding are open, showing bricklayers on a scaffolding and men below wheeling barrows. A man with a hod mounts a ladder. All turn to cheer or watch the procession. They are at work on a plain brick wall; above this appears the top of a hoarding which divides it from the wall of a plainly built house or houses. On the nearer hoarding (r.) is a bill: *To be Sold several it res* [? interests] . . . *New Brewery . . . Drury Lane.*

See No. 11767, &c. The Duke of Bedford renounced his claim (£12,000) in the old property. As the ground landlord he had insured the old theatre for £35,000. The old renters (shareholders) and other creditors accepted 25 per cent. of their demands. The architect was Benjamin Wyatt. Oulton, *Hist. of the Theatres of London*, 1818, i. 172, 217 f. In the interests of economy the new building was very plain. Sheridan's notorious insolvency and unbusinesslike methods had prejudiced the old theatre; his agreement to have 'no concern or connexion of any kind whatever with the new undertaking' was made 'a *sine qua non* by all who embarked on it'. The Committee, of which Whitbread was chairman, and Peter Moore, M.P. for Coventry, a

member, were all friends of Sheridan and nominated by him, and he hoped (vainly) that this exclusion would not be enforced. For the opening of the new theatre see No. 11940, &c. Rhodes, *Harlequin Sheridan*, 1933, p. 228. For the Drury Lane Committee (one for rebuilding, one 'of taste' for management) see also Nos. 11937, 11938, 11940, 11993.
$10\frac{5}{8} \times 14\frac{7}{8}$ in.

11937 COMMITTEE OF TASTE OR THE PUNISHMENT OF A MODERN MIDAS, *Dedicated (without permission) to the Subscribers to the New Theatre Drury Lane.*

[Williams.] [? 1812]

Engraving (coloured impression). A satire on the rebuilding of Drury Lane Theatre. Whitbread, Chairman of the Committee, bestrides a barrel, the head inscribed *The Butt M, T* [empty]. He has long ass's ears and points to a table beside him on the extreme r. where there is a model of a theatre with a pillared portico and pediment. This rests on a paper inscribed *Whitbread Copeland Holland Rolls &c[a] clear gains 450000!!!!!* Next Whitbread a man sits behind a similar table littered with plans all inscribed *Plan of Drury Lane*. He also has ass's ears, to which a second pair has been added in water-colour. He looks through an eye-glass, resting his r. elbow on an anchor, while he holds at arm's length the model of a theatre whose portico is flanked by two large sphinxes. A carved sun, like the emblem of the Sun Fire-Office, decorates his chair; on the r. is a broad post or terminal pillar supporting a man's head, also with ass's ears. This rests on a volume inscribed *Commons*, and on its face in large letters are the words *Ex Nihilo Nihil Fil*; from its upper edge a signpost arm projects to the r. inscribed *To Coventry*, showing that he is Peter Moore. Behind Whitbread (l.) and partly screened by a heavy curtain is a table supporting a third model of a theatre, also with a portico. Whitbread, frowning slightly, says: *These Resolutions once carried good bye Friend Sherry Old Claimants and new Subscribers (aside) Hem! I think I have bullied the Committe* [sic] *properly*. His neighbour (? Lord Holland) who smiles, has a round good-humoured face; he says: *La! M[r] Chairman I think my Sphynxes look Monstrous Pretty*.

A satire on the extreme plainess of the new theatre, see No. 11936, contrasted with the elaborate façades of the models: 'this is not the exterior of a Theatre, but rather of a Quaker's Meeting'. *Examiner*, 1812, 4 Oct. Committee and contractors are accused of illicit profits. Henry Rowles was the builder. Lord Holland was on the Committee; Holland, architect of the old theatre, died in 1806. The identity of Copeland is obscure.
$8\frac{5}{8} \times 13\frac{1}{8}$ in.

11938 A BUZ IN A BOX OR THE POET IN A PET—WITH A CHIP OF THE BLOCK, MOUNTED ON PAPA'S PEGASUS.

[Williams.]
Pub[d] Oct[r] 21 1812 by S. W Fores 50 Piccadilly.

Engraving (coloured impression). After the title: *vide opening of New Drury Lane Theatre*. A corner of the stage at Drury Lane slants diagonally from l. to r., showing part of the orchestra and pit (r.) with part of two stage-boxes on the extreme r. The stage manager, Raymond, stands addressing the clamorous audience, while on the l. a young man with ass's ears sits on a donkey which flourishes its heels so that they strike the lowered stage-curtain.

The donkey brays *Ih ho Ih ho Ih ho*, its hind-quarter is branded *My Pegasus Buz*. Its rider recites:

> *"Nor ever here your smiles would be represt,*
> *"Knew you the rival flames that fires our breast,*
> *"Flame, Fire and Flame!—sad—woe Neddy!*

Ladies and Gentlemen, My Papa's Pegasus is so full of fire and spirit that very few are capable of mounting him. for my self I never spoke but once & that was— Unce logos but if you will give me leave to get on with my Papas Monologue I am positive you will pronounce it the prettiest piece of poetry produced for the purpose.

Raymond says: *Ladies and Gentlemen. it was never the intention of the Proprietors to introduce Assess* [sic] *on these boards but as you seem entertained with their braying if it* [*is*] *your wish, we will procure some trainers from the other House as we are really ignorant in the management of thes* [sic] *Animals.* Greeted by derisive cheers from the audience, Dr. Busby, also with ass's ears, leans from the upper stage-box, saying, *Ladies and Gentlemen, only hear My Son speak my Monologue written by myself the only one fit to be heard the committee are as ignorant of good Poetry a*[*s*] *I am of true criticism. I am a great writer reviews my sons works very clever indeed—writes my own life—well worth reading—my Life of Lucius Otrigger will astonish you now pray hear my Son speak my Monologue!—.* A man behind him shouts: *Bravo! Go on! Go, on*, and one in the crowded lower box applauds: *Bravo Apollo go on Go . . .* In the foreground a man in the pit shouts pointing to the ass: *Why don't you come down and get up behind don't you see he wants ballast.* Six others address the son: *When you have done there—set those Epigrams to Music young Apollo!*; *Off Off Off Off*; *he will be off presently if Neddy kicks so!*; *Go on Go on*; *Speak out you should have brought your Voice with you*; *hear him hear him.* The orchestra is empty of performers, but the music scores are headed *The Judgement of Midas* [O'Keefe's play]. Three large papers lie on the stage inscribed respectively:

> [1] *A Lord* [Byron] *and a Doctor once started for Fame*
> *Which for the best Poet should pass*
> *The Lord was cried up on account of his name*
> *The Doctor cried down for an Ass—*
>
> [2] *Doctor Buz he assures us on Drury new Stage*
> *No Horses or Elephants, there should engage*
> *But pray Doctor Buz, how comes it to pass,*
> *That you your own self should produce there an Ass*
>
> [3] *Old Buz against Quadrupeds, war did wage,*
> *And swore on Drury's board's such Mun'ry ne'er should pass*
> *But forcing his own Pegasus on Drurys stage*
> *The Critic Audience christen'd Buz an Ass.*

Behind Raymond is the lower part of the verd-antique pillar which flanked the curtain, and on the r. the large ornate lamp, of quasi-Egyptian design in which three hawk-headed monsters support an inverted tripod, the base of a ring of lamp-jets.

The scene at Drury Lane on 15 Oct. is depicted, see No. 11940, &c. Dr. Busby actually spoke from a box in the third tier, and in a much-interrupted speech said, among much else, 'he should give them an opportunity of hearing such a Monologue as they had seldom heard'. Raymond was understood to say that the reciter should not be interrupted. After the first few lines young Busby was inaudible. For its opening lines see No. 11939. The lines quoted are 9–11, ending 'sad, heart-appalling sounds'. See *Europ. Mag.* lxii. 261*–4*. Dr. Busby wrote most of the Addresses and Prologues spoken by Elliston at

Drury Lane, and it was the custom of the theatre to disparage the animal performers at Covent Garden (for the horses see No. 11772, for the elephant No. 11935). His Address, published by himself in the *Morning Chronicle* (16 Oct.), and reprinted in the *European Magazine*, was so bad as to be distinguished among the other indifferent ones. It was parodied by Byron as *Parenthetical Address* . . . Busby's son also contributed an address which he called *Unalogue*. Horace Smith's 'Architectural Atoms. By Dr. B.' appeared in *Rejected Addresses* on 12 Oct. (before the Doctor and his son made their protest) prophetically headed '*To be recited by the Translator's Son*'.

Copy, Everitt, frontispiece.
$8\frac{7}{8} \times 13\frac{3}{8}$ in.

11939 THE MANAGER, AND THE BUZ-BEE IN A DOCTOR'S WIG.
G Cruikshank del [*c.* Oct. 1812]

Engraving. Heading to a printed broadside. A corner of the stage at Drury Lane, receding in perspective to the l., with part of the orchestra and a corner of the pit on the r. Above this are two boxes, one above the other, so wide as to resemble sections of gallery. One of the famous lamps is in the corner of the stage. G. F. Busby, thin and foppish, stands in profile to the r., addressing the house, holding out his hat in the r. hand and in the other flourishing a long broadside, headed *The Buz bees Address*. He declaims the opening lines:

When energising objects men persue
What are the prodigies they cannot do.

Behind him stands an irate schoolmaster in cap and gown, a reincarnation of Dr. Busby (1606–95), of Westminster School, lifting the young man's coat-tails, and vigorously plying a birch-rod. He says:

As Harlequin had smote the Slumberous heap
And bade the rubbish to a fabric leap
So will I smite this little Buz bee's r——
And make the Rogue with rage Poetic jump.

On the extreme l. stands the stage manager, Raymond, displaying to the audience a long printed broadside headed *A Loud Bees humming Add*[*ress*]. He says:

Are these the Busby's of the present age?
Flog me such Asses from famed Drury's stage.

In the upper box a little man (Dr. Busby) is angrily shouting, *I'm the great Buzbee*. Two tough-looking men are about to seize him. Occupants of both boxes point and stare. The pittites are much amused at young Busby's recitation; some shout: *go off; off off off go home go home*, and *'tis a very bad Address*; one says: *go on*. The song is to the air of 'The Frog in a Cock'd Hat', see No. 11842. It opens with a 'Recitative' (annotated 'Fragment in imitation of Lucretius delivered in Recitative by a Yonker, accompanied with a full Chorus of Groans, and set to Music by Doctor Busby, professor of Ars Musica'):

Thou whom all natures *amorous* works obey,
Whose smiles, from *chaise-horse* called primæval day;
Thou for whose presence every lover sighs,
Sing rumpty dumpty, puddings and mince pies;
Thee I invoke! possess me while I sing,
To Whitbread's ear my nonsense let me bring;
Apollo, strike thy lyre with merry jig,
And hear a Buz-bee in a doctor's wig.

The sixth of eight verses:

Of your humming address you need not be proud,
No, no, said Raymond
For a lord B—— [Byron] has lately been humming the croud,
With his buzzing, fussing,
Gammoning speeches O!
He has, said Manager Raymond.

Another satire on the scene at Drury Lane on 15 Oct., see No. 11940, &c. Dr. Busby's rhymed translation of Lucretius is also ridiculed; it was completed *c.* 1782 but not published (to subscribers) till 1813, though he (and his son) gave readings from it.

Reid, No. 135. Cohn, No. 1715. Reproduced, *Cruikshankian Momus*, p. 70. 7×9½ in. Sheet, 16½×10½ in.

11940 MANAGEMENT—OR—BUTTS & HOGSHEADS.

G. Cruikshank Scul[t]
Published December 1[st] 1812 by W N Jones. 5 Newgate Str[t]

Engraving (coloured impression). Pl. from the *Scourge*, iv. Illustration to 'The two first chapters of the Book of Drury, and of Acts of Samuel' (in biblical language), pp. 431–5. A satire on the management of the new theatre, the scene being the stage framed by two tiers of stage-boxes. In the centre is a huge wooden tub, *New Drury Brewing Vat*, supported on the backs of two men on hands and knees. One (l.) rests his hand on a paper: *Arnolds Swiss Banditti*, showing he is Samuel James Arnold; the other similarly displays *Raymonds Life of Dermody*, showing he is James Grant Raymond. Whitbread stands on a ladder stirring the frothing contents of the vat with an oar-shaped implement, and throwing in papers: *Expectations*, *Subscriptions*, *Promises* [twice]. Clouds rise from the vat and reach Apollo, who floats in front of the centre of the festooned curtain, with irradiated head and holding his lyre. He wears draperies above breeches and spurred top-boots, and flees from the fumes of the vat. At the bottom of the vat (r.) is a tap beneath which stands a bucket inscribed *For Profits*. John Bull (not named) sits on the ground, disconsolately watching the tap, from which nothing flows; he says: *Profits!!!! D—me if any will come*. The reason for this is that Sheridan, supported on the back of his son Tom, intercepts them. Both use gimlets to puncture the cask; Sheridan holds a tankard to collect the frothing liquor, inscribed *4000 P[r] An[m]* from his hole; the other catches *1000 P[r] An[m]* in his mouth.

In the foreground on the r. are two couples. The stout and elderly Duke of Norfolk, wearing a star, dressed as Hamlet with his arm round the shoulders of a plain and middle-aged actress who holds a play-bill: *Hamlet the Du*[*ke*] *of Norfolk Ophelia Miss Tidswell.* He says: *Oh! that this too, too solid flesh would melt!* She answers (misquoting 'Richard III'): *Jocky of Norfolk be not so bold.* Beside them (r.) a tall thin actor (Elliston) addresses a stout lady on whose posterior is a play-bill: *The Wonder Don Felix M[r] Elliston Isabella* [i.e. Albinia] *Countess of Buck.* She has whiskers, and is addressed by Elliston (adapting, not Mrs. Centlivre's play, but 'The Critic'): *O! Whiskeranda Whiskeranda O.* Behind Miss Tidswell Lord Holland, a star on his coat, stands on a pile of *Rejected Addresses*, with others tucked under his l. arm, and in his l. hand a paper: *Lord B——s Add*[*ress*]. Above his head a notice is pinned to a column: *A Map of Holland.* He turns to a thin man with a deformed r. leg, saying, *Well! well! you voted with us B. the prize shall be*

Yours; Byron is capering in dismay at a heavy battering-ram, inscribed *Monologue*, which strikes his posterior, the point of contact being an ass's head with wings for ears. He exclaims: *Stop! good Doctor! one Murder is enough I do not wish to suffer the same fate with Lucretius*. Two men hold the ram, one (Busby) is elderly; his son, behind him, is ineffectively foppish, and says: *Let us cram it down John Bulls Throat Father*.

On the extreme l., a pendant to the group of Norfolk and Elliston, is a throne-like settee with an ornate canopy. On this are seated a tall emaciated old man and a youngish woman with much-exposed breasts, who holds a melon to which she points with an imperative gesture. From the man's pocket hangs a paper: *Mellon payable at Coutts*, showing that they are Coutts and Harriet Mellon. In front of them, grinning and posturing, stands Skeffington, pointing at the lady, and displaying to Coutts a paper inscribed *The Vertious Cortezan or generous Cut Throat MS*. At his feet is a paper, *The Sleeping Beauty*, his most popular play, see No. 10455. Near them, a pendant to Lord Holland and Byron, stands a man in flamboyant military uniform, a pen behind his ear, with his arm round a young woman, evidently Mary Orger. He holds a paper inscribed *Highgate Tunnel* [showing that he is Lascelles Smith, whose after-piece of that name was played 2 July 1812 by the Drury Lane company], and tramples on another inscribed *Rejected Addresses*. Behind them shuffles a disconsolate man holding a pair of pattens in one hand, and a book, *Orgers Ovid*, in the other; under his arm is an umbrella. He exclaims: *Oh! my Vife my Vife*. The pair are playing the parts of Major Sturgeon and Mrs. Sneak (with Orger as Jerry Sneak, the hen-pecked husband) in Foote's 'Mayor of Garratt'. Behind him are two casks inscribed respectively *Fixture Dimond Small Beer* and *Fixture Lewis's Gun Powder*.

At the back of the stage (l.) is a high platform, on which is a tall post supporting a notice headed *New Regulations*; these are numbered from *1* to *6* and signed *H. Combe*. Combe himself, wearing his alderman's gown and chain, stands at the foot of the post, kicking off the platform bottles inscribed *Choice Spirits*; he says: *What have these to do here?* He holds a tray of candles and candle-ends, which he is distributing to a group of actors of the barnstorming type: a short shambling man in Roman armour, a tall lean and elderly actor, a fat woman wearing a spiky crown, a man in Turkish costume, and an ugly dwarfish infant in Highland dress, reminiscent of the Roscius era, see No. 10318, &c. They eagerly hold out their hands for the candles (part of their meagre pay). Combe is said to have issued 'New Regulations' and hired provincial actors. On the opposite side of the stage is a high cliff on which is a tomb topped by an urn and emblems of Tragedy and Comedy; the inscription: *Hic Jacet Georgius Cook—Heu Heu Heu*. A woman, 'the genius of the drama', weeps for the death of her favourite.

The proscenium is realistically depicted, with the two stage-boxes on each side above the 'two very fine and large lamps, with tripods on triangular pedestals', supporting 'a circle of small burners on the principle of Bartons lamps'. On each side is 'a massy Corinthian column of verd antique'. *Europ. Mag.* lxii. 258*. From brackets above the upper stage-boxes dangle two women, in the last stage of death by strangulation: one (l.), grotesque, ugly, and elderly, is Tragedy, holding cup and dagger, the other (r.), young and comely, is Comedy. The lower stage-boxes are occupied. On the l., in the shadowy recesses of the box, the Prince Regent seems to be indicated, kissing Lady Hertford. On the r. is a fashionably dressed man wearing spectacles and watching the performers.

A satire on the management of Drury Lane, and on the opening of the

new theatre on 10 Oct. Whitbread was chairman of the Committee for rebuilding, see No. 11936, &c., and of the Committee of Management, or 'Committee of Taste'. The two managers, under the Committee, were Arnold, see No. 11772 (his *The Maniac, or Swiss Banditti*, was first played 13 Mar. 1810; the Committee announced, 7 Dec. 1812, that they had secured his services as principal manager), and Raymond, acting-manager, author of a *Life* (1806) of the Irish poet Thomas Dermody. For the sums paid to Sheridan and his family for their interest in the patent see No. 11767. The Committee advertised on 14 Aug. a competition for a prologue to be spoken on the opening night, the entries to be anonymous, the pseudonym to be identified only in the case of the successful competitor; the selection committee was understood to be Whitbread, Lord Holland, and Combe. Over a hundred were sent in, including one by Whitbread, all were rejected, and Byron was asked to supply a prologue, which he did in consultation with Lord Holland. He had made his first speech in the Lords on 27 Feb. 1812 on information supplied by Holland. There was a storm of protest from the competitors. The Address was spoken by Elliston who played Hamlet on the opening night. Byron writes (17 Oct.) of 'my *Address* which has been murdered (I hear) in the delivery, and mauled I see in the newspapers'. *Corr.*, ed. Murray, 1922, i. 91. On 14 Oct. an unknown who proved to be G. F. Busby got on the stage from the pit and attempted to address the audience, but was hustled off by police officers: on 15 Oct. Dr. Busby (*Mus. Doc.*) addressed the House from a box in the third tier, after the comedy, and again after the farce, amid much confusion, on the claims of the authors of the rejected addresses; he finally got their leave for his son to speak the address prepared by himself. He was removed by Bow Street officers, but recaptured and reinstated by the audience, assuring them they would now hear 'such a monologue as they had seldom heard'. His son then appeared and recited, but his weak voice was inaudible. Busby published his Address next day in the *Morning Chronicle*. Byron parodied it anonymously in his 'Parenthetical Address by Dr. Plagiary, to be recited in an inaudible voice by his Son' (*Morn. Chron.*, 23 Oct.). The Smiths' *Rejected Addresses*[1] was published 12 Oct. 1812, Busby being one of the parodied. Subsequently, *The Genuine Rejected Addresses . . . preceded by that written by Lord Byron . . .* was published. See Oulton, *Hist. of the London Theatres*, 1818, i. 228 ff.; *Europ. Mag.* lxii. 264, 257*–64*; Genest, viii. 350–2; A. Boyle's edition of *Rejected Addresses*, 1929. Miss Tidswell acted minor parts at Drury Lane. On 10 Oct. Miss Kelly played Ophelia. Harriet Mellon (cf. No. 11628) played Nell in *The Devil to pay*; she married Coutts in 1815. Lady Buckinghamshire had been a noted amateur performer, see No. 6713; cf. No. 11914. Mary Anne Orger née Ivers was a Drury Lane actress who on marrying a Quaker, George Orger, retired, but soon returned to the stage with his consent. Their identity is indicated by allusion to Thomas Orger, who published a translation of Ovid's *Metamorphosis* in 1811. Dimond was a prolific writer of inferior plays, see vol. viii. For Drury Lane playwrights cf. No. 11438, &c. The 'New Regulations' are the restrictions on free admissions advertised on the play-bill on 10 Oct. G. F. Cooke, a brilliant but uncertain actor, died in New York in 1811. The print justly censures the mediocrity of the Drury Lane company under the Committee. For the Rejected Addresses see also Nos. 11938, 11939, 11941, 11993.

Reid, No. 182. Cohn, No. 732.

$10\frac{11}{16} \times 18\frac{1}{4}$ in.

[1] The 18th edition, 1833, was illustrated by G. Cruikshank. (Reid, 3948–53.)

11941 THE GENIUS OF THE TIMES.

[Williams.]
Pub^d Decem^r 1 1812 for the Proprietors of Town Talk.

Engraving. Pl.[1] to *Town Talk*, iii. 325. A wide curving road leads up Parnassus to the Temple of Fame. In the foreground (l.) is a deep pool fed by a culvert inscribed *Lethe*; to this a cup is chained. On the r. is a sign-post, one arm pointing uphill *To Fame*, the other (r.) *To the Bank of England*. A laurel twines round the post, turning in the direction of the Temple. Authors are variously grouped on the road to Fame, in or near the waters of Lethe, or rushing headlong from fame towards riches. The Temple is a rotunda with pilasters, pediment, and portico, set between curving colonnades which form wings; Fame blows a trumpet from the roof and in front of it Pegasus paws the ground. Busts of *Milton* and *Shakespeare* stand on the ends of the colonnade; the names of lesser writers are in ovals on the colonnade and on the pillars of the portico. On each side of the door are (l.) *Rabelais* and *Le Sage* and (r.) a blank and *Pope*; outside these are (l.) *Fielding* and *Moliere* and (r.) *Racine* and *Dryden*. In places of honour below Milton (l.) are *Chaucer* and *Cowper*, and below Shakespeare (r.) *Johnson* and *Gay*. The other names are *Ben Johnson* [sic], *Swift*, *Newton*, *Locke*, *Akenside*, *Congreve*, *Tickell*, *Savage*, *Prior*, *Spencer*, *Addison*, *Rowe*.

Nearest the Temple, though some way from the top, is Walter Scott carried on the shoulders of (presumably) his publisher John Ballantyne. In his pocket is a book, *Lady of the Lake*; his r. hand is in Ballantyne's coat-pocket, his l. arm extended as he declaims: *Give all thou can's't, and let me hope for More*" [parodying Pope in *Eloisa to Abelard*] *another 2000 for another Lady of the Lake, and a seat near Milton, or I will write a Dunciad!* Ballantyne, disgruntled, exclaims: *Five shillings a line by G—d.* They are followed by a procession dragging uphill a large cask of *Whit*[*br*]*ea*[*d's*] *Enti*[*re*], slung from a drayman's pole carried by two men. Two others haul at it by ropes, and three more push or walk behind. Astride the barrel sits Byron, fashionably dressed and (incorrectly) wearing a ribbon and star. In his pocket is *Childe Harold Pilgrimage*; he holds up his *Address for the opening of the New Drury Lane Theatre* and declaims: *What with my address, title and Pilgrimage I shall be sure to get a seat on the mount, for I know the road well enough, having travell'd this classic ground before.* In the pockets of two of his bearers are papers, inscribed respectively *Fleet Street* and *Pater Noster Row*; two followers say *His Lordship seems tickled*, and *Well he might when the Committee were determined he should bear away the Palm.* Facing the spectator, with his back to Byron, stands Wolcot (Peter Pindar) with his hands in his pockets, holding a large book, *The Lousiad* [see No. 7186, &c.]; from his pocket hangs a paper inscribed *Pension* [see No. 7399]. He says: *A pretty troop of Candidates for fame I have left at the bottom of the hill, all for getting Money, fools if they think to get a sprig of laurel much less a bundle!!* Next him (l.) is George Colman, fashionably dressed, who seizes a woman in classical draperies. She holds a pen and removes a smiling mask inscribed *Wit* to show a sour and elderly face. He says: *I have caught thee at last!* "*Come live with me and be my Love.*" In his pocket is a book, *Broad Grins by G* [Colman, cf. No. 11963] and *Day Rule*, showing that he was a debtor living in the Rules of the King's Bench Prison. In the foreground Sheridan, staggering drunkenly, seems about to walk into the waters of Lethe; he tries to drink from a bottle of *Sherry*, but pours the contents down his waistcoat. In his pocket is *The Rivals*. He

[1] Not folded, showing that it was issued separately.

says: *I see a vacant seat near Rabelais that shall content me for the loss of one at St——d* [Stafford] *a parcell of rotten leather-heads and be damend to them.*

On the l. are men struggling in the waters of Lethe. Near the waving legs of a man who is head downwards floats a book, *The Friend*, indicating Coleridge. Near another floats *Thala*[*ba*] *the Destroy*[*er*], indicating Southey. Near two emerging hands floats *Political Justice by* [Godwin]. Between two men who are falling is a book inscribed *Novel*|*etts* (?) | *in Rhym.* One of these clutches at the coat of a neatly dressed man in dark clothes who staggers backwards and will inevitably fall in. A book inscribed *Lyrical Ballads* shows that he is Wordsworth, since Coleridge is accounted for. Two men clutch desperately at the bank, but have little chance of getting to dry land. The mercenary writers are a pendant to these unfortunates. They rush forward to the r. with their books. The two foremost are 'Monk' Lewis, holding up *The Monk by G M Lewis*, and Pratt with his *Gleanings in* [England] (2nd ed. 1801). Close behind is Hayley clutching his *Triumphs of Temper* [1781, many later editions, ridiculed by Byron in *English Bards . . .*]. Next is Pye, holding up his epic (1801) inscribed *Alfred by . . .* Next is Kemble holding a paper inscribed *Burnt Out*; he looks over his shoulder at the last of the party (Arnold), running fast, who shouts: *Why Hello Spangle Jack what are you running so fast for en't you contented yet!* Kemble answers: *No! I never shall recover burning out!* [see No. 11413, &c.]. Arnold is identified by a book inscribed *The Devils Bridge*; this was a 'grand operatic romance' played by the Drury Lane Company on 6 May 1812; a roll of music projects from his pocket. Between him and Kemble runs a man holding out a book inscribed *Dramatic Censor*, implying that he is John Williams (Anthony Pasquin).[1]

The figures are poorly characterized and are identified only by inscriptions; those in Lethe are unidentified. Scott nominally received £2,000 for the copyright of *The Lady of the Lake* (1810), but Ballantyne & Co., in which Scott was secretly a partner, retained three-quarters of the property. Byron returned from Greece in 1811 and published *Childe Harold* (i and ii) in Mar. 1812; for his Drury Lane Address and its connexion with Whitbread see No. 11940, &c. For Wolcot (1738–1819) see vols. vi, vii, viii. He continued to publish verse satires till 1817, leaving much unpublished verse; he attacked the Regent in *Carlton House Fête . . .* 1811. For Colman's insolvency see No. 12328. Sheridan was ruined, owing to his defeat at Stafford in October (cf. No. 10607), and his exclusion from the management of Drury Lane, see No. 11914, 11936, &c. Eight authors condemned to oblivion include Wordsworth, Coleridge, Southey, and Godwin, cf. No. 9240 (1798) where the three last appear; a fifth may well be Leigh Hunt. The best-sellers have had more ephemeral reputations. Dr. Johnson, placed under Shakespeare, was in 1783 caricatured by Gillray as 'Dr. Pomposo', scourged round Parnassus by Apollo and the Muses, see No. 6328. See No. 12338.
$9\frac{7}{8} \times 16$ in.

11942 CLOWN & GRASSHOPPER, IN THE NEW COMIC PANTOMIME OF JACK AND JILL AS PERFORMED AT THE THEATRE ROYAL LYCEUM.

London Published as the Act directs Aug^st^ 9^th^ 1812 by W. West at his Theatrical Print Warehouse 13 Exeter Str^t^ Strand.

Engraving (coloured impression). A clown, in the tight-fitting dress of an acrobat, does splits, looking up in comic astonishment at a monster grasshopper which hovers over him. First played Lyceum, 30 July 1812.
$6\frac{3}{4} \times 8\frac{13}{16}$ in.

[1] Alternatively he is Thomas Dutton, who edited the *Dramatic Censor; or, Weekly Theatrical Report*, 1801; he also wrote verse satires, and translated German plays, &c.

11943 OH MA SOPHIE! MA SOPHIE!

[? Williams.] [Apr. 1812][1]

Engraving (coloured impression). The travelling carriage of Baron Geramb extends across the design. The horses have been thrown on their haunches by a sudden check, and the baron leans from the window to scowl melodramatically at a young woman in quasi-Spanish dress, who stands on the cobbles of the street, tearing her hair. He holds out a double sheet of MS. or print headed *To Sophia.* Orders dangle from his neck; on one breast is a star, on the other a skull and cross-bones. On the coach door is a large coat-of-arms with coronet and supporters, the motto . . . *tia labore et fortuna.* The carriage is of heavy German pattern studded with nails, but with elaborate springs, and having six carriage-lamps. Coachman and footman are Germans with huge cocked hats and long moustaches; both register astonishment at Sophia. Part of the screen of Carlton House forms the background.

For Geramb and 'Sophia of Cadiz' see No. 11774. On 1 Apr. 1812 he was arrested on a warrant from the Home Office, and was deported to Heligoland under the Alien Act. He had for some days previously refused to surrender to the warrant, erecting a placard inscribed 'My House is my Castle, I am under the protection of British Law', but eventually surrendered on the assurance that his pursuers were not bailiffs. *Europ. Mag.* lxi. 309.
$10\frac{3}{8} \times 14\frac{1}{2}$ in.

11944 HOAX AT THE PAVILION, SLOANE STREET. AUGUST 31. 1812 PRECISELY AT 1/2 PAST TWELVE

[Williams.]
Pub^d Septem^r 2^d 1812 by W^m Holland N° 11 Cockspur S^t London.

Engraving (coloured impression). Tradesmen carrying their wares converge on gates set in a high wall, but are prevented from entering by a steward or butler who exlaims: *Where the devil are you comeing too* [sic] *do you take it for an Inn, or the Auction Mart.* He stands in front of a horse drawing a high gig (r.). The driver answers: *A comeing to the Pavillion to be sure, with Drawings for the New Carraiges tell her Ladyship Baxter's here, No Hoax I hope!* Behind him is a portfolio inscribed *Carriages.* Also approaching from the r. are: a man carrying saddles and two whips on a porter's knot; he holds a bill: *[L]ady Denys | to H. Kelly | A Saddle 5. 0. 0 | do Ladys 6. 3 | 2 whips 2 | Rec^d 13 3.* He says: *If this is a Hoax I wish we could put the Saddle on the right Horse.* A lad carries a wicker basket on his top-hat; he says: *A thousand New laid Eggs what a large Order its very lucky that we had just recieved the Cargo from Scotland.* A man flourishes breeches slung from the top of a long pole, saying, *Here's the Buckskin Breeches for her Ladyship to keep her warm this cold Summer.* A man sits on the edge of a large crate of chamber-pots, mopping his forehead, his porter's knot on the ground; he says: *I never had such a load of chamber Pots from our house in my life before. Ah by Jasus my Lady's an Irishman sure enough and they knock about the Whisky here.* They are labelled: *50 China Chamber Pots for the Pavilli[on].* Behind him and on the extreme r. is a well-dressed young man with a covered basket over his arm, saying, *Bless me! twenty doses of Physic for the Servants Ah they have been eating some foreign Kickshaw! D Squirt must be call'd in after all!*

On the opposite side (l.) are six other men. Two carrying portfolios show each other their bills. A stout well-dressed man wearing gaiters (? Holland,

[1] So dated by E. Hawkins.

see No. 8342, &c.) says: *A Woman of Taste! here's an Order for Holland's beauties of Buck! this will do freind Daniels.* The other, who wears fashionable Hessian boots, answers: *I'll be bound she's a good Catholic, for here's an order for all my Saints and Angels I shall touch Sixty at least.* A third, carrying on his head a large box inscribed *Jenkins's Fancy Magazine Strand*, says: *Talk of Touching? Im the Man for that my Boys, see here's a load of Jenkins's fine Print and Lilliputian Collection.* A fourth carries in silence a large load of portfolios on his head. Behind is a man carrying four huge volumes on his head, the two larger inscribed *Shakespeare*, the others *Milton*. He says: *This is a devilsh* [sic] *sweating Job from Cheapside in the middle of the day, however II'll* [sic] *persuade her to have our Hogarth and our Blind Fidler & Nelson & a few more.* The last man, dressed in black, carries a lap-dog's coffin and small parcel; he says: *Poor Puggy! here's a pretty little Coffin for you, I have brought some silk gloves. I dare say her Ladyship forgot them in the order.* The garden wall is surrounded by trees, through which is seen the pediment of the house. On the extreme r. the wall joins a house inscribed *Hans Place*.

The Pavilion, a large house off Sloane Street, was built for himself by Henry Holland, the architect who laid out Sloane Street. The (real or imaginary) hoax is an imitation (one of many) of the Berners Street hoax, see No. 11603, and is on Lady Charlotte Denys, caricatured by Gillray in No. 9923, wife of Peter Denys who bought the Pavilion in 1806. Faulkner, *Chelsea*, 1810, p. 434. The presence of five print-sellers is noteworthy. The Shakespeare and Milton are probably the editions published by John and Josiah Boydell, see No. 7584, &c., and the man may be the latter, nephew, partner, and successor to John (d. 1804).
$8\frac{3}{4} \times 13$ in.

11945 THE WEDDING DINNER OR MOSES AND THE MAGISTRATE, *vide London Tavern.*

[Williams.]
Pub^{d} Oct^{r} 1812 by Mess Walker & Knight N^{o} 3 Sweetings Alley

Engraving. The upper end of a long table laid with dessert, the cloth removed. All the men but two are conspicuously Jewish, one is a rabbi with a full beard. At the head of the table (l.) the Lord Mayor, Sir Claudius Hunter, wearing court dress and bag-wig with his chain of office, gives a toast, pointing towards the bridegroom, who also stands, with both hands on his breast. He says: *Ladies and Gentlemen, it is with unspeakable pleasure I rise to expres the satisfaction I feel at sitting at the head of so numerous select and aimable a company of Jews and Christians, we have done juctice to the excellent dinner with with* [sic] *eaqual accord. I hope we shall join in the toasts with concord, and conclude the evening without discord, I propose for the first Toast, Health and Happiness to the Bride and Bridegroom!!* He is between the bride and another lady. Four guests are on the farther side of the table: the rabbi, the bridegroom, and a fashionably dressed couple with Jewish profiles. The bridegroom, glass in hand, answers: *Ladishs and Shentlemens, I cannot shit any longers witout rishing to tank de Shairmans for de great honorshs conferd on ush I proposhe trinking hish Healsh and dat von day he may shit in the Housh of Commons!* His dress is fashionable in intention but his hair is ill-dressed and his rings over-large. The man on the extreme r., who is more gentlemanly in appearance, says: *Healsh and Happiness to de Pride and Pridegroomsh I shall be very clad to see you in Petticoat Lane S^{r} John!*

The bride is handsome apart from the size of her aquiline nose. She turns to a plebeian-looking man on her r. who says: *May you sleep in Abrahams*

bosom all the davy's [sic] *of your life Madam.* She answers: *Rather not alwaish shleep dar Sir!* On the r., in back view with heads turned in profile, are a (?) Christian lady, a Jew with lank hair and beard, and an elderly Jewess. The Jew says: *Very niche Man inteet Maums!! I should like to pie his coold shains.* On the wall behind the bridegroom's head is a placard: *Bill of Fare | First Course | Fish | Second Course | Fish | Third Course | Fish | NB the Best Fish in Town to be had in S[t] Peters Court.* The dessert includes pine-apple, grapes, and a triple stand of jelly-glasses, &c. After the title:

To sit at a Feast and make speeches quit pretty,
Who is't can compare to the Lord o' the City,
What! not sit in the House, Lord what a pity.

A satire on the attendance of the Lord Mayor at the wedding dinner, at the London Tavern on 7 Oct., of Moses Abrahams and Elizabeth, daughter of Michael Myers of Peter's Alley, Cornhill, a wealthy fishmonger, who were married at the Great Synagogue, Duke's Place. The card of Mr. and Mrs. Myers to the Lord Mayor and Lady Mayoress, inviting them to the 'Ceremony, Dinner and Ball', is in the Banks Collection at the British Museum. To this is attached an account of the wedding from the *Morning Post* (quoted Rubens). For Hunter's election failure see No. 11906. He was savagely attacked in the *Scourge*, iv. 56–61, as 'A Hunter after Fame', and for aping the manners of a Bond Street lounger and despising the City, see No. 11932. A companion pl. to No. 11946.

Rubens, No. 297.

$8\frac{3}{4} \times 13\frac{1}{4}$ in.

11946 THE PATTERN OR DIGNITY AND GRACE, OPENING THE WEDDING BALL

[Williams.]

Pub[d] Octo[r] 1812 by Walker and Knight 3 Sweetings Alley Royal Exchange

Engraving. After the title: *vide London Tavern Festivals for Oct 1812 Plate 2.* The ball which followed the dinner at the London Tavern, see No. 11945: the Mayor dances hand in hand with Mrs. Abrahams, his body taking an exaggeratedly graceful curve, with his sword and mayoral chain swinging sideways. He says: *I ad-Myer your grace, | Put me out of the Case, | To none twill give place.* A tall man standing behind the bride watches her partner, saying, *D——d warm work tho' he is as red as a boil'd Lobster!* On the extreme r. an elderly Jew addresses the very short father of the bride, spreading his fingers in admiration: *My Cot t'is charmings your daughtersh dance quite as vell as her partnersh.* Myers: *Yesh she ish de true Spawn of de Moders. she vas dance wells ven no greater dan a Shrimpsh.* In his pocket is a paper: *A fine Cod to be sent to Spring Gard*[*en*]. Behind them a plebeian-looking couple dance facing each other; he asks: *Do you think this any thing like my Lords step Miss Pattypan.* On the extreme l. a man advances to a lady who stands watching the bride and her partner: *Now Miss Ragbag if you please wee'll try to shew off our Graces!*

In the background spectators are grouped near the wall and below the musicians' gallery. The bridegroom leans towards the bride's mother who is indicated by jewellery in the form of fish, and by a border of embroidered fish on the edge of her gown. She says: *He vas make me tink of Tavid ven he dance pefore de Ark! vat you call dis Tance.* He answers: *Tish call'd Cots headsh and shouldersh or my Lord Maresh delight—my Vife make very pretty Lady Maresh.* Under the gallery stands a Jew watching the Lord Mayor; a young man says to him: *Prime! e'nt it M[r] Solomans My Mare is pretty skittish but nothing like that Da——e.* Solomans: *Ah dat is dansh he kicksh his legs all as*

von as de Vestris. A man bows before a seated lady, saying: *If it is agreable to you M^rs Ling wee'l call—the trip to Billinsgate.* After the title (see No. 11932):

Hunter of Fame, and Folly too,
No more we Hunt for mirth with You
November come Adieu! Adieu!

The Lord Mayor, whose term of office was almost over, opened the wedding ball with the bride. The dinner began at four, the party did not end till five a.m.

Rubens, No. 298.

$8\frac{3}{4} \times 13\frac{5}{8}$ in.

11947 TOWNSEND THE UMPIRE OF LOVE, OR THE PO'LE'D SCOTT HUNTED OFF AFTER A LONG STRUGGLE

[W. Heath.]

Pub Jan 7 1812 by S W Fores 50 Picadilli

Engraving (coloured impression). Townsend, the Bow Street Officer (see vols. vii, viii), holding up his constable's staff, chases a man away from a country house, a corner of which appears on the r. A third man, Wellesley-Pole, shelters behind the constable, stretching out his arms towards his fleeing rival; he turns his head to listen to a pretty young woman who stands on a small iron balcony immediately behind him, with an open sash-window behind her. She says: *Risk not thy Precious life my Love in bold encounter with that dareing Scott.* He answers: *no no my dear I'll shelter me behind the arm of Justice, & hunt him from his Scent by one of the most famous Bull Dogs in the Kingdom, & teach him never never to Dare to woo the* [sic] *from my Longing Arms Oh thou Golden Angel.* A paper inscribed *Scot* projects from the fugitive's pocket. Townsend says: *I'll teach you worsted working rascall to dare to set up in opposition to the Irish Secretary D——n your Impudence.* A signpost points (l.) to *Norwhich* and (r.) *To Chippenham.*

Another print on the suitors of Miss Tylney-Long, who had already accepted Wellesley-Pole, see No. 11744, &c., the son of the Irish Secretary.

$8\frac{1}{2} \times 13\frac{1}{16}$ in.

11948 FASHIONABLE FRAILTY OR JOHN PREFERD TO HIS MASTER, A SPECIMEN OF THE VITIATED TASTE IN HIGH LIFE

[W. Heath.]

Pub Jan 9 1812 by S W Fores 50 Picadilli

Engraving (coloured impression). A young man in shirt and night-cap gets out of a bed (r.) in which is a pretty young woman, and is thrashed by three men-servants who are directed by their master. She says: *Pray have mercy on my poor John, my poor dear bed Fellow—* Her husband says: *You Filthy Hussey your sex protects you from the same punishment, but if your sence of shame for the sake of your numerous family does not sufficiently affect you, I hope the Public excreation* [sic] *will follow you for Ever.* One of the servants is a negro; another says: *after Sweet meat comes Sour Sauce* [cf. No. 11642]. A footman's cocked hat and livery coat are by the bed, which has a tent-like canopy. At the head of the bed is a small clock, and above it the (black) impress of a hand.

The word 'Hussey' may be a punning clue to the identity of the pair, cf. No. 12626.

$8\frac{5}{8} \times 13\frac{1}{16}$ in.

11949 TOWN·TALKS A GREAT LIAR

[W. Heath.]
Pub March 5th 1812 by S W Fores 50 Picadilli

Engraving (coloured impression). A fashionably dressed young man sits at a table, holding a large open pamphlet, and pointing reproachfully at a dejected youth, who sits facing him. A paper lies on the floor by the latter: *I chearfully give up my Intrest to your Present Advantage Notwithstanding —— . . . your unfortunate T C.* On the table is a book: *Brothers a Tragedy* [by Edward Young, 1753]. The pamphlet: *Honble T Coventry Town Talk*, the script arranged to suggest an article in the scurrilous monthly magazine of that name. Behind the elder man's chair is a third young man in age apparently between the two seated brothers. He looks down at the open magazine, saying with raised arm and clenched fist, *He Shan't Die by —— as my Uncle Toby says* [quoting 'Tristram Shandy']. Immediately above the head of the seated elder brother is a W.L. portrait of a courtesan, holding a birch-rod, the frame inscribed *Suk Conway* [see No. 11862]. The room has a panelled wall, and is plainly furnished with ornate candlesticks on the chimney-piece.

Thomas Henry Coventry (1792–1869), third son of the 7th Earl, matriculated at Christ Church, Oxford, 17 Oct. 1811 (B.A. 1815, M.A. 1819), and became a country parson. His eldest brother, the rakish Lord Deerhurst, see No. 11913, appears to be blackmailing him, owing to some scandal. The third young man may be the second son, John Coventry, 1789–1832. The apparent ages of the young men support these identifications.
$8\frac{1}{2} \times 13\frac{3}{8}$ in.

11950 THE GAME CHICKEN.

[Williams.]
Pubd March 1812 by W Holland No 11 cockspur Street

Engraving. A more elaborate and better-drawn version of No. 11768. A carriage-pole, lacking in No. 11768, has been added. Miniature cocks are perched on the horses' head-bands. The motto on the chamber-pot which forms the body of the carriage is on a scroll, and there is no monogram, but the letter *C* is on the harness. A realistically drawn background has been added, suggesting Hyde Park. Fashionably dressed young men lounge against rails, quizzing the odd turn-out; there are two men on horseback. Behind the rails are trees, above which houses appear.
$11\frac{7}{8} \times 16\frac{1}{8}$ in.

11951 THE INSIDE OF A NEWLY REFORMD WORKHOUSE WITH ALL ABUSES REMOVED.

[G. Cruikshank.] [1812]

Engraving (coloured impression). A committee room in 'St. Luke's' parish. A well-dressed man wearing top-boots stands pointing a challenging finger at a man, probably the Vestry Clerk, seated on the opposite side of a long table covered with green cloth on which are writing-materials and a statement of accounts. He asks: *Have you received the Forty-five Pounds for Bastardy of an adjoining Parish?* The Clerk answers, putting his hand on his heart, *Upon the word of an Honest Man I have not*; a demon clutches his shoulder and whispers in his ear: *Never mind telling a good fat Lie.* High on the wall are two shelves, on each of which two men lie flat on their backs, facing each

other in pairs. The upper shelf is inscribed *Overseer laid on the Shelf*. On the lower shelf one overseer is *A Rum-One*, the other *A Wood-en one*; the latter turns a large swivel eye on the Vestry Clerk below, saying, with a frown, *You have had the Money in your Pocket these Months past Johnny*. At the far end of the table *Two Auditors* whisper together. One has a loaf inscribed *L W* for a head, the other the disk with an embossed sun of the *Sun Fire Office*. They say: *We will pass the Act^s right or Wrong*. Papers on the table before the Vestry Clerk are inscribed *Law Expences*, with a large document headed *Rec^d by Me John . . .*:

1809	—	*1112. 15. 9*
1810	.	*369 - 1. 9*
1811		*2223 - 2-6*
1812		*995 - 0-0*
not less then		*£4700 - 0. 0.*

In the foreground (r.) a bastardy payment is in progress. A well-dressed man gloomily gives an overseer a money-bag labelled £30. The overseer already furtively holds a bag labelled *£26. 5. 0*; at his feet are his broad-brimmed hat and a paper: *Vestry Resolution passd against a Quaker Overseer*. Behind them stands a woman holding an infant, and watching the overseer with a sly smile. As a pendant (l.) to this group is a rat with a human head (portrait) nibbling at one of a pile of large sacks of *Parish Malt*; under his paws is a paper: *A Doctor of Phisic*. It says: *This is very good Malt, I'll have 3 of these Sacks sent to my house & one to an honest Friend of mine*. (The sacks are numbered *1* to *4*.) A stout woman wearing knee-breeches tugs at its tail, and it excretes a blast of medicine-bottles, one *To be well Shaken when Taken*, pill-boxes, and the words *What will M^rs Grundy say?* These whizz between her legs. A lean elderly man stoops to peer through a telescope directed at her back; from his shoulder hangs a kettle, showing that he is a brazier. At his feet are the words: *A Brazier Turned Philosopher*.

In a recess at the back of the room (l.) a meal or parish feast (cf. No. 8770, &c.) is in progress. Four men sit at a table on which is a sucking-pig. One wears a fool's cap, decorated with bells and the word *Dunce*; he holds a birch-rod and a frothing tankard, and says: *The Beer Brew'd from the 12 Quarters is very weak the Brewer must have been* ——. His neighbour says: *Then Mix it with Brandy*. Another says: *Oh, No two* [sic] *much like* —— *we shall be smelt*. His vis-à-vis remarks: *Send for the Docter he's a Judge*. The 'Rum' overseer on his shelf swivels a huge eye down on this feast, grinning. Above their heads hangs a picture: *Setting Sun*. A stout man points to the sun, which is setting behind a level horizon. It has three large rays inscribed respectively: *Docter*, *Quaker*, *Lawyer*. On the opposite side of the room is another picture: *A Picture intended to be hung up in the* —— *to deter others from the like offence*; a doctor (one Smith) stands on his doorstep looking across the street to the Quaker overseer, who stands on his doorstep, wearing his broad-brimmed hat. Over the doctor's door is the word *Dr. Malt*, and a pestle and mortar, the usual sign of an apothecary. Over the overseer's door: *Jimmy B Dealer in Stones*. The doctor exclaims: *I had the Malt*; the other says primly: *I had the Money*. At the corner of the house a signpost points *To S^t Lukes*; below it is a small pillory.

The parish is evidently St. Luke's Chelsea, where a long struggle went on between corrupt parish officers and the open vestry, and between those who wanted to get an Act to amend the chaotic system, and the overseers and those who contended that any representative body chosen from the vestrymen would constitute a select vestry. See 'Chelsea Uproar' in the *Satirist*,

x (1812), 98–107; S. and B. Webb, *Parish and County*, 1906, p. 77 f. An investigation in 1822 revealed gross forms of the abuses pilloried in the print: receipts for bastards showed misappropriation on a huge scale, dinners were supplied to the parish officers meeting at the workhouse, the bill for three dinners amounting to £92.

Bruton has annotated an impression belonging (1931) to Mr. W. T. Spencer. 'Geo Ck has written on Mr Truman's, "Unfortunately designed & etched by me Geo Cruikshank for some libellious [*sic*] scoundrel. H. W. Bruton."' The pl. gave rise to a libel action, against one Wood, evidently the 'scoundrel', by 'Dr. Malt', i.e. Smith, for a print with this title. See *Smith* v. *Wood*, K.B., 20 Jan. 1813, 3 *Campbell*, No. 323. In the *Examiner* the print is styled *St Lukes Caricature; or a Peep into the Workhouse*, with a description: 'a cat [*sic*] with the face of Smith, "a respectable surgeon and apothecary", is pawing and nibbling at the lowest sack, while a woman representing Smith's wife holds the cat's tail. Figures look down at the cat, the most prominent being Wood, who had explained to various inquirers that the print implied that Smith had stolen malt belonging to the parish.' Smith was the present Guardian of the Poor of the parish, Wood a former Guardian. Ellenborough, though he held such publications 'highly unwarrantable', did not see any proof of malicious publication by Wood, and the plaintiff was non-suited. *Examiner*, 1813, p. 64. The 'Mrs. Grundy' quotation is from Morton's *Speed the Plough*, 1800.

Reid, No. 136. Cohn, No. 1237.
$8 \times 13\frac{7}{8}$ in.

11951 A Another version (by Cruikshank), uncoloured, is inscribed *Pub^d by I Spy I & Sold at 98 Cheapside Timothy Teas'em fecit.* It has the additional inscription *IF THE CAP FITS, WEAR IT.* The Quaker overseer is wearing his hat; the items in the account are omitted, leaving the total *£4700. 0. 0.* The picture of *Dr. Malt*, &c. is reversed, the other picture is *The Setting Sun—1812*, and there are other minor variations.
$7\frac{11}{16} \times 13\frac{1}{4}$ in.

11952 THE ANTIQUARIAN SOCIETY.

[G. Cruikshank.]
Pub^d June 1^st 1812 by M Jones N^o 5 Newgate Street.

Engraving (coloured and uncoloured[1] impressions). Pl. from the *Scourge*, iii, before p. 431, illustrating 'The Society of Antiquaries', pp. 450–5; see also ibid., pp. 188–94. A meeting of the Society with Lord Aberdeen in the chair addressing the members, only one of whom is listening. Aberdeen is young, slim, and handsome, and stands full-face, holding out his cocked hat in his l. hand, and in his r. a large scroll inscribed *K.I.S.S.* | *M.Y.* | *R*; he says: *Behold Gentlemen a most Curious relique of Antiquity.* From his pocket hang papers: *Ancient Ballads* and *Bonny Jem of Aberdeen.* His (raised) presidential chair is at the centre of a table which forms the head of a T, at right angles to that at which the members are seated. On it are a tasselled cushion and (?) mace. At his l. hand sits the Secretary, Nicholas Carlisle (1771–1847), talking to Samuel Lysons, who listens intently. They are identified by papers inscribed *Antiquity of Carlisle* and *Lyson*, while the latter holds a volume of *Magna Britannia.*

On the l. of the table is a group of eight. In the foreground a man whose profile caricatures that of George III, leans his elbow on the rail at the back

[1] Not folded, showing that it was issued separately.

of the bench to listen to Flaxman, who is earnestly expounding the *Holy Bible*, a finger on the open book. The former is identified by a paper inscribed *Barnard Castle*, and an open book: *Essay on Royal Bastards | George II— N° one—Barnard N° two—* He is evidently Frederick Augustus Barnard,[1] a Vice-President of the Society, cataloguer of the King's library now in the B.M.L. Flaxman is round-shouldered to deformity, with shrunken legs. Between and behind them is Sir Joseph Banks, full-face, and wearing his star. On the extreme l. is John Landseer, clutching a paper: *Landsee's Review*. Seated next Barnard is Sir Henry Englefield, F.S.A. since 1779, the ex-President and a Catholic. A rosary is slung from his shoulder. He is intently inspecting through a glass a bust of a hideous negress with a damaged nose, and has two papers: *Antiquity of the Black Joke* and *Antiquity of Rapes*. Next him is Viscount Valentia (1769–1844), identified by the book which he holds: *Travels in India by Lord Valetia* [sic]; facing him is a man resembling (though not conclusively) Warren Hastings, who listens intently. Near them stands Thomas Dibdin (1776–1847) taking off his hat; he is identified by the paper under his arm: *Dibdens Bibliomania* [cf. No. 11686].

On the opposite side of the table is a good-looking man holding out a book inscribed *His[t] of Celts Herons Letters* [apparently Sir Robert Heron, 1765–1854]. Next him sits the Duke of Norfolk, fast asleep, holding a paper: *Ant[iquity] of Norfolk*. Lord Mulgrave (Master-General of the Ordnance 1810–18) stands behind him putting a hand on his shoulder. He is identified by a paper: *Ant[s] of Ordanance* [sic] *offices*. Next him stands Payne Knight, identified by the book under his arm: *Essay on Priapus P Knight*. Behind him is a broad and jovial face, unidentified. A youngish man facetiously points a magic lantern at Norfolk, at very close range. Next him is a man who turns his back on this group to listen to the chairman; his elbow rests on a paper: *Scrap . . . for Gentlemans Review by a Carter*. He is evidently John Carter, F.S.A. (described as an indefatigable contributor to the 'Gentleman's Magazine'), who did architectural drawings for the Society's publications. Behind him two men stand in conversation, one wearing a star, the other holding a paper: *Antiq . . . Puffs*.

On the table are various 'antiquities'. A pig-trough inscribed *Sarcophagus* and, less conspicuously, *Gubbins's Piggery*. A neatly made boot-tree for a top-boot, in three pieces and with a hinged instep, is inscribed *Hoby Boot Maker London*; this is *Fragment of an Apollo*. A pile of preserve jars inscribed respectively *Beans*, *Goosberry*, and *Cabbage*, is labelled *Funereal Urns*. A battered pot is a *Roman Vase*, a hoop is *Wedding Ring of Hercules*; a coal-scuttle is labelled *An Ancient Shield*, and a bowl inscribed *T Smoothwell Shaver Lond . . .* is (though not in the traditional Mambrino shape) *A Helmet*. Above the fireplace and behind the presidential chair is a bust of George III inscribed *Patronus*. On the r. wall is a much-tilted picture of Henry VIII (burlesqued), enthroned and holding a sceptre, with Prince Edward on his r. hand and Princess Elizabeth on his l.; other figures are indicated.

Aberdeen (1784–1860), Byron's 'travelled thane' and 'Scotch Reviewer', was elected President on 12 Apr. 1812, succeeding Englefield, as a result, it is alleged, of intrigues that have 'distracted the society'. An attack on the contents of *Archæologia* and on the alleged undistinguished pedantry of Carlisle, Carter, and S. Lysons. The gullible antiquary was a stock subject of ridicule, cf. No. 9296.

Reid, No. 162. Cohn, No. 732.

$6\frac{7}{8} \times 14\frac{3}{8}$ in.

[1] According to Reid he is George III.

11953 THE COW POX TRAGEDY—SCENE THE LAST.—
G. Cruikshank Sculp[t]
Pub by M Jones 5 Newgate S[t] Scourge [1 Aug.] *1812*

Engraving (coloured impression). Pl. from the *Scourge*, iv, before p. 87. Illustration to 'Vaccine Quackery', pp. 87–9. A large central design is flanked by four small designs arranged as if to represent the decorations of folding doors open to display a puppet-show (but explained as 'tablets . . . in the manner of a child's writing piece', as in a pl. published in 1803 by the Royal Jennerian Society, called '*A comparative View of the Effects on Individuals and Society between the Small-pox and Cow-pox*'). There is a quasi-heraldic head-piece to the whole, with a scroll: *Dedicated to the Associated Jennerain Cow Poxers of Gloster.* The main design is a funeral procession (r. to l.), the coffin inscribed *Vaccina aged 12 Years.* Two bearers are seen under the pall; one points to two men heading the procession holding up placards; he says: *Par ignobile fratrum.* The men are plainly dressed and Quaker-like, the placards are: *National Vaccine Institution for Genuine Cow Pox by Act of Parliment! L—— Undertaker* and *Surry Dispensary Institution for Genuine Cow Pox . . .* [ut supra] *W* [? John Walker] *Undertaker.* In front of the procession marches a parson (Rowland Hill) with an open book and holding a torch from which rises smoke forming a dark background to the design. Beside him is a milestone inscribed *IIII Miles from the Sur*[*rey*] *Round House.* The two pall-bearers (the others being hidden by the coffin) are elderly and ugly, the legs of one being shrunken, of the other gouty. They hold torches inscribed *Harveian Oration.* On the coffin stands a golden calf, garlanded with roses, and inscribed *The Brazen Image.* Immediately behind the coffin walks a little naked boy carrying a milk-pail on his head. Behind him walks an old man wearing a long official gown; he weeps and carries on a staff a conical fool's cap decorated with bells and inscribed *L Ps* [Pepys] *Præsus.* He is followed by a fat parson and a woman registering violent grief. The procession of mourners, old men and women, emerges from a building which is collapsing (r.). This is hexagonal with a dome, lantern, and spire, having a flag inscribed *Broad hum for ever.* The building tilts, and the spire breaks off, under the impact of rays from a face centrally placed in the upper part of the design, just above the 'Brazen Image'. The rays dispel the heavy clouds which surround the procession and are inscribed (l. to r.): *Common Sense, Candid Investigation, Reason, Religion, Truth.* The upper part of the design is framed by a festooned stage-curtain inscribed *'tis Conscience that makes Cow-herds of us all.* From this falls downwards and to the r. a little cow with the (horned) head of Jenner, much distressed.

The four smaller designs are realistic scenes. [1] A doctor sits with hands on knees addressing a young woman who stands holding an angry baby. He says: *I will not recommenendd your Milk Lass—unless you have the Child Cow pox'd.* On the wall is a picture of a cow dancing on its hind-legs while a man fiddles. [2] A handsome young blacksmith standing beside his anvil puts his arm on the shoulder of a sick and spotty friend, asking, *What 's the Matter Dick.* The other, supporting his head on his hand, answers: *I have caught the Small pox tho I was Cowed with the genuine Parliment sort.* [3] A milk-maid, her pail on her head, shows her little boy to an elderly doctor (Jenner). The child displays his speckled arm, his face also is covered with a dark rash. She says: *The Docter says it is the Small Pox.* He answers: *Poh! 'tis—impossible I Vaccinated him My self at Cheltenham.* [4] A doctor (Moore) and a parson (Rowland Hill) sit facing each other in controversy. An angry old woman stands between them, saying to Moore: *You have brought the College*

into sad disgrace Squire. He says: *I dare not make any Moore Reports.* Hill answers: *I'll have it preached & practised in all My Methodest Chappels notwithstanding.*

Above the design and below the dedication is a central sarcophagus supported on cloven hoofs, and inscribed: *To the Memory Of Vaccina who died April the First!* On this a cow lies on her back. A burlesque figure of Time chops off the cow's head with his scythe; he wears breeches, shoes, and stockings, and on his head is a winged hour-glass. Opposite, and, like Time, in the position of a supporter to a coat-of-arms, a donkey prances on one hind-leg, its forefeet on the tomb. This centre-piece is flanked by cornucopias, one (l.) scattering papers on to a bed of roses, the other (r.) on to a pile of skulls and bones. The papers are (l.): *Illustrations of the Proofs of Young Jenners Inoculation by Dr Barron*; *Grovennor Case*; *List of Fai*[*lures*]; *Sermons on Cow Pox by Rowland & Others*; *Blair's Whores of Baby lon*; *Harveian Orations*; *College Reports*; *Supposing Reports*; *Rings Botherations*; *Roseum oratio*; *Ringwood Report.* On the r.: *Squinting Eyes &cc*; *Glandle swelli*[*ngs*]; *Scabed Heads*; *Jennerain Scrophula*; *Blindness*; *Vaccine Eruptions*; *Inflamed Arms*; *Cow Itch*; *Lingering Death*; *Cowpox Mange*; *Tumid Glands*; *In Cælo Quies.*

An attack on vaccination and on the College of Physicians (which in 1806 had reported strongly in favour of vaccination and the merits of Jenner), represented as struck down by the rays of Truth. Jenner (from *c.* 1811) investigated many cases in which small-pox had occurred after vaccination, and reported that vaccination had lessened the severity of the attack. According to the *Scourge*, one of these was a son of Lord Grosvenor. It is also alleged that Dr. Jenner 'inoculated his own child with small-pox, and kept it a secret for ten years, and such fatal consequences have resulted from the experiment, the practice has ceased in the metropolis, and is confined to the followers of Rowland Hill'. It is also stated that Jenner was dismissed from his office as director of the Vaccine Institution of the College of Physicians and replaced by Moore. Actually, James Moore (brother of Sir John), the friend of Jenner, was at first appointed by Jenner Assistant Director, succeeding him as Director on his resignation in 1809. Rowland Hill (1744–1833), see No. 5493, whose chapel was in Blackfriars Road, was a warm advocate of vaccination, and himself vaccinated thousands of persons. John Walker (1759–1830), M.D., Leyden, had assumed the style and garb of a Quaker; he was an ardent supporter of vaccination, and Public Vaccinator in London 1802–30. On 30 Sept. 1812 he was admitted a licentiate of the College of Surgeons. Sir Lucas Pepys, see No. 11536, President of the College of Physicians 1804–10, was an ardent supporter of the National Vaccine Institution. Barron is John Baron (1786–1851), M.D. 1805, friend and biographer of Jenner, who practised at Gloucester. William Blair (1766–1822), was an eminent surgeon and a Methodist; he was surgeon to many charities, including the Female Penitentiary which he defended in *Prostitutes Redeemed* . . . 1809. The downfall of the College of Physicians is prophesied because an advertising quack doctor (cf. No. 11704) is admitted a student of physic under members of the College. The procession following the coffin consists of the charitably disposed who have been persuaded to subscribe liberally by the addresses and reports of the vaccine societies. For the vaccination controversy see Crookshank, *Pathology and Hist. of Vaccination*, 1889, and No. 9925, &c. Cf. No. 11093, a pro-Jennerian satire.

Reid, No. 170. Cohn, No. 732.

$9\frac{5}{8} \times 13\frac{13}{16}$ in.

11954 "I BE A GROCER"

[? I] *Cruikshank del.* [? 1812]

Engraving (coloured impression). Portrait of a man standing in profile to the r., hand plunged in his coat-pocket, from which project bulky papers: *An Account of Sales of Smyrnas* and *£341. 15 Wills Tap.* He wears a hat with a swathed band or scarf, spectacles, a spencer, breeches, and tied shoes. He is surrounded by hogsheads and casks of currants, large egg-shaped baskets or skins, and jars in open fluted baskets. Facing him but apparently unseen, the head and shoulders of the Devil emerge from a pit, among flames, holding out his talons; a label inscribed *200,000* issues from his mouth.

Identified in an old hand as 'Fred^k Wills Esq.—of the firm of Wills—Tap—& Morgan', with the date 1812. I. C.'s work seems to cease after 1810.

$9\frac{9}{16} \times 8\frac{1}{4}$ in.

11955 PRIME BANG UP AT DRUMCONDRA, OR A PEEP AT THE BALLOON. 1812

Dublin Publish'd by M^cCleary. 32. Nassau Street,

Engraving (coloured impression). A balloon ascends vertically, from a point on the shore facing a small island. Below is a plebeian crowd of spectators, the chief part of the design. Some sit on the ground, others stand. A fat woman sprawls over young pigs, while a large pig runs off, and a fat and angry man leans over her with his cane extended. A man holds up a (tasselled) blackthorn cudgel towards the balloon, saying, *If I could get at it I'd make another hole in it.* A slim parson stands on the extreme r. The balloon, which has vertical stripes, is encircled with an ornamental band on which an escutcheon, perhaps adapted from the portcullis crest of the Duke of Richmond, is flanked by Irish harps and shamrocks. The aeronaut stands in the boat-shaped car waving a flag.

James Sadler attempted to cross the Irish Sea on 1 Oct. 1812 when he ascended from the lawn of Belvedere House, Drumcondra, near Dublin. The Duke and Duchess of Richmond were present; there were two military bands and a military guard, horse and foot, to preserve order among the large crowd. There was a rent in the balloon which Sadler partially repaired with his neck-cloth. He came down in the sea east of the Isle of Man, after having been over Anglesea. *An Authentic Narrative of the Ærial Voyage* . . . is in the Halliday Coll. in the Royal Irish Academy;[1] *Europ. Mag.* lxii. 326. For the catch-phrase 'Prime Bang Up', in relation to ballooning, cf. No. 11775.

$12\frac{3}{16} \times 8\frac{13}{16}$ in.

11956 WET UNDER FOOT.

[Rowlandson.]

London Publish'd February[2] 10^th 1812 by H. Humphrey N° 27 S^t James's Street

Engraving, slightly aquatinted (coloured impression). A street scene at the corner of *Petticoat Lane* (l.) and *Smock Alley* (r.). An ugly and bedizened woman wearing pattens, holding an umbrella and kilting up her skirt, walks painfully over the cobbles, bending forward; her stockings heavily spattered with mud; her breast and arms are bare except for a scarf looped over her shoulders. Heavy slanting rain descends; it pours from the hat of an old

[1] Information from Professor C. Maxwell.

[2] January according to Grego; the word shows no sign of alteration.

woman (l.), who stoops over a heavy basket she is carrying. Above her head a woman leans from a window, emptying a chamber-pot. Behind (r.), two scavengers shovel mud into a cart. The houses are old and dilapidated, with casement windows. The lantern-sign of a penny-barber (cf. No. 7605) hangs from a pent-house projection, inscribed *Shave* . . . There is no pavement, but a solid post (l.) protects a large grating let into the cobbles.

Said to be from the design of an amateur.

Grego, *Rowlandson*, ii. 225.

$8\frac{3}{4} \times 6\frac{7}{8}$ in. With border, $9\frac{7}{8} \times 7\frac{15}{16}$ in.

11957 CATCHING AN ELEPHANT. *146*

Rowlandson del. Price One Shilling Coloured
Pub^d March 1^st 1812 by Tho^s Tegg. N° 111 Cheapside

Engraving (coloured impression). Two handsome young courtesans coax an enormously obese and carbuncled 'cit' towards the door of a bagnio (r.). One (r.) takes him by the wrist, throwing back a cloak to reveal her charms; he leers hideously at her. The other takes him by the shoulders and chin. Above the door are the words *Warm Bath*. A placard beside it: *Restorative Drops—Old Age Debility of ever so long standing quickly restored to Youth and Vigour —Prepar'd & Sold by the* . . . They are under an archway inscribed *Bagnio Court* in an arcade, suggesting Covent Garden.

Grego, *Rowlandson*, ii. 226.

$12\frac{1}{4} \times 9$ in.

11958 A SPANISH CLOAK. *139*

Rowlandson Del.
London Pub^d March 2^nd 1812 by Tho^s Tegg N° 111 Cheapside.

Engraving (coloured impression). A soldier, apparently on sentry duty on a castle rampart, embraces a pretty young woman, holding his cloak round her. He has whiskers and a moustache and wears a busby with aigrette and bag, indicating an hussar regiment. He wears a sword but his bayonetted musket leans against the wall behind him. The girl wears a curiously shaped cap, with two tails hanging down her back. An officer walking past stops to stare and snigger; behind him is a cannon in an embrasure. In the foreground (l.) is a pile of cannon-balls.

Also a later impression, with the date removed.

Grego, *Rowlandson*, ii. 226. Milan, No. 2374.

$12\frac{5}{16} \times 8\frac{7}{8}$ in.

11959 FAST DAY.

[Rowlandson.]
Published by T. Rowlandson March 20^th 1812[1] N° 1 James S^t Adelphi

Engraving (coloured impression). Four elderly parsons, grossly fat, apparently Fellows of Brasenose College, are seated in stuffed arm-chairs at a small dinner-table. One (r.) carves a capon, another ladles soup from a tureen, the others drink. One servant hands wine, another brings in a bowl, into which his nose drips as in Swift's 'Directions to Servants' (cf. No. 10918). A third in the doorway, more unkempt than the others, brings in a sucking-pig. On the floor (r.) is a paper: *A New form of Prayer, Gravy Soup, Mock Turtle,*

[1] The date may have been altered.

Cods Head, Turbott, Haunch of Venison, Stewed Carp, Roast Ducks, Pidgeon Pye, Woodcocks, Jelly, Marrow Pudding. On the l. are a wine-cooler, many bottles, three labelled *Burg*[*undy*], *Ho*[*ck*], *Clar*[*et*], a loving-cup, a punch-bowl inscribed *Bowl for a Bishop*, with lemons, a cork-screw, and the lid of the tureen. On the walls are pictures: *Bench of Bi*[*shops*] [in reversed characters], parsons carousing at a table, some lolling in easy chairs; *Ecclesiastical Court*, an elderly man (or woman) doing penance in a sheet and holding a candle; *View of Brazen Nose Col.*, a college quadrangle; a picture of an anchorite in the wilderness, holding a cross; *Susannah* [and the Elders]; *Portrait of S . . . Fellow Commoner of Braze*[*nose*] [the subject cut off by the upper margin]. There are also two notices, partly obscured, on the wall: *This Day Being Proclaimed A Fast . . . Church*, and *List of Great Tythes Church Lands . . .*

See No. 8323, a similar subject by Newton. Fasts were occasionally proclaimed during the war as days of intercession. The powers of the Ecclesiastical Courts over civilians were a grievance, cf. *Examiner*, 26 Jan. 1812. Fellows of Brasenose were a favourite subject of Rowlandson, see No. 11782.

Grego, *Rowlandson*, ii. 226.

$9\frac{5}{8} \times 14\frac{1}{2}$ in.

11960 SEA STORES. *140*

Rowlandson Del
London Publish'd March 25th 1812 by Thos Tegg No 111 Cheapside

Engraving (coloured impression). A boyish midshipman (r.), wearing uniform with cocked hat, fashionable neck-cloth, and tight white trousers, bargains at the waterside with two prostitutes. He puts his arm round a comely young woman, feeling in his pocket; she extends her hand for payment. Beside her (l.) is a hideous negress smoking a pipe. Behind, at the foot of a ladder, crouches a shapeless elderly woman. The ladder leads to a coastal fortification, where look-out men are lounging and smoking near a gun-embrasure. A man ascends the ladder with a basket on his head. Behind (r.) is the sea with a man-of-war; by the shore a ship's boat with three sailors waits for the midshipman.

Grego, *Rowlandson*, ii. 226.

$12\frac{3}{4} \times 9\frac{1}{4}$ in.

11961 LAND STORES. *148*[1]

Rowlandson Del. Price One Shilling Couloured
[Date removed] *by Thos Tegg No 111.* [Mar. 1812]

Engraving (coloured impression). A vast and hideous negress (l.), almost spherical, is embraced by a lean and elderly military officer with a long pig-tail. They are on the ramparts of a heavily fortified castle, indicated by a massive pillar and a raised portcullis beyond which is another lean officer, in back view but looking over his shoulder. In the background are cannon and a sentry. Behind the woman's head is a placard: *Voluntary Subscription for a Soldiers Widow the smallest donation will be gratefully received—By Rachel Ram Part.*

Grego, *Rowlandson*, ii. 226–7.

$12\frac{1}{2} \times 9\frac{1}{16}$ in. 'Caricatures', ix. 195.

[1] The last figure is doubtful.

11962 THE CHAMBER OF GENIUS.

Rowlandson inv 1812[1]

Pub^d April 2^nd 1812[2] *by T Rowlandson N 1 James Street Adelphi*

Engraving (coloured impression). In a squalid room a man in a frenzy of inspiration, stern and intent, sits at an easel painting on a canvas on which is the large head of a (?) minatory Hebrew prophet. He wears a shirt with one tattered boot and one slipper, and a cloth tied over his head. In his l. hand is a pen, and he appears unconscious of a large cat which claws at his bare legs. His pretty wife sleeps with a carefree expression on a make-shift bed (across which his breeches are thrown), while a naked infant beside her pours the contents of a bottle into a glass. On the table are coffee-pot, &c. An older child, almost naked, sits in a tub facing the fire plying a pair of bellows and is in great danger from a kettle and a red-hot poker. The other pursuits of the genius are indicated by two large books, on which he rests a foot, a violin and a French horn, a syringe, a pair of scales, a retort standing on a small furnace; a classical bust on a bracket. A cord stretches across the room on which hang tattered stockings and a piece of drapery. On the wall hang a sword and tricorne hat, with three prints: *Araeostation* [sic], a balloon ascending, reminiscent of Rowlandson's *Aerostation out at Elbows* . . . (No. 6858); a woman ballet dancer, and an ugly profile head inscribed *Peter Testa*. Above the fireplace (r.) are a string of onions and a bunch of tallow dips. A dish of food with knife and fork is on the floor. There is a casement window. Below the title:

Want is the Scorn of every wealthy Fool
And Genius in Rags is turn'd to Ridicule— Juv^l Satire

Cf. No. 13436. Grego considers the 'genius' a self-portrait of Rowlandson; there is little resemblance to better authenticated portraits, see No. 9672.

Grego, *Rowlandson*, ii. 227–8.

$8\frac{7}{16} \times 11\frac{5}{16}$ in. 'Caricatures', v. 217.

11963 BROAD GRINS, OR A BLACK JOKE

Rowlandson Del

Publ^d June 4^th 1812 by Tho^s Tegg N° 111 Cheapside

Engraving (coloured impression). A woman in an advanced stage of pregnancy stands with folded hands, laughing, close to an elderly parson (r.) of Dr. Syntax type who recoils in angry horror. Behind them is a high garden wall, with a notice: *Man Traps laid in these Grounds*. Behind the woman (l.) is a hole in the wall, through which looks the grinning head of a negro servant.

'Broad Grins' is a collection of coarse comic songs by Colman, 1802, cf. No. 11941.

Grego, *Rowlandson*, ii. 230–1.

$12\frac{3}{16} \times 8\frac{7}{8}$ in. 'Caricatures', ix. 207.

11964 MISERIES OF LONDON.

Rowlandson

Design'd & Pub^d July 14 1812 by T Rowlandson N 1 James S^t Adelphi

Engraving (coloured impression). Below the title: *Entering upon any of the Bridges of London, or any of the passages leading to the Thames, being assailed by a groupe of watermen, holding up their hands and bawling out Oars Sculls, Sculls, Oars Oars*. A fat woman laden with basket, bottles, bundle, &c. descends steps to the waterside, blown by the wind and beset by five bawling

[1] The '12' appears to have been etched above an obliterated date.

watermen, who point towards their boats. Behind (r.), other men hail an approaching passenger. The bows of two Thames wherries are on the l.; in one a young waterman stands punting his boat. The watermen wear short full-skirted coats with knee-breeches and have large oval badges on the arm. Part of an old timber building forms a background to the group on the stairs. It has a large placard: *Wapping Old Stairs*. From a projecting upper floor a man and girl look down, amused, the man smoking a long pipe. In the foreground (r.) a chubby fisherman's boy sleeps in a dinghy on a pile of nets. There is a background of ships at anchor, a riverside church flying a flag, and a timber building with a large beam projecting over the water from which hangs a barrel.

The Thames passenger-boats or wherries were a monopoly of the Watermen's Company and were in two categories, having either one sculler or two oarsmen. For such 'Miseries' cf. No. 10825, &c.

Grego, *Rowlandson*, ii. 231 (outline copy, p. 232).

$11\frac{3}{4} \times 9\frac{3}{16}$ in.

11965 A SEAMANS WIFES RECKONING. *275*

Woodward Delin. Rowlandson Scul Price One Shilling Coloured London Pub^d 15 July [? 1812][1] *by Tho^s Tegg 111 Cheapside.*

Engraving (coloured impression). A family conclave. A pretty young woman sits holding an infant in long clothes with curiously adult features; she turns towards an elderly man beside her (l.); her sailor husband, who has risen from his chair, stares warily at his father. The old man, who wears a seaman's short jacket with knee-breeches, scowls towards his son, saying, *Why d'ye see I am an old Seaman and not easily imposed upon—I say that cant be my Son Jacks child why he has been married but three months and during that time he has been at sea—the thing is impossible you may as well tell me that my ship Nancy goes nine knots an hour in a dead calm, and now I look again its the very picture of Peter Wilkins the Soap Boiler.* A dog sits beside him, much interested. The woman says: *My dear Father-in Law, Ill make it out very easily—Jack has been married to me three months—very well—I have been with child three months—which makes six—then he has been to sea three months has not he?—and that just makes up the Nine!!* The husband: *Father, Farther* [sic],*—dont be too hard upon Poll—I know something of the log book myself—and d—m me but she has kept her reckoning like a true Seamans wife.*

Grego, *Rowlandson*, ii. 231.

$8\frac{7}{8} \times 13$ in.

11966 THE SECRET HISTORY OF CRIM CON. *fig^r 1.*

Woodward Del.[2] *Rowlandson Sc.*

[Date erased, 15 July 1812, according to Grego] *by Tho^s Tegg N° 111 Cheapside.*

Engraving (coloured impression). One of a pair with the same signatures and imprint. Six scenes arranged in two rows, divided by lines, each with a caption, and inscriptions above the design. The figures have large heads, broadly caricatured, in the manner of Woodward's Lilliputian designs, cf. No. 9635, &c. All are ugly except the woman in [4]. [1] *Morality.* Sourly sanctimonious parsons sit together, each with clasped hands. They say: *Sad times sad times Friend Nicodemus, this Crim Con Business is quite shocking*, and

[1] A re-issue, waterwark 1816. Cf. vol. viii, p. xxxv.

[2] Erased, traces remain.

Ah it is of no use talking to them—they will have their own way—shocking doings indeed. [2] *A Kitchen Scene.* A hideous and fashionably dressed old woman (? a cook) reclines in an arm-chair while (?) a steward or clerk of the kitchen stands before her adjusting her large ear-rings. They say: *Do my sweet Creature let me fasten on your ear rings* and *Oh fie Mr Clerk you are really too bad.* [3] *A Lecture.* Two elderly and ugly women stand glaring angrily at each other. They say: *Mrs Amelia Caroline Skeggs* [one of the courtesans in *The Vicar of Wakefield*]—*I am afraid you give too much encouragement to Mr Spriggins* and *Take care what you say Maam my Character is not to be sported with.* The first speaker holds a fan, her breasts are immodestly bare, the other wears a wide straw hat, her hands in a muff. [4] *An Affair on the Dickey.* A couple embrace on the box-seat of a carriage; the young woman is comely, the other is a coachman in livery. They say: *O you Angel* and *I'm afraid my love you will get the whip hand of me.* [5] *Information.* Two hideous men stand facing each other, one uses an ear-trumpet, and wears spectacles and a night-cap. They say: *Speak louder, only one shilling damages —why I shall be ruined—* and: *Never mind—you have lost a bad wife, and got a good shilling.* [6] *A Compromise.* A burly fellow threatens with his fists a smaller one who cowers in terror. They say: *you little Scoundrel did not I catch you with my wife—I'll break every bone in your skin* and *Dont be so obstropolous Ill give thee a quartern of gin to make it up and thats better than going to La—*

A favourite subject of Woodward, see Nos. 8925, 8928. For the damages in cases of crim. con. cf. Nos. 9305, 11119.

Grego, *Rowlandson*, ii. 231.

8½×13 in. 'Caricatures', ix. 132.

11967 THE SECRET HISTORY OF CRIM CON. *fig 2*

See No. 11966. [1] *Conscience.* A fat florid woman gesticulates wildly, watched by a sour-looking man. They say: *Oh Im Undone! Im Undone!* and *Then I wish you would undo me—for they have fined me five Shillings for my bit of fun.* [2] *An Airing.* A fashionably dressed and grotesque couple walk arm-in-arm, registering anger. She says: *Now let us pretend to walk out as if nothing was the matter.* He says, registering anguish, *Oh what a prize in the Lottery.* [3] *Alarm.* A woman holds a man on her knee. He says, registering dismay, *But if Mr Spriggins should come home what should we do then.* She answers, calculatingly amorous: *Be not alarmed sweet Lily of the Valley.* [4] *A Walk to the Shubbery* [sic]. A not uncomely woman, holding up a fan, leads a hideous man towards a shrubbery. He says: *Let me lead you lovely fair one—Nothing loath.* She answers: *Oh spare my Blushes.* [5] *A scene in a Stone Coffin.* A couple embrace in a stone coffin beside which lie a skull and bones. She says: *O Dear o dear if the Gostesses should come.* He answers: *D——n the Gostesses.* (An Irish scandal of 1784, see No. 6699, &c.) [6] *Observation.* An old man wearing a night-cap and huge spectacles stands with bent knees gazing through a doorway. He says: *Mercy on me, what do I see—well a pair of spectacles is tantamount to two Witnesses.*

8½×13 in. 'Caricatures', ix. 133.

11968 SETTING OUT FOR MARGATE. *166*

Woodward Del Rowlandson Scul

London Augst 29. 18 [figures erased, 12 according to Grego] *Pubd by Thos Tegg No 111 Cheapside. Price One Shilling Coloured*

Engraving (coloured impression). A mountainous woman, with traces of comeliness, sits squarely in an arm-chair, plying a fan, between her husband

(l.) and a servant who stands (r.), his hat under his arm and his hands in his coat-pockets. The latter says: *An please you Master and Mississ, The Sailor Man has sent word as how the Wessel is ready to swim.* The husband, a paunchy 'cit' in old-fashioned dress, stands leaning towards his wife, saying, *Why my Dove—I am loaded with provisions like a tilt cart on a fair day, and my pockets stick out as if I was just return'd from a City Feast.* The heads of two geese hang from his pocket. His wife says: *Dont be so Wulgar M^r Dripping—you are now among gentill folks, and must behave yourself—we shall want all the Wickalls on the Woyage depend upon it—bless me how Varm it is, I am all over in a muck.*

For Margate as the 'cit's' watering-place see No. 6758, &c.

Grego, *Rowlandson*, ii. 231 f.

$8\frac{1}{4} \times 12\frac{3}{4}$ in.

11969 REFINEMENT OF LANGUAGE. *171*

Woodward Del. Rowlandson sc
Pub^d October 1^st 1812 by Thomas Tegg N^o 111 Cheapside.

Engraving (coloured impression). A design in six compartments, arranged in two rows. [1] *A Timber Merchant.* A ragged match-seller, with a basket slung from his shoulder and a bundle of matches in his hand, cries: *Buy my Matches.* [2] *A Turkey Merchant.* A poulterer (dressed like a butcher) sits on a stool beside his stall (r.) from which hang two turkeys. A dog takes offal from the table in front of it. (Horne Tooke, according to Rogers, said his father, a poulterer, was a Turkey Merchant, i.e. a member of the Levant or Turkey Company, incorporated in 1579.) [3] *A Man of Letters.* A man collecting letters hurries along, ringing his bell; he holds a post-bag inscribed *G. R.* A maidservant stands at a door holding out a letter for his bag. [4] *A Banker.* A grave-digger stands in a grave piling earth against a tombstone in a country church-yard. [5] *A Merchant Taylor.* A bearded Jew buying old clothes stands with his sack across his shoulder, two hats on his head and two in his hand. He shouts *Any old Cloaths to shell.* A maidservant stands in a doorway (r.) holding a coat. [6] *Master of the Mint.* A gardener, spade in hand, points to his pot-plants. On the r. are a frame and the corner of a green-house.

Grego, *Rowlandson*, ii. 233.

$8\frac{5}{16} \times 12\frac{1}{2}$ in.

11970 'THE SUCCESSFUL FORTUNE HUNTER. OR CAPTAIN SHELALEE LEADING MISS MARROWFAT TO THE TEMPLE OF HYMEN.

Rowlandson 1812[1]

Engraving (coloured impression). A tall strapping Irishman wearing a flamboyant cocked hat and quasi-military uniform looks down, with a sly smile, at his squat and bedizened bride. Under his r. arm is a long cudgel or shillelagh. She takes his arm and looks up rapturously. They walk (r. to l.) across the *Crescent*, Bath, whose houses form a background. A gouty old man on crutches behind them (r.) looks sourly at them, and a chair-man (l.) between the shafts of his sedan-chair, gapes in astonishment.

Grego, *Rowlandson*, ii. 235.

$11\frac{7}{8} \times 8\frac{7}{8}$ in.

[1] The date may have been altered from 1802.

11971 THE LEARNED SCOTCHMAN OR MAGISTRATES MISTAKE.!! *150*

Woodward Del *Rowlandson Scul*
London Published by Thos Tegg 111 Cheapside [1812]
Price One Shilling Colourd

Engraving (coloured impression). A gouty 'cit' (r.), using an ear-trumpet, sits in an arm-chair facing a delinquent in Highland dress, who bows low. One swathed leg rests on a stool, on the other foot is a slashed shoe. At his r. hand is a table with writing-materials; on the other side of this sits a bedizened wife, holding a fan against her hideous profile. Behind the Scot stands a fat constable holding a long staff. The Scot: *I own your Worship—I was a little inebriated but your Worship knaws "Nemo Mortatium* [sic]—*Omnibus | "Hooris Saupit* [*horis sapit*]*!!* The Justice: *What's that you say fellow about Whores in a Saw Pit—a very improper place to go with such company—I wonder you are not ashamed to mention such a thing and before my Wife too!!—but however as it is your first offence I will discharge you this time—but never come here with such a story again!!*

Grego, *Rowlandson*, ii. 236.

$8\frac{5}{8} \times 12\frac{11}{16}$ in. 'Caricatures', x. 34.

11972 PREACHING TO SOME PURPOSE.

[? After] *Rowlandson* [? 1812]

Engraving (coloured impression). A field preacher (l.) in clerical dress stands in a roughly constructed pulpit addressing a rustic congregation (H.L. figures) who look up, some amused, others impressed. He clutches a large rent in his trousers, saying, *Dearly Beloved—before I begin my discourse—I have three things to inform you of—The first thing I know, and you do not know—The next thing you know, and I do not know—and the third none of us know—Viz in my way here to preach—crossing Farmer Hobsons Stile, I tore my Breeches—the extent of the rent I know and you do not know,—Secondly—what you are willing to Subscribe to get them repaired you know, and I do not know—and lastly what Tim Snip the Tailor will charge for the job—that none of us know!* Cf. No. 11080, &c.

Grego, *Rowlandson*, ii. 236.

$9\frac{1}{16} \times 13$ in. 'Caricatures', ix. 34.

11973 A CAT IN PATTENS

Rowlandson inv 1812[1]

Engraving (coloured impression). A grotesquely ugly old maid, wearing pattens, walks preceded by a small poodle, clipped in an exaggeration of the French manner, and followed by a negro foot-boy in livery, who holds on a skewer a lump of *Cat's Meat*. He carries an umbrella under his arm. Her dress is blown back against her skinny form; her hands are in a large muff, and she wears a fur tippet over a tight bodice defining shoulders, round to deformity. Her profile is hideously sub-human. She walks with a fixed stare, not looking at a half-naked beggar (r.) with a patch over one eye and supported on a crutch who holds out his hat for alms. Behind is a blank wall, above which are a church spire and old-fashioned gabled houses.

For Rowlandson's attitude to the old maid cf. No. 9619.

Grego, *Rowlandson*, ii. 237.

$12 \times 8\frac{3}{4}$ in.

[1] The '12' may replace other figures.

11974 OFF SHE GOES. *289*

Woodward Del *Rowlandson scul*
Pub^d Dece^r 24 [year obliterated] *by Tho^s Tegg N^o 11* [sic] *Cheapside.*

Engraving (coloured impression). An elopement. A fat woman has fallen on her back from a ladder, knocking down her lover, who lies on his back beneath her. He wears military uniform. Both scream angrily, and a dog (l.) barks at her. The ladder, one rung of which is broken, leans against a first-floor window (l.) from which the husband looks out, holding a candle. Behind (r.), a laughing postilion holds open the door of a post-chaise. A full moon with grinning features looks down from clouds. A lamp projects from the corner of the house.

The title is from 'a lively dance tune'. *Harriette Wilson's Memoirs*, 1929, p. 104. Cf. No. 13143.

Grego, *Rowlandson*, ii. 237–8.

$11\frac{3}{4} \times 8\frac{3}{4}$ in.

11975 COMFORTS OF AN IRISH FISHING LODGE.

Etched by T. Rowlandson [? Bunbury del.]
Pub^d May 12^th 1812[1] *by H Humphrey N^o 27 S^t James's Street*

Engraving (coloured impression). Two men sit in a dilapidated room, the floor completely covered by water in which three pigs wade, ducks swim and dive, and geese run aggressively towards a dog. Their feet rest on boulders. One stout man in a broken chair sits with his elbows on a small round table, holding up a large watch, the hands showing that it is 9.40, and yawning deeply. On the table are a decanter containing a tiny 'blue devil', cf. No. 8745, and a guttering candle stuck in a potato at which a rat is nibbling. Another rat runs up the table leg. The other man (r.), with closed eyes, and hands on knees, sits on a stool, registering melancholy resignation. One pig (l.) devours a *Racing Calendar* which floats on the water. A fire of sticks burns smokily on a wide hearth; a large pot is overturning, the contents gushing over. Above the chimney-piece hangs a picture in a broken frame of a country house. There is one small casement window, half boarded up, the other half partly stuffed up with a pair of breeches. A ham and a hare hang from hooks in the ceiling. High up on the wall is a small shelf on which is broken china; a cat stands on it.

Not in Grego.

$9\frac{1}{4} \times 13\frac{1}{2}$ in. Border cropped. 'Caricatures', ix. 93.

11976 IRISH BINDING FOR THE CARICATURE MAGAZINE. *42*

Woodward del^t [Williams f.]
London April 15^th 1812[1] *Pub^d by Tho^s Tegg N^o 111 Cheapside*

Engraving (coloured impression). The interior of a shop, with open books displayed in the window and large volumes on shelves behind the counter. A well-dressed elderly man wearing spectacles, holding an open number of the magazine, displaying a print, leans on the counter towards a short thick-set customer who holds a cudgel: *Ah—Ah Master Pat, so you have got my Friend Teggs Caricature Magazine—I see, and you say you want to have it handsomely bound,—suppose you have it done in Russia.* Pat answers with a puzzled frown: *Why d'ye see Honey—Russia is such a plaugy way off—I should*

[1] The '12' has been added, the original figures having been removed.

lose the cream of the Jokes before it came back again—so if it makes no difference to you—I'll have it bound here in Dublin. On the counter, besides ink-pot, ledger, and books is a number of the magazine, which seems to contain from two to three plates, oblong in format, and a paper inscribed *N° 42 | Caricature Magazine | Pub^d by T Tegg | 111 Cheapside.* On a pamphlet: *Price one Shill^g Col'd.*

A puff for the magazine, see No. 10889. Cf. No. 12157 and vol. viii, p. xliii.
$8\frac{1}{2} \times 12\frac{7}{8}$ in.

11977 AN IRISH PILOT OR STEERING BY CHANCE. *175*

[Williams f., ? Woodward del.]
Pub^d August 1812 by Tho^s Tegg N° 111 Cheapside

Engraving (coloured impression). Three figures on the after-deck: a naval officer pointing with a telescope to the l., looks round at a rough-looking elderly sailor who holds the helm, to say: *Now en't you a pretty fellow for a Pilot? to see Land and not know where we are!* The man answers: *Och my dear Jewel! only shew me the Old head of Kinsale, and I'll tell you where we are to an Inch!* A capable-looking sailor (l.), hauling at a rope to reef a sail, looks towards the pilot with angry contempt. Sails, rigging, the lower part of a mast, and tossing waves complete the design.
$8\frac{7}{8} \times 13\frac{1}{16}$ in.

11978 FIVE WIVES AT A TIME OR AN IRISHMAN TAKEN IN!! *156*

Woodward del^t [Williams f.] *Price One Shilling Coloured*
London Pub^d Aug^t 6^th 1812 by Thomas Tegg 111 Cheapside

Engraving (coloured impression). Five women, fashionably dressed, are grouped by a round table (r.). Three play cards, one (r.) weeps, reading a book: *Excessive Sensibility a Novel in 21 Volumes by the Auth[or] of Tears & Sighs | Chap 1^st.* A fifth stands with her back to the others, drinking, a decanter in her r. hand. A plainly dressed man wearing top-boots, and hat in hand, sits (l.) in profile to the r. regarding the women with consternation. Next him the husband, fashionably dressed but clumsy, sits with hands on knees, frowning angrily. The former says: *Why Jack you terrible Turk I could not believe it if I had not seen it—Five Wives at once—why you will get yourself into a pretty scrape! what could induce you to commit such a rash action.* The other answers: *Why you must know Uncle—out of so many I was in hopes to have met with a Good One—but by S^t Patrick. I have been taken in—!!*
$8\frac{3}{4} \times 13$ in.

11979 THE YORKSHIRE BUMKINS MISTAKE. *155*

Woodward del. [Williams f.] *Price one Shilling Colored*
London Pub^d Aug 6^th 1812 by Thomas Tegg N° 111 Cheapside

Engraving (coloured impression). An obese country footman stands at the door of a large town house, addressing a fashionable London servant, who stands (l.) between the two pillars of the porch, his hands behind his back, legs astride. The latter says: *Tell the Dowager, My Lady is gone to Court.* The other: *Gone to Court!! come thats a good one—I thought she was married—you Lononers be strange people to be sure—Gone to Court! Mercy on us! why where I come from the Leadies always expect—that of the Men.* He wears a gold-laced cocked hat and livery coat; a gold-headed cane is in his r. hand; his l. hand is in his coat-pocket (a characteristic of uncouth servants in these

prints). Behind him is a bull-terrier, behind the other a greyhound. In the background are the trees of a square backed by houses, with a statue in the garden suggesting Berkeley Square. In the roadway a coroneted sedan-chair is borne off by two liveried chair-men, preceded by two footmen.
$8\frac{3}{4} \times 13\frac{1}{8}$ in.

11980 COUNSELLOR NODEE, OR, A BROW-BEATER BADGER'D. *176*

[Williams.]
[Pub Tegg] *N° 111 Cheapside* [? 1812]. *Price one Shilling Col^d*

Engraving (coloured impression). A scene in court, with the Chief Justice (Ellenborough) seated between two other judges. In front and below are three counsel and two clients. A barrister stands to examine a witness, a stout man, well dressed but countrified (r.): *Well Sir, you are a witness in this Cause, eh? You look like a very knowing fellow to be sure! pray now do you know the difference between the Mortgager and the Mortgagee?* The man answers: *To be sure I do, for example now! I nod at you, then I am the Noder and you are the Nodee.* All except the questioner smile; a distressed usher (r.) exclaims *Silence there!*

The anecdote is related in *The Wit's Magazine* (1818), p. 343, the text of which is that of *Tegg's Prime Jest Book*, 1812. (Cohn, p. 243.)
$8\frac{5}{8} \times 13$ in. 'Caricatures', x. 249.

11981 A MILLING MATCH BETWEEN DECKS. *164*

[Elmes.] *Price one Shilling Coloured*
London Pub^d by Tho^s Tegg—111 Cheapside, July 13th 1812.

Engraving (coloured impression). Two sailors, one a negro, both stripped to the waist, are seated astride a long chest, inscribed *Arm Chest GR.*, to which they are lashed, facing each other with clenched fists. Other sailors look on, amused, or fiercely intent. Behind the white pugilist stands a buxom woman clasping a bottle; she says: *Now Jack—Brail up his Peepers or Mungo —will tip you Yankey-dodle-do.* A naval officer wearing a cocked hat, rests his elbow on her shoulder. All the others are rough-looking sailors and their women. In the foreground a grinning negro sailor kneels near a sailor (l.) who sits on a gun smoking and drinking. The latter is the only sailor with a pigtail; it reaches below his waist. A woman looks down at the fight from a hammock. On the r. two disreputable-looking women are fighting, egged on by two sailors. In the background a sailor dances with two women; he says: *I love a bit of hop—Life is ne'ar the worse for it. When in my way do drop—a Fiddle—thats your sort* [cf. No. 8073]. A one-legged man sitting on a gun plays a fiddle. In the foreground (r.) stands a can of *Grog*. Hammocks are slung from the roof.

While in port: 'With sailors carousing, rum flowing and women on board, the scene below decks was an obscene compound of Gin-lane and the stews.' C. Lloyd, *Captain Marryat*, 1939, p. 26. Cf. Nos. 12158, 13123.
$8\frac{5}{8} \times 13$ in.

11982 IRISH BOG TROTTERS. *163*

[Elmes.] *Price One Shilling Coloured*
London Pub^d by Tho^s Tegg—[date erased]—*No 111 Cheapside* [? 1812]

Engraving (coloured impression). Three burlesqued and bare-legged peasants run (l. to r.) splashing through a bog. The leader is a man carrying on his

pitchfork his (patched) breeches and a pair of *Brouges* or clumsy shoes. He holds a large jug of *Butter Milk* and under his arm is a bludgeon inscribed *Sprig of Shillelah*. A woman follows, holding the end of his shirt, with a basket of *Potatoes* [some falling out] on her head. Her petticoat is kilted up, and the third, a woman, clutches at the end of her shift, to extricate herself from the bog. All three smoke short pipes. The man wears a small wig on unkempt hair which projects through his hat. In the middle distance (l.) a woman has fallen, spilling the contents of a large basket of *Turf*, strapped to her back. In the background (r.) huntsmen are galloping from rising ground (r.) into the bog, in which dogs and horses are partly submerged; geese fly up. On the l. is a thatched cabin, and there is a mountainous skyline. In the foreground is a strip of water with three huge frogs.

Many Irish peasants wore wigs, often too small and bright yellow, over fine crops of dark hair. C. Maxwell, *Country and Town in Ireland under the Georges*, 1940, p. 134.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

11983 ADVENTURES OF JOHNNY NEWCOME. *Pl. 1.* *178*

[Elmes.]

Pub^d by Thomas Tegg 111 Cheapside, Oct^r. 24—1812

Engraving, slightly aquatinted (coloured impression). A design in six compartments arranged in two rows, each with a title. [1] *Johnny, Newcome landing in the W^t Indies.* Johnny, wearing top-hat (blown off), breeches, and top-boots, steps through surf towards a sandy shore (r.) where a giant crab advances to meet him, and two negresses seated under palm-trees register amusement and pleasure. Under his arm is a portmanteau. Behind him (l.) is the prow of a ship's boat with two burly sailors, in which he has left a British ship at anchor. A mountainous landscape is indicated. [2] *Johnny situated as Clerk of stores.* In an open shed facing the sea he reclines among hogsheads, smoking a cheroot and holding a punch-bowl; beside him are pen, ink, and paper; on the ground are a turtle and a monstrous insect compounded of spider and ant. A negro clerk, also smoking, kneels on a cask, and waves a branch over his master's head to drive off a swarm of flies. [3] *Johnny enamoured with Nymphs bathing.* He stands on the shore inspecting through his glass at very close range three plump negresses, all grinning delightedly, all with the large posteriors of the Hottentot Venus, see No. 11577, &c. Behind Johnny stands a negro servant, wearing breeches only, who holds up an umbrella, and waves a branch to drive off flies. [4] *Johnny on a Country excursion.* Johnny, holding a gun, lies in a hammock carried by two negro servants wearing breeches only; a third runs beside him holding up an umbrella and dispersing flies with a branch. He smokes a cheroot and between his legs he supports a large jar, evidently of sangaree. A large lizard watches him. [5] *Johnny enjoying the sports of the field.* He sits under a palm-tree, a table at his elbow, and holding a bowl in his r. hand; he supports his cocked gun with his l. hand while a negro holds up the barrel. Johnny has one foot braced against the latter's posterior. Behind, another negro, wearing shirt and breeches, stands drinking from a bowl and waving a branch over his master's head as in Nos. 2–4. A negro boy drives birds towards Johnny. Large bottles of *Sangaree* are on the ground, others are on the table, with a pine-apple and (?) two banners. There is a mountainous sky-line. [6] *Johnny Preachee and Floggee poor Mungo* [see No. 9636]. Johnny, seated beside a table as in No. 5, smoking a cheroot, and holding a bowl on his knee, flourishes

the long knotted lash of a whip over the back of a negro who kneels with clasped hands. Another holds an umbrella and the usual branch over his master. Bottles of *Sangaree* are in the foreground.

In Nos. 2–6 Johnny wears an enormously broad-brimmed straw hat, jacket, waistcoat, open shirt, and loose white trousers with flat shoes; and grins broadly, as do the negroes. 'New-come' = new arrival, the earliest instance in the *O.E.D.* is Egan, *Life in London*, 1821; in Smyth's *Sailors' Word Book*, 1867, p. 497, Newcome = 'an officer commencing his career. Any stranger or fresh hand newly arrived'. A companion pl. to No. 11984. See also Nos. 11131, 12484, 12718.

$8\frac{3}{4} \times 12\frac{3}{4}$ in. Each design *c.* $4\frac{1}{8} \times 4\frac{1}{4}$ in.

11984 ADVENTURES OF JOHNNY NEWCOME *Pl 2* *1820*

W^m E——^s Price One Shilling Coloured.
Pub^d by T^s Tegg N^r 22. 1812. Cheapside N^o 111.

Engraving (coloured impression). A companion pl. to No. 11983. [1] *Johnny^s reception by "merry Tonkanoo at Negro Ball.* The ball is in an open shed with a negro fiddler seated high on a hogshead; most of the guests watch Johnny, the only white, and 'Tonkanoo' bowing to each other. The latter is a tall negro with huge false moustache and long wig, feathered hat, and wide-cuffed coat in imitation of English dress *c.* 1740, with breeches and bare legs. A negro behind Johnny disperses flies with a branch. A negro couple is dancing; the ladies are fully dressed, some with tall cylindrical hats. Behind are distant mountains. [2] *Johnny dancing with Rosa—the Planters beautiful daughter.* At the same ball all the negroes form a background of admiring spectators while Johnny, still wearing his enormous hat, dances with a pretty English girl in conventional evening dress, holding both her hands. Tonkanoo stands with his arms extended towards them. In the foreground (l.) is a little naked negro Cupid with bow, quiver, and arrows, pointing to the couple. [3] *Johnny^s Courtship and professions of Love to Rosa.* Rosa reclines on a sofa under a piece of drapery looped from a tree; Johnny (l.), hat in hand, kneels at her feet while the Cupid aims his bow at him. A pet monkey sits beside Rosa, and behind her (r.) stands a negro girl brushing away flies with a branch. Johnny's servant is behind (l.) holding an umbrella. Two cockatoos bill on a branch. [4] *Johnny and the fair Rosa tripping to the Altar of Hymen.* The pair run hand in hand along a path which winds to a church resembling an English village church. Negro servants run after them, one holding up a large umbrella. Before them run two little negroes; one is Cupid playing a fiddle, the other, Hymen, holds up a lighted torch. In the distance, nearing the church, are the parson and his clerk. [5] *Nuptial ceremony of Johnny and the charming Rosa.* In a Gothic church the parson with his book stands behind a cylindrical altar on which are two hearts transfixed by an arrow. Johnny puts the ring on Rosa's finger. The congregation are delighted negroes and negresses. Against the altar sit Cupid and Hymen; Cupid wears Johnny's huge hat and plays the fiddle; Hymen blows at his torch. [6] *Johnny and his fair Bride reveling in Jollity and festive mirth.* Johnny, tipsily jovial, his father-in-law, and Rosa, sit at table, drinking, the men smoking, many bottles of *Sangaree* on the floor. A man fiddles, and in the background a dance is in progress. Johnny wears his planter's hat, &c., as in No. 11983, and has always a swarm of flies round his head. Rosa throughout wears her ball-dress, with feathers in her hair.

$8\frac{3}{4} \times 12\frac{15}{16}$ in. Each design *c.* $4\frac{1}{8} \times 4\frac{3}{8}$ in.

11985 GRIEVANCES OF LONDON.

G Cruikshank fec[t]

[Pub. G. Smeeton, 139 St. Martin's Lane.] [1812]

Engraving (coloured impression). Frontispiece from *Metropolitan Grievances; or, a serio-comic glance at minor mischiefs in London and its Vicinity*, 1812 (in Print Room). A crowded street scene, with the corner of a tripe-butcher's on the r.: *Gilbert. Gall Tripem*[*an*], a lean-to shop, in which the butcher bargains over sheeps' trotters and offal with an elderly woman. Outside this is a pavement along which a little boy bowls a hoop between the legs of an elderly lady on the extreme r. who totters on high-heeled shoes, having dropped a lap-dog from her muff. A little chimney-sweep is much amused. Above the butcher's a woman at a window empties a pan: the contents splash on to the pent-house roof and pour through a spout over the white stockings of a fashionably dressed passer-by who registers horror, holding up an eye-glass. The stream splashes the unconscious woman who chaffers with the tripe-man. A street-lamp projecting from the corner of the house is broken. Over the uneven cobbles an old woman pushes a barrow of cat's-meat, shrieking her wares; two dogs bark at the barrow, a cat miaows. Near her stands a ragged, bare-legged man, with grievously twisted and misshapen legs (showing the effects of rickets); he sells *The Last Dying Sp*[*eech*] . . ., with a print of bodies on a gibbet, shouting from a cavernous mouth in a sub-human face. Behind him a jovial crossing-sweeper plies his broom. On the l. is a caricature shop, the window-panes filled with prints, among which one of 'the Hottentot Venus', see No. 11577, &c., is conspicuous. There are also large comic heads. A fashionably dressed woman leaves the shop, holding her nose (assailed by the cat's-meat). Four men gaze at the window; one is a countryman whose pocket is being picked. Heavy flower-pots are about to fall on their heads from a projecting ledge. A woman leans from a first-floor window trying vainly to stop the fall, and letting her watering-pot discharge its contents on the still unconscious window-gazers. On the wall is the disk of the *Sun* Fire Office, with the date *1812*. The next house is a small gin-shop with a bunch of grapes for its sign and the inscription . . *Arsnic—Best Cordial Gin*. Three dram-drinkers stand at the door. The last house, a corner one, is dilapidated and shored up with a beam. The ground floor belongs to *D. Dip Tallow Chandler*; against the window is a stall or bulk. The top floor is that of *Ling—Dyer &c*; a pole projects from a window with dyed garments and a length of material hanging out to dry. On the corner of the house is the notice: *F P 20 F[t]*. In the background the dome of St. Paul's rises above the roofs of houses in the middle distance.

Reid, No. 137. Cohn, No. 555.

$5\frac{13}{16} \times 7\frac{7}{8}$ in.

11986 PICTURE OF LONDON.

G Cruikshank fec[t] *F. W. Pailthorpe Sculp[t]*

Engraving (coloured and uncoloured impressions). A street scene; two corner-buildings converge, flanking a cobbled street of irregular shape. On the l. is a wide door headed [*Auct*]*ion Rooms*; within, the auctioneer declaims from a high rostrum to closely grouped men: a raffish-looking, smartly dressed man picks the pocket of a countryman. Outside the door a bearded Jew with a sack of old clothes peers in. On the wall beside the door is a bill headed *To Be Sold*. Against it is a closed watchman's box. At the corner of the pavement a man stands holding up a placard on a pole: *Beware of Mock*

Auctions. In the roadway two smartly dressed rascals accost an oafish countryman wearing top-boots, who gazes delightedly at a (?) bead-chain which one of them displays, kneeling on one knee on the cobbles. The dupe gropes in his pocket.

On the r. is the wide gateway leading to the courtyard of *The Ram Inn*; a list of places within the door is headed *Stocrching* (?), *Yorkshire* . . . Outside it stands a large wagon with broad wheels and high tilt, placarded *Maidenhead Waggon*. A young girl carrying a box and bundle has just left it and is being accosted by a hideous old bawd who chucks her under the chin. An elderly man with gouty legs stands in the inn doorway watching them over his shoulder. Behind (l.), a ballad-singer screams, an infant tied to her shoulders. The background is of tall converging houses with the dome of St. Paul's rising above them. The design is enclosed in a border simulating a picture-frame.

The wagon, the girl and bawd, and the elderly man are adapted from Hogarth's *Harlot's Progress*, Pl. 1 (No. 2031), the setting being altered from the inn yard to the street outside.

Reid, No. 138.

$4\frac{13}{16} \times 7\frac{1}{2}$ in.

11987 EXTINGUISH'D IS HER BLOOM AND NATIVE FIRE; VIEW THE POOR WRETCH IN PATIENT PAINS EXPIRE.

G C^{k} [? 1812]

Engraving. A free copy, reversed and reduced, and with altered costume, of Hogarth's *Harlot's Progress*, Pl. 5 (No. 2091), the character of the heads being changed. The woman leans back in her chair, dead or dying, supported by the servant, who with an agonized gesture appeals in vain to the two quarrelling doctors (r.), one with his pill, the other with his medicine-bottle. The details are as in the original, with the omission of the bed-pan and of all inscriptions. The woman who rifles the trunk (r.) is more grotesque and villainous with a twisted, noseless face. The room is more realistically ramshackle, the bed-curtains are tattered. A poker thrust through the bars has been added.

According to Truman this was the frontispiece to a pamphlet published by Smeeton.

Reid, No. 134. Cohn, No. 1101.

$5\frac{3}{4} \times 6\frac{7}{8}$ in.

11988 MRS. TOPPER'S DREAM|, OR, | OVERBOARD SHE VENT. |
Written expressly for the Occasion, by Scriblerus Horselydownus[1]

G Cruikshank fec^{t}
Printed and published by Joseph Robins 57, Tooley Street, Southwark.
[? 1812][2]

Engraving (coloured impression). Illustration to *A New Song*, which with the (printed) title is on a separate sheet. On the pl.: *Sung by M*^{r} *Norman, at the Royalty Theatre, Wall Street, Wellclose Square*. A woman falls head-first out of a low truckle-bed, her terrified husband sits up, arms extended; both scream. The room is small, with indications of poverty: wash-tub, table with ragged cloth, plate, bottle of *Gin*, &c., rough shelf over fireplace, with tea-things, coffee-pot, and medicine-bottle. Through the window is seen the

[1] Horselydown, Southwark, extends from Tooley Street to Dockhead. Cf. No. 10937.
[2] Dated 1812 in pencil.

rigging of a ship. A frightened cat has climbed on to the table. Over the fireplace is a broadside: *Over Board he Vent*, a man falls head-first from a rowing-boat, leaving a truculent man in possession. There is also a small print of a ship. The verses (24 ll.) begin:

After vashing hard vun day,
Mrs. Topper went to bed,

She dreams, bawls, hits her husband in her sleep; he throws her out of bed.
Reid, No. 722. Cohn, No. 1769.
$5\frac{15}{16}\times7\frac{1}{8}$ in. Song, $3\frac{11}{16}\times6\frac{1}{4}$ in. (Both clipped.)

11989 [MASQUERADE.]

[? W. Heath.] [? 1812]

Photograph (much reduced) of an engraving. Persons in masquerade dress closely grouped. They include a mile-stone inscribed *111 Miles from Hyde Park*, a devil with a pitchfork, a Diana, a fat lady in back view with small butterfly wings. A man in mask, beard, and domino (l.) says to a masked lady beside him: *I can describe to you Ma'am every person in the Rooms for Instance the lusty Lady in the character of a Sylph is the Dutchess Dauphins—the Lady as the Goddess of Chastity is Lord Dashats kept Mistress—and the Puppy is heir to an immense property the Gentleman on your left in the character of a Mile stone is a respectable Broker from the Minories and the Devil in the back ground is a Councellor of considerable practice* [cf. No. 13451]. A lady whose only concession to masquerade is a mask walks arm in arm with a stout man wearing cocked hat and furred gown. She says: *What I dislike is the almost universal want of Character.* He answers: *That Madam is the general complaint of the most Fashionable Masquerades!* A Turk says to a hideous man wearing towering antlers in his cap: *As I am a true Musselman I never saw such a figure—You have horns like an Antelope.* The other answers: *I dont know, it was a whim of my wifes she said they would become me.* A bear says to a flower-girl: *so I thought it* [? wise] *my Dear to come as a Bear.* She answers: *You were Perfectly right my Lord I never saw your Lordship more in Character.* Cf. No. 11808.
$2\frac{3}{8}\times3\frac{7}{16}$ in.

1813

POLITICAL SATIRES

11990 THE SPIRIT OF THE BOOK—OR ANTICIPATION OF THE YEAR 1813.

[Williams.]
Pub^{d} Jan^{y} 1st 1813 for the Proprietors of Town Talk.

Engraving (coloured impression). Pl. from *Town Talk*, iii. 405. A figure, draped in white (r.), supports on outstretched arms the open pages of a huge book which covers his person. He stands at the foot of the double throne, from which Lady Hertford has hurled herself; she lies face downwards on the dais, putting out a hand to ward off the dread apparition. The Regent has risen to his feet, terror-struck. The pages are inscribed in large letters: *Spirit | of | The | Book | Chapter | of | Evidence | and | Delicate | Investi|gation.* The figure, with a menacing gesture, holds out to the Regent a sheaf of papers, the uppermost inscribed *Perigord* [a dispatch from Talleyrand], the others: *Berlin, Vienna, Antwerp, Paris, Impeachment*; he says (adapting the Ghost's words to Hamlet): *I will to the peoples ear a tale unfold, shall make their matted and combined locks to part—and each particular hair to stand on end like quills upon the fretfull porcupine.* The Regent, his hair rising, exclaims: "*Angels and Ministers of Grace*", *but alas I have no Angels but fallen ones, and my Ministers are not Ministers of Grace, Grim Spectre approach not, I thought thou hads't been laid forever—I will listen to thee. What woulds't thou have with me?* Lady Hertford moans: *Hide it, oh Hide the hideous Spectre from me!* The throne, an ornate settee for two people, surmounted by a crown, and having a tent-like canopy on which are the royal arms, forms, with the three principal figures, the centre of the design.

The spectre throws his l. arm backwards as if pointing to a large picture (r.) partly obscured by a recording angel seated on clouds and writing in a book: *Records of . . . Court of* [*Regen*]*cy.* Her pen rests on the word *INOCEN . .* The picture represents a scaffold surrounded by spectators; a body lies under the blade of a guillotine. The figures are in shadow, and partly hidden, but the subject is clear on close scrutiny. The picture hangs above a group headed by the (unrecognizable) Princess of Wales, who is tall, slim, and youthful. She extends her arm towards the throne, turning her head to say to her followers: *I will have Justice on my enemies!* The most prominent is the Speaker, a commanding presence in his robes, quite unlike the puny Abbot; he grasps a document inscribed *Impeachment*, and points a menacing finger towards a group of Ministers (l.), saying, *We have examined witnesses and in the name of the Commons I impeach those men.* Behind him are (next the Princess) Whitbread (?) and Burdett, carrying a book inscribed *Witnesse*[*s*]. Other heads are poorly characterized.

The Ministers on the l. of the throne all register terror at the apparition. Lord Liverpool, in front, is on his knees, his hands clasped, exclaiming, *I knew not of thy wrongs mysterious Spirit do not let thy Anger involve me in the ruin thou threateneth to my unworthy colleauges* [sic]; in his pocket is a paper: *New Taxes for 1813.* Lord Ellenborough flinches to the l., exclaiming, *oh that I had never been a commissioner! or that I had been a more upright one.* Lord Mulgrave, also preparing to flee, exclaims: *Ruind! lost, for ever that d——d book will haunt us for ever.* Lord Eldon exclaims: *Commissioner, said'st thou, say not that cursed word again, it racks me with the Tortures of the Damned,*

Avaunt Grim Spectre. On the extreme l. Castlereagh clasps his hands, saying, *Oh dear this is worse than Walcheren its all over with us* [see No. 11364, &c.]. From his pocket hangs a paper: *Song by Catalani* [cf. No. 10979]. Sidmouth, in silent terror, holds up a clyster-pipe (cf. No. 9849). On the r. of the group, and peeping round the hangings of the throne, is Lord Yarmouth, exclaiming, *Mother! where are you.* All these figures are on a larger scale, and nearer the throne than the opposite and vengeful group. Behind them is a picture, a pendant to the execution scene: George III, enthroned, receives a book ('The Book') from the kneeling Perceval; courtiers include the Lord Chamberlain, Dartmouth, with his wand; there is also a beefeater.

A satire on the pending publication of 'The Book' (suppressed in 1807) in a campaign to attack the Regent through his wife. It was originally prepared for publication by Perceval, who acted as the Princess's adviser in the 'Delicate Investigation' of 1806, see No. 11864, and contained the depositions and the letters from the Princess to the King, drafted by himself, which attacked the Commissioners of the Investigation, Erskine, Ellenborough, Eldon, Grenville, and Spencer (see No. 12031). On the appointment of the Portland Ministry 'The Book' was withheld, but Perceval took office only on condition that the Princess was received (once) at Court. After the failure of the Whigs to obtain office in 1812, followed by violent attacks on the Regent, publication of 'The Book', copies being known to exist, was hinted at as part of a violent campaign against Ministers and the Regent. Grey wrote to Grenville, 10 Apr., suggesting that persons 'not implicated as we were', should take up the Princess's case: Grenville strongly disapproved. *H.M.C., Dropmore MSS.*, x. 234. Although the letters were an able defence of the Princess, the depositions were highly damaging, except on the supposition that they were complete perjuries (see No. 12026, &c.). More than one version, containing much supplementary matter, appeared early in 1813. 'The Spirit of the Book or Memoirs of Caroline Princess of Hasburgh', 3 vols., 1811, ostensibly a novel, was an attack on the Princess by Thomas Ashe (see *D.N.B.*); in 1820 he offered to swear that he had been suborned to write it and other works 'to prepare the public mind for "A divorce"'. See *Corr. of George IV*, 1938, ii. 364–6, 375. The print foreshadows a violent attack on the Regent through the Princess, who was the instrument of Brougham, Whitbread, Creevey, and others, the first overt act being her letter to the Regent, see No. 12011, &c. This campaign followed the attacks on his connexion with Lady Hertford, see No. 11853, &c. See *Corr. of George IV*, 1938, i. 186 f.; *The Book*, ed. C. V. Williams, 1813; *Croker Papers*, 1884, i. 300–2. 'The Book', a 'Melodrama in two acts' is the subject of Letter vii, in Moore's *Twopenny Post-Bag*, 1813. The letter from Talleyrand may be Napoleon's peace overture before the Russian campaign, which Whitbread maintained (21 July 1812) was the best possible opportunity for a negotiated peace. *Ann. Reg.*, 1812, p. 126 f. For 'The Book' see also Nos. 11864, 11869, 12026, 12092; cf. No. 12194.

$9\frac{1}{2} \times 15\frac{5}{8}$ in.

11991 BONEY RETURNING FROM RUSSIA COVERED WITH GLORY—LEAVING HIS ARMY IN COMFORTABLE WINTER QUARTERS.—

[Williams.]

Pub^d Jan^y 1^st 1813 by S W^m Fores N^o 50 Piccadilly corner of Sackville St

Engraving (coloured and uncoloured impressions). Napoleon travels in an open sledge, drawn by two horses, which gallop, though lean and exhausted.

He sits facing one of his generals with writing-materials between them on a small stool; both have gloomy expressions. The officer, holding out a pen, asks: *Will your Majesty write the Bulletin?* Napoleon: *No! you write it! tell them we left the Army all well, quite gay in excellent Quarters, plenty of provisions—that we travelled in great style,—recieved every where with congratulations—and that I have almost compleated the repose of Europe.* An officer drives, standing on the runners; he has a whip with an enormously long, heavy, and knotted lash. The sledge is surrounded with dead or dying French soldiers, some covered by snow. In the foreground (l.) two starving men cut up the carcase of a horse. A soldier, leaning against the snow-covered body of a horse, looks up to say: *Ah Sire! so dat John Bull says! I wish I could have some repose I'm tired of Glory.* Snow is piled thickly on his cocked hat, as it is on the hats of those in the sledge. A soldier wearing a cavalry helmet stands in snow, with flexed knees and clasped hands, looking with dismay after the departing sledge. In the middle distance bodies of men and horses are scattered over the snow-covered ground, while in the distance (r.) Cossacks pursue fleeing soldiers. A waste of snow is indicated, and snow-flakes fill the sky. After the title:

Nap and Joe, from France would go,
To fill the World with Slaughter,
Joe fell down, and broke his Crown,
And Nap came tumbling after.

Napoleon with a small escort left his army on 5 Dec., under a secretary's name, driving in a covered sleigh, a berline on runners, with Caulaincourt. *Memoirs of Caulaincourt*, 1935, i. 411 ff. For bulletins and 'Winter quarters' see No. 11920, &c. For the position of Joseph in Spain cf. No. 11901, &c. For Napoleon's journey and abandonment of his army see also Nos. 11917, &c., 11997, 12001, &c., 12033, 12036, 12050, 12205, 12244, 12602, 12608.

The design may be based on a print by Terebenef, reproduced Broadley, ii. 173; Klingender, p. 21.

A Dutch version, *De Vlught uit Moskouw*, is listed by Broadley.

Broadley, i. 316. De Vinck, No. 8789.

$8\frac{7}{8} \times 14\frac{7}{8}$ in.

11992 QUADRUPEDS OR LITTLE BONEYS LAST KICK.

G. Cruikshank fec[t]
Pub[d] January 1[st] 1813 by W N Jones 5 Newgate Street.

Engraving (coloured impression). Pl. from the *Scourge*,[1] v, frontispiece. Alexander, as the Russian bear, and on a larger scale than the other figures, stands in the centre of the design holding Napoleon suspended in the air by one jack-booted leg, and plying a large birch-rod. Jack Frost (cf. No. 11918, &c.), a hideous goblin (r.), tweaks Napoleon's nose; he has a lean, naked body, webbed and spiky wings, bristling icicles for hair and beard, huge eyeballs, a long sharp nose, talons, and a barbed tail, apparently adapted from No. 11474 by (?) Woodward. The victim, whose crown drops off, screams: *Save me, Save me from de big bore.* Alexander wears fur-bordered dress and a small crown on his bear's head. He tramples on a French eagle and laurel wreath. The head of a French officer projects from a hole in the snow (l.), saying, *By gar de Bears have caught us in our own Traps.*

On the l. stalwart bears attack the fleeing French, using bayonets and swords; they have a standard on which is a Russian eagle. The little French

[1] Not folded, showing that it was issued separately.

soldiers have simian faces, and some have tails; they wear big jack-boots, some wear cocked hats, some bonnets rouges, one a cavalry helmet. Some of the French are struggling through, or drowning in, a piece of water on the extreme l., inscribed *Sea of Troubles*. One soldier holds up an eagle from which flies a flag inscribed *Leigeon of Honor*; another, floating behind him, clings to his long pigtail. On a snowy mound rising from the water is a gabled wooden cottage, with an open shop-front in which joints of meat are displayed beneath a placard: *The Kalouga Larder Russian Fare*; from a side-door a bear looks out, aiming a blunderbuss, and saying, *No Admittence here*. He addresses a French officer (with a tail) who has reached the hut but is caught by the leg in a steel trap, and staggers backwards, saying, *Ah de Barbare: dey have not de pity*. A placard beside the hut and pine-trees is inscribed: *Steel Traps & Spring guns set in this gro . . .* Other French soldiers climb the hill behind him; one falls over a dismantled gun.

On the extreme r. General Kutusoff (not a bear) superintends the cooking of a number of tiny French soldiers in a frying-pan inscribed *Moscow*; he spears a man on a fork, flourishing a large knife. The pan rests on a grid above a large fire. The soldiers shout: *dont Cut us off*; some have escaped from the flames and are fleeing to the l. (towards Jack Frost). Behind and above them is a snow-covered hill, on which Count Platoff, hetman of the Cossacks, stands with outspread arms beside a fashionably dressed young woman. Between them is a tall staff supporting a placard: *100,000 Rubles and my Daughter to the Man who will bring Buonaparte Dead or Alive*. Money-bags are piled at the base of the staff. Between the lady and Kutusoff is a post inscribed *Bait for Monkeys*, from which hangs a bag inscribed *Provisions & good Winter Quarters*. Galloping through the air above are Cossacks, riding over an arc of clouds, inscribed *Cloud of Cossacks*. In the foreground, in front of Jack Frost, is a paper: *28th Bulletin This is Autum fine weather easy marches —Invincible General.*

The 28th Bulletin (cf. No. 11920, &c.) was from Smolensk, dated 11 Nov., received in England 4 Dec. (*Europ. Mag.* lxiii. 53); it recorded fine weather up to 6 Nov., but the beginning of winter on 9 Nov. It referred to 'a cloud of cossacks' (cf. No. 11994) which covered 12,000 Russian infantry and intercepted communications, but stated that this force had been routed. In a dispatch from the British Ambassador in Petersburg, published in the *Extraordinary Gazette* of 16 Dec. it was reported that a French corps marching from Smolensk towards Kalouga had been routed. Kutusoff, commander-in-chief of the Russian army, by his slowness in pursuit missed the opportunity of capturing the Grand Army. J. H. Rose, *Napoleon I*, 1934, ii. 262 f. For Count Platoff and his daughter see No. 11994, &c.; for the retreat, No. 11917, &c. Cf. No. 10705, a contest between Russian bears and French apes. For the title cf. No. 11762.

Reid, No. 212. Cohn, No. 732. Broadley, p. 314.

$7 \times 20\frac{7}{16}$ in.

11993 THE BREWERS ENTIRE SALOON (*a Bird's-eye view*) | SATIRIST 1ST JANUARY 1813.

*Satirist inv*t *W. H Ekoorb* [Brooke] *del*t *Aqua Fortis fecit*

Engraving (coloured impression). Pl. from the *Satirist*, xii, frontispiece. The explanatory text (pp. 1–5) has the second title: *or, The Friend to a Peace*, the 'ea' being half obliterated and surmounted by 'ie'. The 'grand saloon' of the new Drury Lane Theatre is a long room showing an apse-like end (l.). The furniture consists of divans placed at regular intervals on which courtesans

recline, some embraced by men. In the centre is a statue of Apollo playing a lyre, on a pedestal against which leans Sheridan as Harlequin (cf. No. 9916). He points his wooden sword towards a divan in the foreground (r.) where Whitbread reclines between two women, a third kneels at his feet, with raised arm, declaiming, *Hail entire Guardian of our Liberties* [cf. No. 10421]. Two others bend amorously towards him; one, holding up a wreath, says: *Ah gay deceiver? I'll bind thy brows sweet fellow with the Cyprian wreath; & lull thee with thy wished-for Piece.* He answers: *Oh! Ladies spare my feelings!!! your gratitude quite overpowers me.* On the extreme r. two women rush towards Whitbread, one looking behind her to say: *Come Sisters! let us kiss the freind to Freedom and to Love.* Behind (r.), Townsend, holding his constable's staff, pushes back a number of men who advance towards Whitbread, two with papers inscribed *Address.* They are the poets, angry at the rejection of their Addresses, see No. 11940, &c. Townsend says: *Back ye Ruffians back!!!—my friend the Brewer will make, & by Jupiter Ill keep the piece.* Busby advances from behind Whitbread (r.) holding out a paper inscribed *Monologue*, and saying: "*When energizing objects men pursue*" [the opening words of his Address, see No. 11939] *hem!!!.* A man walking past, staring at Whitbread through an eye-glass, seems intended for Skeffington, see No. 10455. Among the figures in the background are men seizing women round the waist; other women promenade alluringly. The room has marble pillars and pilasters with ornate composite capitals. There are two statues in the apse, and in the foreground (l.) is a statue in a niche above a stove with an open fire. There are three folding doors, two open showing staircases with small figures.

For Whitbread, Sheridan, and Drury Lane see Nos. 11767, 11936, &c. The satire depends on the pun by which peace = piece = minx or baggage (cf. No. 10668, &c.), here used in a more depreciatory and specific sense than in the *O.E.D.*; cf. the punning Cambridge toast, *c.* 1810–30 (quoted Partridge, *Slang Dict.*): 'May we never have a piece (peace) that will injure the Constitution.' For Whitbread's persistent pacifism and motions for peace negotiations see No. 12099, &c. The saloon, the divans excepted, is depicted with some accuracy: it was '86 feet long, circular at each extremity. . . . It has a richly gilt stove at each corner, over which are finely imitated black and yellow-veined marble slabs as pedestals in the niches. The ceiling is arched, and the general effect of two massy Corinthian columns of verd antique, with ten corresponding pilasters on each side is grand and pleasing.' *Europ. Mag.*, 1813, p. 257*. Cf. No. 12065.

$7\frac{1}{8} \times 13\frac{1}{2}$ in. With border, $7\frac{13}{16} \times 14\frac{1}{4}$ in.

11994 A TIT-BIT FOR A COSSACK OR THE PLATOFF PRIZE—FOR THE HEAD OF BUONAPARTE *184*

W^m E^s—— [Elmes] *Price One Shilling Coloured*
Pub^d by Tho^s Tegg—111 Cheapside Jan^y 4^th 1813—London

Engraving (coloured impression). The daughter of Count Platoff stands full face, erect, dashing, and alluring, on a snowy mound. Her r. hand supports a spear from which floats a banner inscribed: *I General—Count—Platoff. promise to give my Daughter in Marriage and 2000 Rubles—to any Cossack—Russian—Prusian—German—Sweede—Turk—John Bull—Sauny Bull—Paddy Bull—or any other Bull, who shall bring Me the Head of Little Bony—dead or a live.* She wears fur-trimmed cap with a long hussar-bag, long high-waisted fur-bordered pelisse, with a cape, fur-trimmed boots, and large ear-rings. The words *Hi^h"—ho"—for a Husband* issue from closed and

smiling lips. With her l. hand she points behind her to the r. and to the little figure of Napoleon on skates, wearing a large plumed bicorne, and brandishing his sabre; he deserts his snow-bound army, saying, *O"—ho"—bygare I had best be Off*. He strides past the heads of soldiers emerging from snow, together with bayonets, and a French flag; behind him the French army marches in close ranks, with one eagle and one flag. On the l. is another column of tiny soldiers indicated by heads, bayonets, an eagle, and flags. In the clouds, airborne as in No. 11992, are two bands of galloping Cossacks, one (r.) seems about to swoop down on Napoleon. Heavy clouds frame slanting rays which make a background for Platoff's daughter. At her feet are two money-bags both inscribed *1,000 Rubles*, which disgorge coins. Behind them a kneeling Cupid aims his bow towards the 'cloud of Cossacks' on the l.

For the retreat from Moscow see No. 11917, &c. A legend was current that Count Platoff, hetman of the Cossacks, who was pursuing the French army, had offered his daughter and a dowry of 200,000 roubles to whoever would bring him Napoleon's head, see Nos. 11992, 12001, 12010, 12033, 12094.

Broadley, i. 315 f. Milan, No. 2482.

$12\frac{3}{8} \times 9$ in.

11995 SPECIMEN OF RUSSIAN CHOPPING BLOCKS

Copied from an Original Russian Print *Etched by G. Cruikshank*
Pub^d by H. Humphrey S^t James's Str^t Jan^y 8^th 1813

Engraving (coloured and uncoloured impressions). A companion pl. to No. 11996, with the same heading and imprint. A Russian peasant-soldier raises an axe to smite a French officer who kneels on the bodies of two other officers whose skulls have been split by the axe. The Frenchman, whose uniform is smart but ragged, looks up in terror at the Russian, holding up an eagle on its staff as if to avert the blow. The Russian is bearded; he wears a belted tunic over loose breeches to the knee, and gloves. Harness-like straps support a knapsack, a cartouche-box, and a sabre. He puts one foot on the leg of the kneeling man, the other on a low rock. His high four-sided fur-bordered cap decorated with a Greek cross is on the ground. Below the design: Много ли васъ? аль всѣ ужъ! Такъ къ стати и досталъ дорубить чтобъ впредь не тревожили | *So you'r the last! says this brave honest Man, Now Nap return to Russia if you can.* (This translation is a rough paraphrase; the meaning is 'There were hordes of you, weren't there? Well, that's the lot! That's what you were up to, trying to hack your way through; in future you won't give any trouble!')

According to Broadley (ii. 409) the Russian original was published in November 1812. For the retreat from Moscow see No. 11917, &c. One of a set, based on Russian prints, see Nos. 11996, 12025, 12045, 12046, 12051, 12053, 12060.

Reid, No. 213. Cohn, No. 1996. Broadley, ii. 171 n. Reproduced (colour), Klingender, p. 34; Rosner, *Writing on the Wall*, 1943.

$7 \times 10\frac{3}{16}$ in.

11996 A RUSSIAN BOOR RETURNING FROM HIS FIELD SPORTS.

See No. 11995 (coloured and uncoloured impressions). A Russian peasant, similar to the man in No. 11995, but wearing high boots instead of gaiters, and with his axe thrust through his belt, walks (l. to r.) carrying his musket across his shoulder. From the barrel dangle the bodies of three miniature

French soldiers, suspended by the neck; two more are spiked on the bayonet. He turns his smiling head towards the spectator. His little boy, bare-legged, and wearing a little frock, runs in front riding a French eagle like a hobby-horse. On the horizon are two small barns. Above the English title: Для курїозу ребятишкамъ бирюлекъ принесъ. (The translation should be 'Bringing home a bunch of spillikins for the eager children'.)

One of a set, see No. 11995. According to Broadley the Russian original was published in Nov. 1812.

This design, with the title *Europe Preserved* and inscriptions in Russian and English decorate a jug, reproduced Broadley, ii. 260.

Reid, No. 214. Cohn, No. 1938. Listed by Broadley. Reproduced (colour), Klingender, p. 38; Rosner, *Writing on the Wall*, 1943.

$8\frac{1}{2} \times 10\frac{1}{2}$ in. (pl.).

One impression with marginal lines ($7\frac{1}{4} \times 10\frac{5}{16}$ in.).

11996A A copy, reversed, without Russian inscription; imprint, *Dublin Pub. by M^c^Cleary Nassau Street*

$8 \times 12\frac{1}{4}$ in.

11997 LITTLE BONEY SNEAKING INTO PARIS—WITH A WHITE FEATHER IN HIS TAIL [1816]

*W^m^ E—^s^* [Elmes] *Delin—Scul— Price One Shillin* [sic] *Coloured London Pub^d^—by Tho^s^ Tegg N^o^ 111 Cheapside Janu^y^—12 1813.*

Engraving (coloured impression). A night scene, broadly burlesqued. Napoleon, in profile to the l., strides in furtive haste towards a massive gate, directing the beam of a dark lantern against it. From between his coat-tails a long white feather (see No. 12613) floats behind him, emerging from a cluster of shorter ones. He wears an enormous bicorne, with a plume set in an ornament composed of a crown and olive-twigs (as in No. 11998), a sash and sabre over his long coat, tasselled Hessians with huge spurs. A head wearing a night-cap looks through the bars which form the top of the gate under a stone arch, to say: *Rap—Rap—Rap—Who comes there—what Midnight disturbers are you.* An officer (actually Caulaincourt) crouches at the gate holding the knocker which is set in a great lion's mouth, and beckons towards Napoleon, answering, *It's only Count Vincen"—Alias—Little Boney. the Imperial Fugitive—returned from Victory.*" The gate-keeper: "*Alias—who"—Alias the Divil you mean.* In front of Napoleon's foremost foot a large frog leaps forward; behind him a lean fierce cur barks: *A Russian Cur—Bow—Wow—Wow.* A large label floats back from Napoleon's mouth, inscribed: *hist—is that the Croaking of Frogs I hear—I mistake—its' only the Sycophant Lads in Paris—hurra-ing at My unexpected and precipate* [sic] *return. thank my Luckey Stars—I have got out of the clutches of them Damd Cossack Curs"—or I should have been food for Bears—long before this time.* Beside the gate is a sentry-box, in which a sentry completely muffled up and wearing a night-cap, sleeps, seated with folded arms, clasping his musket. A frog looks from behind the box.

Napoleon reached Paris on 18 Dec., having left his army on 5 Dec., see No. 11991, &c. He was almost unrecognizable from the hardships of the journey, see No. 12012, but drove unchallenged through the Arc de Triomphe; on arriving at the Tuileries at 11.45 the sleepy porter who admitted him was in his shirt. Caulaincourt, *Memoirs*, 1935, i. 561 f. See also Nos. 12036, 12059.

Broadley, i. 317. Van Stolk, No. 6157. Milan, No. 2483.

$9\frac{5}{8} \times 13$ in. 'Caricatures', xii. 48.

11998 THE OATH OF ALLEGIANCE TO THE INFANT KING OF ROME[1] *185*

W^m E—^s [Elmes]

Engraving (coloured impression). Napoleon and Marie Louise sit side by side on a double throne raised on a circular dais of three steps. On the dais is a large model of the Papal tiara, which serves as throne for the King of Rome. He sits astride the cross on its summit, his legs thrust forward, flourishing a (watchman's) rattle, and holding out to the Pope a large sabre with a curved blade. Pius VII (l.), in his robes and wearing his tiara, kneels in profile to the r. on the lowest step of the dais, kissing the blade. In his r. hand is his crosier which either deliberately or through negligence he has broken against a censer which stands on the step of the dais emitting puffs of smoke. The Emperor wears uniform, with a bicorne decorated with plume, crown, and olive twigs as in No. 11997. His r. foot in his spurred boot rests on a footstool, his r. hand is on his thigh and he clutches a paper inscribed *Oath of Allegiance*, while he stares intently at the Pope. The Empress, wearing a low spiky crown or tiara with feathers, turns to her husband, pointing to her son. The child's hat and profile are exactly like those of his father (as in No. 11719, &c.); but he wears a frock with a sash. A poodle clipped in the French manner urinates against his tiara-seat. An eagle with a crown poised on its wings and with a laurel wreath, decorates the back of the throne, whose arms are formed of carved eagles with fierce melancholy expressions.

Two little grinning boys on the extreme l. hold up the Pope's robes. Behind them is a bishop, his hands on his breast, an expression of horror on his aquiline features. He is followed by a procession of soldiers with two tricolour flags; this curves into the background, where it is indicated by a line of bayonets. In the foreground (r.) are the head and shoulders of a bishop in back view, holding up his hands and leaning sideways as if in horror or abject obeisance. A third bishop beside him (r.) turns an agonized profile to the l. Obsequious faces watch from behind the dais, and in front of the bayonets. Behind these is a gallery, filled with ladies, freely indicated. The gallery is festooned with drapery, as is the wall behind it.

An anticipation of the expected coronation by the Pope of the King of Rome and the Empress who was to be appointed Regent, announced in the Paris papers of 5 Jan. Napoleon's aim was to strengthen the dynasty and seal by a Concordat a reconciliation with the Pope (who had excommunicated him, see No. 11360). This was to have taken place in Notre Dame on 7 Mar., but was formally postponed on 23 Mar. On 29 Dec. Napoleon had taken a first step to reconciliation by a propitiatory letter. A new Concordat was signed on 25 Jan. but the Pope withdrew his consent in a letter of 24 Mar. See *Corr. de Nap. I^er*, xxiv. pp. 354, 450–2, and Nos. 12014, 12016.

Broadley, i. 332 (reproduction). De Vinck, No. 8596. Milan, No. 2407. Reproduced, Bourguignon, ii. 173.

$8\frac{1}{2} \times 13$ in.

11999 THE GRAND BUBBLE—

[Williams.]

Pub^d Jan^y 27 1813

Engraving. A satire on the controversy over the renewal of the East India Company's Charter. A very fat man, the Earl of Buckinghamshire, stands

[1] Imprint as No. 11997.

directed to the l., blowing soap-bubbles through a long spiral pipe, suggesting an Indian hookah; at his feet is a large crock of soap-suds inscribed *Free Trade | TY*. In his pocket is a book: *A Survey of Buckinghamshire*. The bubble emerging from the pipe is inscribed *Any Port*. Floating bubbles are *Liverpool*, *Hull*, *Glasgow*, *Bristol*, *Any Port*. Four men dressed in the fashion of the day are trying to catch the four first, while an older man, dressed as a fisherman with high sea-boots, holds out his hat hopefully for the *Any Port* bubble; he says: *I have been catching Herrings at Hastings these sixty years, and nothing the richer. The Sally and Joe is a tight little Vessel so I'll e'nn* [sic] *try a voyage to the East!* In the background three other men run eagerly forward, one grasping a document which is evidently a petition. Between the bubble-catchers and Buckinghamshire stands the central figure of the design, a statuesque woman in classical draperies, resting her hand on a shield with the arms of the City of London; on her head is a fur-bordered, four-cornered cap. She looks down with a melancholy expression, raising her l. arm towards a blast of *East Wind*, which comes from an angry head emerging from clouds in the upper r. corner of the design. She says: *Why this Trouble For a Bubble*. The blast is from the East India Company: a hand emerges from the clouds grasping *the East In*[*dia*] *Charter*. It tries to blow away the bubbles and bursts one which emits a strong *Puff*. Behind Buckinghamshire, and on the extreme r., Napoleon, furtively eager, bends forward, screening his face with his cocked hat. He takes a paper inscribed *Licence* which Buckinghamshire slips into his hand, in such a way that his action is hidden from the bubble-catchers. He says: *Ah de Bubble be as good as my Russian Campaign*. Beside him is a large basket inscribed *French Exchequer* heaped with papers inscribed *Licence*, some of which protrude through a hole in the basket. Behind, the sea is indicated by merchant ships with furled sails; one behind Napoleon has a flag intended to be tricolour. After the title:

How many slave with toil and trouble,
Whose projects prove at last a Bubble.

The commercial world was agitated over the pending renewal of the East India Company's Charter. Buckinghamshire, as President of the Board of Control, sponsored the Bill for the regulation of the Company (Charter Act of 1813). Petitions poured into the House of Commons, chiefly for the removal of the Company's Monopoly and for the extension of the trade, hitherto restricted to the Port of London, to the Out Ports. The result of the attack by the Out Ports on the Company's monopoly was that the London merchants swung completely round and supported the Company, calling upon the Corporation to do the same. See *Ann. Reg.*, 1813, pp. 58–65, 103, 315; C. H. Philips, *The East India Company 1784–1834*, 1940, pp. 181 ff. Napoleon had been obtaining British goods, despite the Colonial System, filling his exchequer by issuing licences to import, in return for a fee, and also an import duty of 5 per cent. (Decree of 5 Aug. 1810). See No. 11876 and Caulaincourt, *Memoirs*, 1935, i. 58–60, 88, 112, &c. On returning from Moscow (see No. 11997) Napoleon found fiscal considerations so pressing as to override the idea of war on British trade, and decided that new licences must therefore be granted: 'Undoubtedly it is necessary to harm our foes, but above all we must live.' Memorandum of 22 Dec. 1812. Heckscher, *The Continental System*, 1922, p. 253. For the controversy over the East India Company see Nos. 12005, 12008, 12009, 12017, 12018, 12021, 12021†, 12077; cf. No. 12719.

Broadley, i. 331 f.

$8\frac{5}{8} \times 13\frac{1}{16}$ in.

12000 IOHN BULL TEAZED BY AN EAR-WIG!!!
[Williams.]
London Pub^d^ 1813 by W^m^ Holland N^o^ 11 Cockspur Street [? Jan.].
Engraving (coloured impression). A copy, better drawn, of No. 9976. John sits directed to the r., scowling up at the tiny Napoleon who stands on tiptoe on his l. shoulder, pricking his r. cheek with his sword. He is a fat 'cit', with his r. elbow resting on a table on which, besides the cheese and bread, are a frothing tankard, a paper of *Short cut* tobacco, and a newspaper, *True Britton*, on which lies a large bread-knife. On the ground is a *Moniteur*, torn, and with a tobacco-pipe lying across it. Napoleon says, as before: *I will have the Cheese, you Brute you—I have a great mind to annihilate you, you great overgrown Monster!!* John: *I tell you what you Vermin!* [altered from 'young one']*—if you wont let me eat my bread and cheese in peace and comfort—I'll blow you away depend upon it.* The bread and cheese are without the inscription 'Malta' and 'Ceylon'.

A satire on the eve-of-war crisis of 1803 is altered to one on the Colonial system, see No. 11876, &c., while the aggression of 1803 becomes ironical, in view of the retreat from Russia. A gibe at Napoleon's bulletins, published in the official *Moniteur*, is probably intended, cf. No. 11920, &c.

Listed by Broadley as a retouched issue of No. 9976.
12½×9 in.

12001 THE NARROW ESCAPE, OR, BONEYS GRAND LEAP "A LA GRIMALDI!!
*G Cruikshank fec^t^*
Pub^d^ by S Knight Sweetings Alley Jan 1813
Engraving (coloured impression). After the title: "*No sooner had Napoleon aligted* [sic], *& entred a miserable house for refreshment, then a party of Cossacks rushed in after him—Never was Miss Platoff* [see No. 11994] *so near Matrimony!!! Had not the Emperor been very alert at Vaulting and leapt through the Window, with the nimbleness of an Harlequin, while his faithfull followers were fighting for his life, there would, probably, have been an end at once to that Grand Bubble, the French Empire.*"— Part of a wretched timber building, with the chequers sign (which in England denoted the sale of beer), fills the greater part of the design. Napoleon takes a flying leap from a rectangular opening which serves as window and is about to land on a heap of muck where a cracked chamber-pot will receive him. He is much burlesqued, and registers terror, his hair on end, his large plumed bicorne falling off. He wears jack-boots with monstrous spurs and pointed toes. A pig (l.) gazes up at him. Round the corner of the building is a doorway, beside which Cossacks are spearing and sabreing unresisting French soldiers. A horizontal beam projects from the house; on it is a placard: *The Hole in the Wall* [name of a London public house] *By Jimmy Jumps from the Dunghill—Good accomodation for Travellers NB Hot Baths &c.*

A story appeared in the newspapers that Napoleon, having fled from Oschmiana on horseback in disguise, was nearly caught by Cossacks at a miserable inn at Syzemsk on the road to Vilna, taking a 'harlequin leap' through the window. *Europ. Mag.* lxiii. 164; *Examiner*, 31 Jan. 1813. The story is unfounded. He reached Oschmiana at midnight on 5 Dec., just after Cossacks had raided the town, and left at 2 a.m. for Vilna. Caulaincourt, *Memoirs*, 1935, i. 411–13. See Nos. 12036, 12040, 12058, 12480.

Reid, No. 206. Cohn, No. 1780. Listed by Broadley. De Vinck, No. 8830. Milan, No. 2486.
8¼×13 7/16 in.

12002 MURAT REVIEWING THE GRAND ARMY!!!!!!

G. Cruik [sic] *fec^{t}*

Pub^{d} Jan^{y} 1813 by Walker & Knight Sweetings Alley Royal Exchange

Engraving (coloured impression). Murat, on a miserably decrepit horse which stands (l.) in profile to the l., looks over his shoulder, horrified at the remnants of the army, a row of nine ragged and emaciated scarecrows. All are grotesquely burlesqued. Murat is in better case than the 'Army', but his horse is a skin-covered skeleton; its hollow flank is inscribed *Boney Part* [cf. No. 11520]. He wears a plumed bicorne like that of Napoleon and huge jack-boots with monstrous spurs. He says: *If I be not ashamed of my Soldiers I'll be D——d, by Gar they are truly Miserable! the very scum of the Earth: the Refuse of Mankind the Sweepings of Hospitals & Workhouses! Dunghill Cocks, not fit to Carry guts to a Bear!! Wretches with Hearts in their bellies no bigger then pin's heads Slaves as ragged as Lazarus—there isn't half an inch of Shirt amongst them all!! Zounds the Russians will think I have unloaded all the Gibbets, & prest the dead bodies. but—however the Crows & the Cossacks will soon put an end to them.* The men are of different sizes, shapes, and arms, and recede in perspective from r. to l. On the extreme r. a man wearing a cocked hat and enormous spurred jack-boots holds a battered sabre. Next, a ragged drummer wearing bonnet rouge and sabots; then a tall grenadier with a musket. Then an elderly officer of civilian appearance, wearing spectacles, holds up a grotesque, decapitated eagle spatchcocked on its staff, with tricolour rags inscribed *Leigeon of Honor*. The next man wears trousers and holds a musket, as does the one-eyed cripple next him. A cavalryman with a plumed helmet and sabre is almost naked. A knock-kneed grenadier has lost his r. arm. The last man wears a bonnet rouge.

On leaving the Army on 5 Dec., see No. 11991, Napoleon entrusted the command-in-chief to Murat, who became utterly dejected and on 8 Jan. resigned the command to Eugène Beauharnais. On 17 Jan. he suddenly left Posen for Naples. Cf. No. 12051.

Reid, No. 211. Cohn, No. 1772. Van Stolk, No. 6156. Milan, No. 2485. Listed by Broadley. A copy, reversed, was published by McCleary.

$8\frac{7}{8} \times 13\frac{1}{2}$ in.

12003 GRIM JOEY DASHING LITTLE BONEY INTO THE JAWS OF A RUSSIAN BEAR. [*c.* Jan. 1813]

G C^{k} del.

Reproduction of a coloured engraving, Cohn, p. 94. Frontispiece to *Fairburn* (*Sen^{rs}*) *Dashing Song Book for 1813*. Grimaldi is dressed as a hussar, as in the pantomime of the season, 'Harlequin and the Red Dwarf; or, The Adamant Rock'. He wears cylindrical coal-scuttles for boots, with huge spurs made out of brass dishes, a muff for a cap, with ridiculous beard and moustache made from a fur tippet. He holds a tiny Napoleon by the legs, and pops him head-first into the jaws of a Russian bear (r.), whose head and fore-paws only are within the design. Above the design: *Hoo haw There he goes!!*

The pantomime was a satire on the hussar uniform much displayed in London (where (e.g.) hussars replaced constables to guard the approaches to Vauxhall for the Vittoria fête, see No. 12076). *Europ. Mag.* lxiii. 44 f. For Napoleon's retreat see No. 11917, &c.

Reid, No. 184. Cohn, No. 279. Reproduced, Rosner, *Writing on the Wall*, 1943. Listed by Broadley. E. 5. 31.

$3\frac{13}{16} \times 4$ in. (reprod.).

12004 [FRONTISPIECE TO A SET OF TWELFTH-NIGHT CHARACTERS.]

[G. Cruikshank.] [*c.* Jan. 1813]

Engraving. A huge Cossack (l.), half-seated on a cushioned chest, levels his long spear against a burlesqued Napoleon, who flees screaming to the r. The Emperor wears a large plumed bicorne on the back of his head, with large gauntlet gloves and high cavalry boots. The Cossack wears the dress familiar from many prints, with fingerless gloves. Behind and between them is a big Twelfth-cake decorated with emblems of Russia: the Russian flag surmounts a trophy of flags; round the side a Cossack gallops after fleeing French soldiers. Before the cake is a row of large wine-bottles. The scene is flanked by draped curtains. Cf. No. 11917, &c.

Reid, No. 277.

$3 \times 5\frac{3}{8}$ in.

12005 THE STORMING MONOPOLY FORT OR THE DIRECTORS IN DISMAY.

Argus Fecit [Williams.]
Pub^d February 1, 1813. by M. Jones N^o 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, v, before p. 89. On the l. Ministers assail a young woman in classical draperies, representing the East India Company. On the r. the fort of Monopoly is attacked from the sea by gun-boats flying the flags of *Free Trade* and the Out Ports. The Company, in a fainting condition, sits on the ground directed to the r. and leaning against a large tea-chest inscribed *Con*[*gou*], next which is one inscribed *Bohea*; under her dropping hand is the *Chater* [sic] *Granted to the East I*[*ndia*] *Co.* Her l. arm rests on a pile of three bales of textiles inscribed respectively *Chinz*, *Muslins*, *Nankeens*. The weapons of the Ministers (as in No. 12008) are bulky rolled documents, all inscribed *India Bill*, which they hurl against her or use as bludgeons. The three foremost are Melville in Highland dress, Castlereagh, and Sidmouth. Behind them (l.) runs up the fat Buckinghamshire, who has hurled one roll, and has two more under his arm. A paper inscribed *a tour in Buckinghamshire* projects from his pocket. He is followed on the extreme l. by Vansittart, Chancellor of the Exchequer, bringing up a load of *India Bill* ammunition, and with papers inscribed *Budget for 1813* in his pocket. Facing the distressed woman is a man who runs towards her with a protecting gesture, saying: *In Hume-man Man.* A paper in his pocket inscribed *Jack my Son's Speech* indicates Randle Jackson.

A low circular building on the sea-shore (r.) inscribed *Monopoly*, flies the East India Company's flag, a striped ensign (see Perrin, *British flags*, 1922, p. 130); it is already damaged, and the only weapons of the defenders are bladders inscribed *Sophistry*, documents inscribed *Speech*, small framed mirrors inscribed *Delusion*, and *Squibs* and *Crackers* representing pamphlets, &c. Bladders, speeches, and mirrors are being hurled towards the nearest gun-boat. One of the defenders uses a cylindrical *Long Speech* as a speaking-trumpet. The boat flies the flag of *Liverpool* with a pendant inscribed *Free Trade*. One man propels it with a pole, the other fires the gun in the bows; its blast inscribed *Free Trade* shatters the masonry of the little fort. Three similar boats are approaching, all with the *Free Trade* pendant, and with flags inscribed respectively *Bristol*, *Glasgow*, and *Hull*. In the fort, and on the extreme r., is a wide breech within which men prepare *Squibs* and *Crackers*. One carries up a basketful to the defenders; a sheaf of *Impartial Letters* in

his pocket; other papers are inscribed *Crœsus* and *impar*[*tial*] *Letters*. Among them stands a man scattering coins and holding up a sheaf of *India Bonds*, showing that these pamphleteers are venal. On the ground by the breech in the fort lies a large paper headed: *Proofs of utility of E.I.C. debts 3.000.000 l, loss to the public £16 000 000 000 gain to the company 10 p^r Cent.*

In the foreground (r.) and in front of the fort is a large chest inscribed *Commercial Liberty* within which crouches a young woman holding a caduceus. One well-dressed man tries to raise the lid, while another holds it down. The former says: *In the cause of Freedom my impoliteness must be Excused*; the latter: *I cannot Grant it* ('Grant' in large letters), showing that he is Charles Grant. On the r. stands John Bull, a stout 'cit' in dilapidated clothes, with a large cudgel. He turns to a haughty Oriental (r.) to say: *Hapless me to be out-elbowed—impoverished—and insulted—by my own children.* In the centre foreground John's dog, inscribed *Bull*, lies facing a dish of *Pillaw*, his mouth dripping saliva. Beside the dish are a jar of *Currie powder*, and another (overturned) of *Pickle* . . . In the background, across the water, is a flat (Indian) landscape with tiny figures: a procession headed by an ornate palanquin with a reclining figure, and many bearers. This is followed by a man regally enthroned on an elephant, probably Lord Moira,[1] the Governor-General. Behind, a man prostrates himself at the feet of a boy. Some of the attendants caper gleefully in a ceremonial dance.

See No. 11999, &c. The controversy over the renewal of the East India Company's Charter raged during 1812–13. Negotiations with the Company had at first been in the hands of Melville, President of the Board of Control till he was appointed to the Admiralty (March 1812) and succeeded by Buckinghamshire, who sided with the Out Ports against the Company. Randle Jackson (1757–1837) was Parliamentary Counsel to the E.I.Co. He made an important speech to the Court of Proprietors on 5 May 1812, urging them 'to resist the coercion of the merchants and the suggestions of the Ministry', which was published and went through five editions. He appears to allude to Joseph Hume (1777–1835), the radical politician (who in 1812 was a Tory M.P. for Weymouth), a member of the Court of Proprietors who advocated freedom of trade with India. Charles Grant (1746–1823), M.P. for Inverness-shire, took a leading part in the negotiations, his aim being to secure the Company's commercial privileges and the establishment of Christian missions in India. The organized propaganda against the commercial privileges of the Company was very effective; the best pamphlets in reply were by Grant and Jackson. It was alleged in Parliament that the borrowing of money for investments had increased the Indian debt by £16,000,000. The Company were at a disadvantage owing to divisions among the Directors and to their financial position: a large Indian debt, an almost empty home treasury which forced them, 9 Apr. 1812, to petition the Ministry for a loan of £2,500,000, and an unfavourable balance sheet. C. H. Philips, *The East India Company, 1784–1834*, 1940, pp. 178–80, 184. The print precedes the debates on the Charter (Charter Act, 23 July 1813), but not the many petitions from the Out Ports, the pamphlet-war, and the discussions in the Court of Directors and Court of Proprietors. There is no allusion to the print in the text, apart from an article (pp. 91–7) hostile to the Company.

$7\frac{1}{8} \times 19\frac{3}{8}$ in.

[1] Moira's appointment was dated 18 Nov. 1812; he took over from Minto on 4 Oct. 1813.

12006 THE SHIELD OF LAW. OR THE MODERN QUIXOTE

[Williams.]

Pub^d Febru^y 1^st 1813 by the Proprietors of Town Talk

Engraving (coloured impression). Pl. to *Town Talk*, iv, frontispiece.[1] A battle between Lord Ellenborough (Edward Law), dressed as Don Quixote, and Truth. With a tilting-lance he shivers the mirror she holds up. He has a large oval shield inscribed *Law* on which is a Medusa head, pierced through the eye and mouth by the arrows of bowmen who support Truth. Round the edge of the shield are the words: *Legal Definition—Crim Con is a Venial Misfortune*. He wears a long floating judge's wig over the barber's bowl (Mambrino's helmet), and the armour on his thighs does not cover his bulky breeches. He lunges fiercely forward, saying: *Avaunt, Jade! I'll teach thee how to thrust thy hatefull mirror into good company. Go, Don Quixote thee to get a new one, more accommodating to the taste of the Times*. Truth, wearing a girdle (of Chastity), with an irradiated sun on her breast, and a piece of drapery swirling round her, holds up a large tattered flag inscribed *Truth and Morality*. She says: *The curse of Cain is come on me, my hand is against every one, and every one's hand against me*. Behind her are five men wearing classical tunics who have just launched their arrows at Ellenborough; two lie bent and broken on the ground, one transfixes his wig, the others have not pierced the shield in which they stick. They wear belts, three of which are visible and are inscribed respectively *Reproof* (twice) and *Shame*. They stand before a rocky mountain (l.) inscribed *The Dwelling of Truth Clariore Tenebris*. This is surmounted by a tiny temple, a dome supported on pillars, and inscribed *In Veritate Victoria*.

Ellenborough also has five supporters, one being Sancho Panza on his ass, in quasi-modern dress with a long judge's wig over his hat. Behind him stands *Intemperance*, naked except for vine-branches and belt, who holds up a brimming goblet and puts a hand on the *Slang Dictionary* which Sancho holds, saying, *You must leave off your Slang now you have got a post, such Gross language will not become you*. Sancho is evidently Sir Nash Grose, Judge of the King's Bench under Ellenborough the Chief Justice. He flings away a book, *Practices of the Court*, and answers: *Aye Aye, leave Sancho Panza alone for that—as the proverb is the greater the sinner the greater the Saint*. The other three are *Revenge*, holding a dagger, *Voluptuos[ness]* with bare breast, roses in her hair and in her hand, and holding a small winged globe, and *Envy* gnawing at a heart. Behind these (r.) is Westminster Hall.

A satire on Ellenborough's language at the trial of John and Leigh Hunt (see No. 11704) on 9 Dec. 1812 for a libel on the Regent, as *inter alia*, 'a libertine over head and ears in debt and disgrace, a despiser of domestic ties', cf. No. 12037. His words were stigmatized in the *Ann. Reg.* (1812, p. 279) as scarcely to be 'read without surprise and regret, as pronounced from the bench of the Lord Chief Justice . . . "The libeller was not defended by saying that the Prince had taken into his councils some person [Lord Headfort, see No. 11914] who had, at a remote time been guilty of adultery. There were venial circumstances connected with that offence . . .[2] He chose to call it . . . *misfortune*; for there were circumstances which rendered the crime of adultery either enormous or venial"'. Farington reports, 11 Jan., 'that he [Dr. Hayes] had heard from Lawyers that Lord Ellenborough has professed it to be his

[1] Not folded, showing that it was issued separately.

[2] Cf. Moore, *Twopenny Post Bag*, 1813 (the Regent *loq.*):

> When the dinner was over, we drank every one
> In a bumper, "The venial delights of Crim. Con.

object to reduce the damages below what was given in Crim: Con: cases in the time of Lord Kenyon [cf. No. 9305, &c.). . . . Lord Ellenborough's speech . . . has been much disapproved as being very lax and unfit for one in his station'. The 'Slang Dictionary', by Francis Grose (d. 1791) indicates Nash Grose, a common device for identification in prints of this period being an allusion to a namesake. See also No. 12042.
$9\frac{5}{16} \times 15\frac{7}{16}$ in.

12007 THE IMPERIAL SHAVING SHOP
SATIRIST 1ST FEBRUARY 1813.

Satirist inv^t *W. H. Ekoorb* [Brooke] *del^t Aqua Fortis fecit*

Engraving (coloured impression). Pl. from the *Satirist*, xii. 97. The explanatory text (pp. 97–101) has the second title: *or, Royal Shaving for Half-a-Crown!* Napoleon, perched on a four-legged stool, with a large dish of soap-suds on his knee, holds up a shaving-brush, looking at the Prince Regent who lounges on a throne-like seat (l.), with his r. foot on an ornate footstool. He says: *Begar me can no reach to shave de dam Mustache of dat vile Regent for dis basin of water between us.* The Regent wears exotic hussar uniform with gauntlet gloves, tight embroidered breeches, and baggy tasselled Hessians. He is much larger than Napoleon, and looks down at him; his profile shows a luxuriant whisker reaching from head to chin. He says, with a nonchalant air, *I shall continue to wear my whiskers as I please in spite of all opposition.* On the r., as a pendant to the Regent, the Tsar sits on a draped seat raised on a circular dais. He wears a cocked hat and ornate military uniform, with a sheet draped round his neck. He has one bushy dark whisker, the other is covered with soap-suds which merge into icicles. He is kicking away Murat, 'the facetious journeyman of the shaving-shop' (p. 100), depicted as a grotesque French officer with long ass's ears and fur-trimmed uniform, who holds up a large razor. The Tsar says: *No Monsieur! by S^t Alexander Newski—no shaving here!!!* A small bear or bear-cub, beside Alexander, bites the posterior of Murat, who screams: *Ah Ha! foutre Bear! while I stoop for my razor I am kick & yet cant get away.*

Between and slightly behind Napoleon and Alexander, the Emperor of Austria and King of Prussia sit side by side full-face, on low stools; both are draped in sheets and both wear crowns. The former has one bushy whisker only, the latter is completely shaved. Francis I holds on his knee his grandson the little King of Rome, who as usual has his father's features (cf. No. 11719). Napoleon, with his back to his father-in-law, inadvertently kicks his little son with his heel. Francis I says: *I am only half shaved! when will my terrible Son in Law finish his Job?.* The screaming child wears a helmet, and an infant's frock with rosary and cross. Frederick William III holds the hilt of a sword whose broken blade, inscribed *Fred^k the Great*, lies on the ground. He turns up his eyes, saying, *Oh hone! I am shaved close enough!!!*

Alexander's immunity from the razor is attributed in the text to his defiance of Napoleon and to the frozen lather on his face. 'Had the canvas permitted it', Bernadotte would have been seen behind Alexander. Austria and Prussia are depicted as humiliated and humble satellites of Napoleon, which they still ostensibly were. By the Convention of Tauroggen on 1 Jan. the Prussian general Yorck made terms with Russia, and declared against Napoleon, but this was officially disowned and Frederick William went to Breslau, ostensibly to raise troops for Napoleon, who held most of the Prussian fortresses. The court of Vienna still seemed willingly subservient. See C. K. Webster, *The*

Foreign Policy of Castlereagh, 1931, i. 103–15. For the retreat from Moscow cf. No. 11917, &c. For the shaving-shop theme cf. Nos. 10601, 11917, &c.
Broadley, i. 319 f. Reproduced, Grand-Carteret, *Napoléon*, p. 130.
$6\frac{9}{16} \times 13\frac{7}{16}$ in. With border, $7\frac{5}{16} \times 14\frac{3}{16}$ in.

12008 BREED AGAINST BULK OR THE BUCKS ATTACK ON THE LEADENHALL STREET ELEPHANTS

[Williams.]
Pub^d Feb^y 1^st 1813 by S Knight N^o 3 Sweetings alley late Walker and Knight

Engraving (coloured impression). The Ministry attack the East India Company, represented by men seated on two elephants, by sending against them a stag or buck, representing Lord Buckinghamshire, laden with rolled documents inscribed *India Bill*. The animal wears a wide collar inscribed *Regent's Park*, probably implying that he is a protégé of the Regent, cf. No. 12081. To this a leading rein is attached held by a man in Highland dress, who cheers on the charging beast, and is evidently his predecessor, Melville. A strap binding the Bill to the stag's back has burst, and the documents are falling off, three lying on the ground. Other copies fly in the air, hurled by the Ministerial forces (as in No. 12005). One of the elephants has seized an *India Bill* in its trunk. Sidmouth ('the Doctor', cf. No. 9849), next Melville, exclaims: *Zounds how that Animal tosses the Bills about by the God of Physick they'll all be lost*. Behind him and on the extreme r. is Castlereagh, about to hurl an *In*[*dia*] *Bill*. The two other ministers are poorly characterized, one (? Canning) is identified by the words: *If they are lost, I shall lose the Freedom of Stockport*.

Behind the Company's forces is part of the façade of the India House (in Leadenhall Street) with its portico and pediment. Beside the elephants, and in the foreground on the extreme l., a soldier of the Company, wearing a shako and long gaiters, runs forward with the Company's flag, which sweeps the ground, its spear-head levelled at the lowered antlers of the buck. There are six men on the nearer (l.) elephant. The one astride the neck brandishes a rolled paper inscribed *Arguments* . . . (the other words obscured by shading). The next man flourishes two packages of *Nankeen*, and says: *Atwood or Stone Here goes*. The next, who wears spectacles, clasps the (?) importer of nankeens round the paunch. Behind, a man stands up flourishing a birch-rod, and saying: *There is sound Argument in BIRCH and ought to be vigously* [sic] *applied*. The next man kneels, holding out a paper: *Allowance of tonage* [sic] *to private Merchant*[*s*]. The last man holds an open basket of *Currie Powder* and says: *Ill give them some currie powder to season their arguments*. The first three men on the second elephant are seated and wave hats and arms in silence, they appear to have just launched two documents both inscribed *Arguments against Free Trade*. The last man is standing. In the background a freely sketched crowd watches; two men say: *I say Jack thats the right Buckinghamshire breed he attack well!* and *So he does, but by Goles the Nabobs will get the better of him*. The windows of the India House and of adjacent houses are crowded with spectators.

See No. 11999, &c. The protagonists of the East India Company are unidentified except for the name Birch (? the Alderman). The leading pamphleteers, Charles Grant and Randle Jackson, are presumably present, with the Chairman and Deputy-Chairman of the Company, Hugh Inglis and Robert Thornton, although their attitude was conciliatory. See C. H. Philips, op. et loc. cit. Thomas Attwood took a leading part against the Company's monopoly. C. M. Wakefield, *Life of Thomas Attwood*, 1885, pp. 33 ff.
$8\frac{1}{2} \times 13$ in.

12009 ST VITUS'S DANCE OR THE PANEGYRIST AND THE PATRON OR A | | | | | SLEY [Wellesley] PUSH FOR POWER

Veni Vidi fecit [Williams.]

Pub[d] Feb[y] 1813 by S. W. Fores N[o] 50 Piccadilly corner of Sackville S[t]

Engraving (coloured impression). A grotesquely dressed man ('Vetus') on stilts with two large trumpets heads a procession which tries to force its way into the Treasury. One rein of a donkey is hooked over his stilt, both stilts being thrust under his sash to leave his hands free for the trumpets. On the donkey sits Lord Wellesley in oriental dress, much be-jewelled, and carrying on his head a model of the India House (like Fox in Sayers's print, No. 6271). He has a shield inscribed in large letters *Aut Cæsar aut Nullus*; on this is depicted a realistic hand about to grasp a small crown resting on clouds. He raises his r. hand, declaiming: *Hear my Friend Vetus.* His ass has one (superfluous) wooden leg, its own leg being bent back at the knee, and it tramples on two papers inscribed *Fr[ee] Trade* and *Free Port[s]*. Behind Wellesley is a second ass, with a thick sheaf of newspapers, *The Times*, bound to its back in place of a saddle and labelled *Qui Veut.* Beside it walks Canning, who puts out a protesting arm, and says (to Wellesley): *No! I am not going to act Sancho Panza to your Quixot I assure. I am off to S[t] James's!* He is identified by a paper which he holds, inscribed *To the Electors of Liverpool* [cf. No. 11910]. Vetus is dressed like the zanies who accompanied quack doctors for purposes of advertisement (cf. No. 8183). He wears a conical hat in which a pen labelled *Venial* [? Venal] is thrust. In his sash is a sheaf of papers inscribed *Vetus Letters.* A gridiron (or 'save-all') decorates the front of his tunic and he wears wide trousers. He blows a trumpet from which issues a label: *Behold your King! your Governor! your Ruler! your God! This is the only being capable of opposing that great Conqueror Bonaparte who is overrunning Russia and will conquer the whole world, recieve him with open Arms, and hail his triumphal entry.* The other trumpet, held in his l. hand and directed from his posterior towards Wellesley emits the words: *Lo! behold the Hero come,* | *Blow the Trumpet beat the Drum,* | *Sound his praise with Voice and Bum.* He is followed by a subordinate trumpeter, plainly dressed, who blows through a small trumpet: *The finest letters that ever were read on the word of a Newsman*; he holds out a sheaf of *Vetus's Letters.* Seven other well-dressed men follow Wellesley and Vetus; three of them hold out documents inscribed respectively *Liverpool, Glasgow*, and *H[ull] Petition*, showing that they represent the out-ports which were agitating for a share in the trade with India. Four say respectively: *No Monopoly! Free Trade*; *Hey Marquis! Well it's sly of you*; *Free Trade Free Trade*; *No Nabobs.*

John Bull stands on the pavement in front of the Treasury door, holding out a spear with which he prods Vetus on the papers in his sash; to the spear shaft is attached a banner inscribed *Free Trade* in large letters. He says: *No! No! we dont want any more Kings No more Governors—no more Tyrants I know him well and so do all our honest Statesmen, and for his last attempt at Monopoly in the Government will not act with him so off with you!, off! off!* Castlereagh peeps through the partly open door to say: *Thats right Johnny keep them out. we might as well let in the Great Mogul.* Other faces are indicated behind him. After the title:

> *Who aspires must down as low"*
> *As high he soar'd; obnoxious first or last",*
> *To basest things."*

Two subjects are combined: the letters of Vetus to *The Times* in 1812 praising Wellesley in terms of hero-worship, and the controversy over the

India Charter Bill, see No. 11999, &c. The anonymity of Vetus (afterwards revealed as Edward Sterling) was carefully preserved; Letter xvi, printed 8 Dec., was a violent attack on Liverpool, and prosecution was contemplated, but the Law Officers advised against it. The object was to overthrow the Ministry and replace it by one under Wellesley. *Hist. of the Times*, 1935, pp. 150–4. Canning wrote, 19 Nov., to Wellesley: 'You have a long-tailed partizan in *The Times* called "Vetus", who, amidst a great deal of reasoning and eloquence of the very highest sort, introduces a strain of flattery to you and disparagement to every other human being. . . . I do not attribute to you being party or privy to these letters, but the world does.' *Wellesley Papers*, 1914, ii. 125. See No. 12207. Wellesley, who had quarrelled with the Company when Governor-General, supported them against the Out-Ports in 1813, see his important speech, *Parl. Deb.* xxv. 675–99 (9 Apr.). For his failure to form a Ministry see No. 11888. For Wellesley and Canning see No. 11846. Vetus is depicted as a grotesque personification of Fame.
$8\frac{13}{16} \times 14\frac{11}{16}$ in.

12010 COSSACK'S RETURNING FROM THE FIELD OF BATTLE OR A VALENTINE—FOR BONEY.

[Williams.]
Pub^{d} Feb^{y} 14th 1813 by S, Knight N^{o} 3 Sweetings Alley Royal Exch^{e}

Engraving (coloured impression). Cossacks laden with trophies approach two tents on the extreme l. where they are received by the family of Count Platoff. Outside the tents stands Platoff's daughter who has put on a French officer's coat over her furred dress; she inspects an epaulette, saying, *This is like themselves nothing more than tinsel!* Another girl turns to an older woman to say: *Here they come Mother loaded with Honor.* A Cossack kneels in front of the tent, facing one of the Platoff family, also kneeling, to display trophies and loot; he holds out a coat with epaulettes, beside which lies a watch and seals. Behind him a French eagle and a sabre lie together. An older woman lifts the side of the tent to peer out. Beside the tents and on the extreme l. a large cooking-pot rests on a fire of sticks. The centre figure is a mounted Cossack, who holds up in one hand two tattered tricolour flags inscribed *Invincible Legion*, in the other three eagles; medals inscribed *Legion of Honor* are slung round his neck; a French cavalry helmet and a bunch of sabres are tied to the horse. In front of him runs a little boy who holds on his head a French cavalry helmet which covers his eyes, and wearing a sabre which trails on the ground. The foremost horseman is followed by galloping Cossacks; one holds out two dangling medals, saying, *Here we are my Dears you shall all belong to the Legion of Honor.* He wears a French helmet over his cap, and holds up two eagles, to one of which a large laced and plumed cocked hat is attached. The men with him have more eagles, a standard inscribed *Invincible*, a bundle of army coats, and a sheaf of sabres. Snow-covered trees rise above the tents. After the title:

Say's Humanity, Poet! your pen take & write,
And to Boney a Valentine I will indite,
It's done! and a volunteer Job.
Instead of your Eagles may some bold Cossack!
By a fortunate blow lay you flat on your back,
And present to Miss Platoff your Nob.

For the story of Platoff's daughter and Napoleon see No. 11994, &c. For the valentine cf. No. 12011.

Broadley, i. 320.
$8\frac{11}{16} \times 13$ in.

12011 REGENT VALENTINE.

G Cruik fec^{t}

14th Feb. [1813] *Published by J. Knight, (late Walker's,) 3 Sweeting's Alley, Royal Exchange.*

Engraving (coloured impression). Heading to a printed broadside, *Letter of the Princess of Wales to the Prince Regent*, the text of the letter, dated *14th. Jan. 1813*, sent by the Princess, protesting at her separation from her daughter, after 'complete acquittal'. She also protested against her daughter's exclusion 'from all intercourse with the world' and complained that she had not yet been confirmed. The Princess of Wales, girlish and innocent-looking, kneels on one knee with an eager gesture, holding out towards the Regent a paper headed *To the Prince Regent—Sir* . . . Britannia stands by, holding her shield protectingly over the suppliant. Beside Britannia is the British Lion glaring savagely at the Regent who turns his back on Britannia and the Princess, and turns in profile towards Princess Charlotte (l.) who clasps her hands in supplication. The Prince, very regal and stately, wears the robes and collar of the Garter and his coronet, inscribed *Ich Dein* [sic], with feathers. A serpent encircles his body and directs its fangs against his ear, while another serpent twines round his leg, and darts its fangs towards the Princess of Wales. They probably represent Lady Douglas and her husband, see No. 12026, &c. The little Princess wears a coronet and feathers, her more simply dressed mother a small crown. Beside the latter stands a lamb, emblem of innocence; behind her (r.) is a piece of water with a weeping willow. A heart pierced with an arrow and covered with black lines is above the head of the Prince, and another, dripping blood, over that of his wife.

The letter, probably written by Brougham, see No. 11990, (printed *Parl. Deb.* xxiv. 1112–17, *Ann. Reg.*, 1813, pp. 341–4) was twice returned unopened by the Regent. It contained the explosive phrase 'the perjuries of my suborned traducers'. The Princess then sent it to the Ministers, demanding that the contents should be made known to the Prince, who merely answered that he 'was not pleased to signify any commands upon it'. She then sent it to the *Morning Chronicle*, where it appeared on 10 Feb. and was reprinted in the other newspapers. The Prince thereupon referred the letter and the documents of the 'Delicate Investigation' of 1806 to the Archbishops, Prime Minister, and other Ministers and Privy Councillors, who reported (27 Feb.) that it was 'highly fit and proper' that the restraint on the intercourse between the Princess and her daughter should continue. Meantime Princess Charlotte wrote to the Regent on 10 Jan., protesting that she would not receive anyone as her governess (the Duchess of Leeds having been appointed) but only as her lady, sending a copy of her letter to Lord Liverpool. The Regent then went to Windsor with the Lord Chancellor to scold her. Mother and daughter were instruments used by Brougham, Whitbread, and Creevey to make trouble for the Regent, hence the next stage in the affair, the Princess's letter to the Speaker, debated 4 March, cf. No. 12026. Popular feeling was easily raised on behalf of the supposedly injured mother and daughter. See *Letters of George IV*, 1938, i. 203–15, 221 f.; Renier, *The Ill-fated Princess*, 1932, pp. 58 ff.; Parry, *Queen Caroline*, 1930, pp. 193–7. This and No. 12010 are the first allusions in these prints to the pictorial valentine, of which the hearts transfixed by arrows are typical. The earliest reference in the *O.E.D.* is 1824 (Miss Mitford's *Our Village*). The 'Valentine-Writer', an annual repository of suitable verse, dates at least from 1802.

Reid, No. 216. Cohn, No. 1893.

$4\frac{1}{2} \times 7\frac{3}{16}$ in. Broadside, $17\frac{1}{4} \times 10\frac{3}{4}$ in.

12012 THE HERO'S RETURN.

David pinxit—Etched by G. Cruikshank
Pub^{d} by H. Humphrey S^{t} James's S^{t} Feb^{y} 22^{d} 1813

Engraving (coloured impression). A scene in the Empress's dressing-room. Marie Louise is horror-struck at the appearance of Napoleon who advances towards her in profile astride the back of a crawling Mameluke; he is held up by two other Mamelukes who support his arms and shoulders. He is terribly emaciated and appears moribund. He wears uniform; his legs, feet, and hands are swathed in bandages, his (former) ear and nose covered with black patches. The crawling Mameluke, presumably Roustan, holds out a bottle containing a pointed nose, and labelled *Le Nez de l'Empereur*. Immediately behind Napoleon and his three supporters are two kneeling Mamelukes, each reverently holding a tasselled cushion supporting a bottle; one being labelled *Les Doights* [sic] *de l'Empereur Napole . . .*, the other, *Les Oreilles de l'Empereur Napoleon*. Behind them (l.) another Mameluke advances with a bottle labelled *Les Doights du pied de l Empereur Bon . . .* The Mamelukes wear Turkish dress with turbans.

Napoleon looks in tragic silence at his wife, who is seated in regal state but turns aside weeping with violent gestures of despair. A small terrestrial globe decorates her chair; her foot rests on a stool in the form of a flattened polar hemisphere on which the word *Brit[ain]* is visible. Over her low-cut dress is an ermine-bordered robe clasped with a fleur-de-lis. She is supported by an emaciated court-lady, with a patched face, proffering a smelling-bottle, whose profile and a small crown show that she is one of Napoleon's sisters; two other ladies, wearing crowns, stand behind the Empress, registering consternation. A less conspicuous lady weeps. On the Empress's r. kneels the Governess of the King of Rome, Mme de Montesquiou, holding the screaming child, and weeping noisily. He registers angry terror at the sight of his father; his little crown has fallen off. His features, though fore-shortened and distorted, resemble those of his father, cf. No. 11719. He wears an ermine-trimmed robe over his childish tunic and breeches. Behind the Governess is a draped dressing-table, the drapery decorated by a large fleur-de-lis, and the toilet boxes ornamented with crowns. A terrified monkey climbs up the mirror, clutching at the crown which surmounts it, and looking over its shoulder at the shocking spectacle presented by the Emperor. On the extreme r. a lap-dog stands on a cushion barking furiously at Napoleon. On the ground on the extreme l. are two large round coffers, one inscribed *Coffre Pour la Bijoutère* [sic] *Russe*, the other expectantly open. Voluminous draperies on the l. and r., supported on the r. by a pillar add to the regal character of the room. Below the title:

Dishonest with lopp'd arms the man appears
Spoil'd of his nose, and shorten'd of his ears—
She scarcely knew him, striving to disown
His blotted form, and blushing to be known.
Dryden's Virgil, Book Six.

For Napoleon's return to the Tuileries (where he was received with delighted surprise by the Empress) see No. 11997. He was accompanied by Roustan in his hurried journey from Russia. Both conception and treatment show the influence of Gillray. The presence of Napoleon's sisters, Elisa, Pauline, and Caroline, as court ladies of the Empress, probably derives from Gillray's *The Handwriting on the Wall*, No. 10072, to which this print may be regarded as a sequel.

There are two other plates by G. C., both dated Jan., on the return to

Paris: *Boney, tir'd of War's Alarms, flies for safety to his darling's Arms*, pub. Walker and Knight, and *An Arch Design, intended for Boney's Triumphal Entry into Paris*, pub. Johnston.

Broadley, i. 320 f. (reproduced p. 314). Reid, No. 220. Cohn, No. 11940. $9\frac{9}{16} \times 14\frac{5}{8}$ in. With border, $14\frac{1}{2} \times 15\frac{7}{16}$ in.

12013 BONAPARTE REVIEWING HIS CONSCRIPTS. *187*

W^m——E——^s [Elmes] *Scul^t* *Price One Shilling Coloured London Pub^d by Tho^s Tegg N° 111 Cheapside. Feb^y 23—1813.*

Engraving (coloured impression). Napoleon mounted on an ass in profile to the r. faces a piece of water in which *Dutch light Horse* (cf. No. 8478), fat Dutch soldiers, are mounted on huge frogs. All wear bonnets rouges with bulky breeches defining heavy posteriors. All hold drawn sabres and have small kegs (of Hollands) under the l. arm; although they are smoking they have a disciplined and martial appearance compared with the Frenchmen. Napoleon wears a huge bicorne with crown and plume, and holds a sabre against his shoulder. His ass brays and urinates violently. A burlesqued and very miscellaneous staff and escort is grouped behind him; they have a tricolour flag and an eagle, while a soldier holding a second eagle struggles painfully out of the water. Immediately behind Napoleon are a drummer beating a drum, and a dwarfish companion blowing a fife. Both wear high conical caps with drooping peaks. A soldier with curved ('cheese-cutter') shins negligently holds a musket, looking mournfully at a fat friar, also with a musket, who drinks from a bottle of *Friars Balsam*. There is an eighth man with a grotesquely sharp profile. In the background a column of tiny soldiers stretches away in an endless line to the r. Behind them are the roofs and towers of a town.

A satire on the repeated levies of 1813 necessitated by the losses in Russia. Napoleon sent orders from Russia in November for a new conscription for 1813; the levy (137,000 men) took place in Jan. Further levies followed. Holland contributed some 15,000 men to the Grand Army of whom only a few hundred returned; trouble broke out there at the ballot for conscription in February, but the troops, even those of Dutch birth, were loyal to the Empire. See Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands, 1813–15*, pp. 99–102. Napoleon managed to put in the field in 1813 a large army which was defective only in cavalry. *Camb. Mod. Hist.* ix. 508 (cf. No. 12044). See No. 12087, &c.

Broadley, i. 333. Milan, No. 2487.

$8\frac{11}{16} \times 13$ in.

12014 BONAPARTE ADDRESSING THE LEGISLATIVE BODY. *189*

W^m E—— [Elmes] *Del—S^t* *Price One Shilling Coloured. London Pub^d Febr^y 24 1813—by Tho^s Tegg—N° 111 Cheapside*

Engraving (coloured impression). Napoleon stands, colossus-like, legs apart, his head turned in profile to the r., looking down with an expression of despair. He is on a high dais beside his throne (r.), and turns his back on the crowded hall. He wears a crown and imperial robe over ragged uniform. A tattered sleeve leaves his r. forearm and elbow bare; his legs are naked between tattered remnants of breeches and spurred boots through which his toes project. He weeps, with a handkerchief to his eye, and his r. hand touching the star on his breast. Behind him (l.) is a sea of heads receding in perspective; these are burlesqued, with expressions registering dismay,

cynicism, or sly satisfaction. Among them are three bishops wearing mitres. At the back of the hall is a gallery filled with heads on a tiny scale, feathered head-dresses show them to be ladies. Napoleon's words fill a large label covering the upper part of the design: "*I myself entered Russia. the Russian armies could not stand before our armies. The French arms were constantly victorious.*——"*a swarm of Tartars turned their —— parricidal hands against the finest provinces of that vast Empire which they had been called to defend.*—— "*But the excessive and premature rigour of the winter brought down a heavy calamity upon my army——in a few nights I saw every thing change.*——"*the misfortunes produced by rigour of hoar frosts, have been made apparent in all their extent,——I experienced great losses—they would have broken my heart, if under such circumstances I could have been accessible to any other sentiments than those of the interest,—the glory,—and the future prosperity of my people.*— "*I have signed with the Pope a Concordat, which terminates all the diffirences* [sic] *that unfortunately had arisen in the Church.—The French dynasty—reigns,— and will reign in Spain.—I am satisfied with all my allies.—I will abandon none of them.—The Russians shall return into their frightful climate* [cf. Nos. 12022, 12024, 13487].

The speech made by Napoleon at the opening of the Session of the Legislative Body on 15 Feb. is quoted from the translation in the English newspapers, almost textually except for large omissions. The chief divergence follows 'rigour of hoar frosts'; this continues: 'have made apparent, in all their extent, the grandeur and the solidity of this empire, founded upon the efforts and the love of 50,000,000 of citizens, and upon the territorial resources of the finest countries in the world'. The omissions are chiefly an attack on England, and a declaration of his desire for peace, proposed four times since the Treaty of Amiens, and praise of the 'glorious contest' of America. *Europ. Mag.* lxiii. 162–3. For the retreat from Moscow see No. 11917, &c.; for the (abortive) Concordat see No. 11998, &c.

Perhaps based on No. 9278, by Gillray (1798), *Buonaparte, hearing of Nelson's Victory, swears by his Sword, to extirpate the English from off the Earth,* based on a speech written by Volney and published in the *Moniteur.* In both a colossal figure stands astride, with words filling the upper part of the print.

Reid, No. 217. Cohn, No. 1197. Broadley, i. 333.
$12\frac{7}{16} \times 9$ in.

12015 A RUSSIAN PEASANT LOADING A DUNG CART.

Etched by G. Cruikshank *Copied from a Russian Print*
Pub^d^ March 1^st^ 1813 by H. Humphrey S^t^ James's Street

Engraving (coloured and uncoloured impressions). One of a set, see No. 11995, &c. A stalwart Russian pushes a pitchfork against the waist of a terrified and screaming French officer (l.), who holds a sword but makes no attempt to resist. The Frenchman is thin but not emaciated, and wears elegant uniform with a star, a cocked hat, and long gaiters. He is about to be hurled on to a high pile of dead and dying men who lie among straw in the peasant's cart. The peasant is dressed as in other prints of the series, and wears gauntlet gloves and low cross-gartered shoes like cothurnes. A cross hangs from his neck. A fine horse is harnessed to the cart; a chubby bare-legged boy (r.) sits on it looking round with delight at his father. In the middle distance (l.) burlesqued French soldiers in flight disappear down a slope; one wears a saucepan on his head. In the background on the extreme r. are tent-shaped farm buildings, with trees. Inscriptions are in the upper and lower

border: Крестьянинъ Иванъ Долбила. — Постой Мусье, не вдругъ проидетъ! здѣсь хоть мужички да—Рускïе.—Вотъ и виды тройчатки пригодились убирать да укладывать. Ну Мусье! Полно вздрягивать!—[The peasant John Chiseller:—'Halt, M'sieu! Don't carry on so fast!—Look, here are men and Russians! See, there are carts ready to pack up and carry you off! Now then, M'sieu! Get out right now!'] Cf. No. 12051.

Reid, No. 220. Cohn, No. 1940. Milan, No. 2488. Listed by Broadley. Reproduced (colour) Klingender, p. 37.
$7\frac{5}{16} \times 12\frac{1}{2}$ in. With border, $9\frac{7}{16} \times 13\frac{1}{2}$ in.

12016 THE MERRY THOUGHT OR, THE CATHOLIC QUESTION RESOLVED.

G. Cruik. Sculp
Pub^{d} March 1st 1813 by J Johnston 98 Cheapside

Engraving (coloured impression). Irish Catholics (l.) and English Protestants (r.) tug at the two sides of a giant merry-thought (the furcula or forked bone between the neck and breast of a bird), at the apex (or inter-clavicle) of which is the head of George III in profile to the r. Above him and between two winged heads floats a scroll inscribed *Defender Of the Faith*. The clavicles are inscribed respectively *Catholic* and *Protestant*. On the l., a lean and ragged Irishman with a rosary hanging from his waist, tugs at the bone, leaning far back, with his insteps supported against a small stone; he cries: *A long pull & a Strong pull & a pull Alltogather*. A second man, insecurely planted on one foot, tugs at him, with his hands clasped round the neck of the first; he says: *This is the third & last time of asking*. A third has fallen to the ground and lies on his back, yelling. A fourth capers wildly, flourishing a shillelagh and shouting: *By S^{t} Patrick my honies if it cracks we shall lose our Faiths Defender, but. We shall get the Pope again, & those two Gontlemen could never agree very well togather*. Behind him (l.) a skeleton hangs from a gibbet.

John Bull (not named), a fat citizen, tugs at the other clavicle, his mouth sternly shut, but with the words *Long live Old George our King* issuing from it. One foot is raised and planted on a rock inscribed "*and upon this Rock I will build my Church &c &c Mat Chap xvi ver 118*; the other foot is on the blank page of a book: *Fox's Book of M . . .* [cf. No. 10712]; on the rock is a tasselled cushion supporting a *Bible* and crown (as in other prints where George III resists Catholic Emancipation, see No. 10709). The next man is a fat bishop who clasps John's bald head (his wig lies on the ground) and coat; a mitre rests on his very bushy wig and he has a corvine profile, and gouty legs. Behind (r.) a lean and dejected parson pulls at the bishop's gown. A second bishop runs up, waving his crosier and shouting *Pull away pull away the Church is in Danger*; his face is drink-blotched.

In the centre of the design the Pope crawls towards the arch formed by the merry-thought; astride his back sits Napoleon, wearing a plumed bicorne and jack-boots. The Emperor's arms are extended; in his r. hand is a sabre (with a notched blade), in the l. a Papal cross. From behind him, and also seated on the Pope's back, two little figures lean outwards to l. and r.: on the l. (Napoleon's r.) the little King of Rome waves a paper towards the Catholics inscribed *Concordat Pope & Bounaparte* [sic]. On the r. a demon with a trident grins towards the Protestants.

The question of Emancipation was again prominent in 1813, the occasion of many petitions, the majority opposing it. In 1812 it was expected by many that it would be secured in the following year, cf. No. 11898. Grattan's motion on 25 Feb. 1813 for a Committee to examine the laws attacking

Roman Catholics was carried by 264 to 224 after a great debate lasting four days. *Parl. Deb.* xxiv. 747 ff. A Bill for the removing of civil and military disqualifications under safeguards reached the Committee stage, but on the passing of Abbot's amendment by 251 to 247, to exclude Catholics from Parliament, was withdrawn. Ibid., xxvi. 361 (24 May). *Ann. Reg.*, 1813, pp. 26–34. It was noted that the question had become one of political expediency rather than religious controversy. Ibid., p. 99 f. For Napoleon and the (abortive) Concordat see No. 11998, &c.; for Napoleon and Emancipation cf. No. 11384. See also Nos. 12065, 12066, 12073, 12077.

Reid, No. 219. Cohn, No. 1728.

$8\frac{7}{16} \times 13\frac{1}{8}$ in.

12016 A A second state (uncoloured). Napoleon is replaced by the Regent who bestrides the Pope, flourishing a (single) cross. His words are in a label against the upper margin: *By S^t^ Patrick if the Paddy Bulls get's the better of the Johny Bulls, I'll go to Iriland* [sic] *turn Monk and give Absolution to all the Females.* The words of the Irishman with the shillelagh are altered to: *Pull away my honies, or by Jasus we shant have the great big Darling come for to visit us.* In place of the head of George III at the apex of the bone are two books: *Fox's Book of Martyrs* and *Holy Bible.* In the publication line '1813' is blotted but remains legible.

According to Reid a reissue relating to George IV's visit to Ireland in 1821, but perhaps merely an adaptation relating to the public uncertainty *c.* 1813 as to the Regent's attitude to Emancipation: '*Old* George' still remains king, though possibly through inadvertence. An impression has been dated by Hawkins '1 Mar. 1814'. There is a sequel, with the same title, on the king's Irish visit, see vol. x.

12017 DISPUTE BETWEEN MONOPOLY AND POWER SATIRIST 1ST MARCH 1813

*Satirist inv^t^* *W. H. Ekoorb* [Brooke] *del^t^ Aqua Fortis fecit.*

Engraving (coloured impression). Pl. from the *Satirist*, xii. 193. The explanatory text has the additional title: *A Story about Humpty Dumpty.* Monopoly is a huge hydra with twenty-four (human) heads, with a great naked paunch and arms; this paunch terminates in the vast scaly coils of a serpent. It fills the centre of the design; its barbed tail stretches behind Power, a stalwart man representing the might of the British Empire, and is directed against his back. Power straddles across a gulf, his r. foot resting on the top of a pillar surmounted by a tasselled cushion, and inscribed *Pillar of the Constitution*; the other rests on the *Rock of Liberty* (r.). He wears an oddly shaped high-crowned hat inscribed *Cap of Knowledge*, a buttoned jacket and short trousers. His jacket is covered with pockets, all buttoned up and empty except one large centre one inscribed *London* which is heaped with guineas. The others are quite flat and are inscribed respectively *Liverpool, Hull, Dublin, Bristol, Cork, Glasgow.* His r. sleeve is covered with a pattern of ships, realistically drawn, the l. with marching soldiers, to show that India is defended by the forces of the Crown, as well as by those of the Company. The l. hand of the monster holds a chain attached to the leg of a vulture, which, half-supported on a coil of the serpentine tail, gnaws at the side of Power, piercing his coat. Power clenches his fist, and glares angrily towards the monster, saying, *I am free myself, and my Ports shall be free, and All my pockets filled—Have I nourished the Serpent till it stings its Benefactor?*

The heads of the monster are burlesqued; one is in profile to the r., directing

against Power a label: *How dare you call a Charter a Grant? I'll Grant you!!!* He is evidently Charles Grant. Six other labels from the heads of the monster contain puns: *You shall find a great deal of Gall besides Ben-Gall*; *We will Cant-On*; *Let us try Gull if we cannot Mo-Gull*; *Alas I am no better than Rajah Pout*; *Oh My-sore!!!* (the last two heads are upside down). The labels relating to Rajput and Mogul are directed towards a porcelain mandarin with a gourd-shaped body and wearing a wide-brimmed conical hat. It is seated on the corner of a high brick wall (l.), but is toppling forward. A seventh label is directed towards it:

Humpty Dumpty sat on the wall!
Humpty Dumpty had a great fall!
Not all the Kings horses, nor all the Kings men
Could set Humpty Dumpty up again!!!

(The nursery rhyme appears first in the 1810 ed. of *Gammer Gurton's Garland*, *O.E.D.*) The wall rises from a solid stone terrace, the r. edge of which touches the leftmost coil of the hydra. In the background (l.) are a Chinese pagoda like the one in Kew Gardens, a palm-tree, and a humped bridge.

The text is a violent attack on the East India Company and its efforts to have its Charter renewed. For the controversy see No. 11999, &c. The twenty-four heads are the members of the Court of Directors; for their names see *Royal Kalendar*, 1813, p. 316. The Chairman and Deputy-Chairman were Sir Hugh Inglis and Robert Thornton. These are indicated in the text, followed by 'Buzzing-Kit' (Jacob Bosanquet), 'a (Met-) calf' (Sir T. T. Metcalfe); the others indicated are George Millett, William Wigram, Joseph Cotton, Edward Parry, Thomas Reid, Richard Twining, John Bladen Taylor. The Company retained its monopoly of trade with China (carried on through Canton) under the new Charter. The Directors have been unjustly traduced in political and commercial controversy as self-interested monopolists. See C. H. Philips, *The East India Company 1784–1834*, 1940, pp. 299–305 and *passim*.

$6\frac{1}{2} \times 13\frac{1}{8}$ in. With border, $7\frac{1}{4} \times 14$ in.

12018 A BUCKINGHAMSHIRE BREEZE—OR AN EAST INDIAMAN IN DANGER.

[Williams.]
Pub^d March 1^st 1813 by the Proprietors of Town Talk

Engraving (coloured impression). Pl. from *Town Talk*, iv. 83. An East Indiaman, symbolizing the Company, heels dangerously, beset by huge waves, and by blasts from the mouths of four winds (r.), inscribed respectively *East*, *West*, *North*, *South*, all directed against her by a winged man (Buckinghamshire) seated god-like upon clouds (r.). He is a conventional bearded figure, surrounded by swirling drapery, on which (incorrectly) is a star. The ship, flying the striped ensign of the Company, recedes in perspective to the r., her stern towards the spectator. This is inscribed *Inglis Commander* and *The Directors of Leadenhall Street*. One man, the helmsman, is visible; he tugs at the tiller, saying, *Oh these cursed Buckinghamshire breezes will sink us, and there be at least 20,000 souls lost*. The three-masted ship, crowded with sail, drives towards a lee shore, represented by a quay, backed by warehouses, where five vessels lie, inscribed respectively: *Adventure of Bristol*, *Britainia of Plymouth*, *Happy Return of Liverpool*, *Swiftsure of Leith*, *Mercury of Glasgow*. On the quay are piled bales and packages inscribed *for Madras*, *for Calcutta*, *for Bengal*, *for China*. Tiny figures stand behind them, cheering the doomed ship; eight labels ascend from them and from the anchored ships: *Twenty of*

these bales I have had lying here these six months waiting for permission, freight, and one thing or another untill they were nearly spoiled; *Aye! Aye! we have long groan'd under this d——d Monopoly*; *by* [sic] *thank God it looks in a dying state*; *I wouldnt throw out a cable to save her—the timbers in her would have been enough for a hundred moderate merchantmen*; *I believe so, & the pitch & tar & copper & rigging of her have cost the Nation a mint of money let the usurers deny it if they will*; *Well if these tight little vessels can but get out one may venture at a bit of speculation now an then*; *Shiver my topsails—but if that damnable twenty decker was once fairly stowed in Davys Locker, we should have plenty of freight*; *Free Trade for ever! and No Monopolies*; *Da—me but I should like to see these Injies as they call um*; *and we can direct ourselves to market without any Directors.*

For the controversy over the East India Company and the agitation of the Out Ports for untrammelled admission to the trade with India and China see No. 11999, &c.

$9\frac{5}{8} \times 16$ in.

12019 IOHN BULL IN TH CELLAR—THE BURSTING OF THE HOOP OR THE SECRET OF SIXPENNY COMPOUN DISCOVER'D.

Argus fecit [Williams.]
Pub^d March 1^st 1813 by W N Jones N^o 5 Newgate Street

Engraving. Pl. to the *Scourge*, v. 177 (not folded, showing that it was issued separately). John Bull (l.) stands aghast at the sight of a large cask bursting so that cascades issue from between the gaping staves and broken hoops. He is a stout 'cit', out at elbows and wearing patched clothes; in his pocket is a paper: *Arbuthnot on Diet*. His arms are raised, and his tankard and cudgel lie at his feet. The top of the cask flies up, from a cloud of froth inscribed *HEADING* { *Allum* / *Copperas.* The uppermost hoops gape most widely, the lowest ones are still intact and are inscribed *Three Pence P^r Pot 1761*; the others, reading upwards, are: *Threepence halfpen* | *ny 1762*; *Fivepenc* | *e 1801*; *Fivepence halfpenny 1812*; *sixpe* | *nce 1813*. The streams which gush from between split staves are (l. to r.): *Spanish Liquorice, Liquorice Root, Capsicum, Essentia Berria* { *Sugar boiled to a bitter Syrup,* *Malt, Linseed, Treacle, Hops, Salt of Tartar, Cinnamon, Color* { *Moist Sugar boiled to a middling Consistence,* *Ginger, Coculus Indicus* } *—intoxicating, Slack'd Lime.*

John exclaims: *Mercy on me what a compound, Bitter, Hot, Sweet, Salt, and stupifying am I paying Sixpence a quart for! well! as this silver Hoop giving way has let me into the secret I hope it will benefit both purse and Constitution! by adopting a simpler beverage.* Beside him stands a large jug inscribed *WATER Health & Economy*. On the ground (r.), splashed by falling porter, lies a paper: *It is hereby enacted that no beer or ale be sold for more than one penny p^r Quart James 1 Rex 1603*. Behind John (l.) barrels supported horizontally recede in perspective, inscribed *ALE—Exilerating* and *SMALL BEER—Refrshing*.

The pl. is explained in 'Memoirs of a Pot of Porter', the *Scourge*, v. 262–4, where the price of porter is traced from 2*d*. (1720) to $2\frac{1}{2}$*d*. (*c*. 1732), $3\frac{1}{2}$*d*. (1761), 5*d*. (1801), $5\frac{1}{2}$*d*. (1812), 6*d*. (1813), when: 'lo! the bubble's burst—John Bull has descended into the cellar . . . and it is probable brewers may still *dream* of carriages, horses, town and country establishments, and seats in parliament, but *nothing more*—the imposture is detected!' For the raising

of the price of beer, 1760–1, see No. 3805, which also attacks the rich brewer who is a profiteer. For the price of porter in 1800–1, when 4*d.* a quart seemed exorbitant, see No. 9430, &c. For sixpenny porter cf. No. 10732. For the adulteration of beer cf. Nos. 10574, 10732, 10794, &c.
9×14$\frac{7}{16}$ in.

12020 THE ADMIRAL IN ST. PETERSBURGH; OR, POOR WILL FOIL'D AGAIN

G. Cruik del
March, 1813. Printed and published by J. Johnston, 98, Cheapside.

Engraving (coloured impression). Heading to a printed broadside. The Duke of Clarence, in admiral's uniform with sword, kneels on both knees, arms extended, at the feet of a young woman who walks away. He is in profile to the l., caricatured, with words issuing from his coarse protruding lips: *O listen, listen to the voice of Love.* The lady, the Grand Duchess Anna (Pavlovna) of Russia, looks scornfully over her shoulder, pointing to a treasure-chest (l.) filled with bags. She answers: *Aye, Aye, you want my money bags I suppose!!* She wears a spiky crown having a square cap like that of a Russian peasant, cf. No. 11995, with feathers, and a fur-bordered tunic over a slightly trained gown, and long gloves. A cross hangs from a necklace. Behind the Duchess (r.) is an imperial throne. The verses:

Ah! never in the fire was so scorch'd a salamander,
As I with love for the Sister of the *Emperor Alexander*,
I long'd full sore for *Tilney Long*,—her *till* had won my soul,
But I, unlike you Russians, was beaten by a *Pole*.

You've heard how for a *River* I left the stormy main,
By that fair river's *Bank*, I long did graze and gain;
Then like a Jew, as you'll allow, when you shall understand,
I on the *Jordan* turn'd my back, to seek a *wealthy* land.

I travel now to *Russia*, in which my heart is bound,
Oh! say not within *Calf's skin* it is still to be found;
Take pity on a worthy P——e, as you're a Princess good,
Let's manufacture if you please, young P——s of the Blood!

For the Duke of Clarence's proposals to Miss Tylney-Long see No. 11744; for his desertion of Mrs. Jordan, No. 11844 (he was popularly supposed to live on her earnings). Princess Lieven records in 1814 that on her arrival in England at the end of 1812, the Duke 'had designs on a Russian Grand Duchess and he courted me for that purpose'. *Unpublished Diary*, ed. Temperley, 1925, p. 34. See No. 12047. Napoleon had made an offer of marriage for Anna (b. 1795) at the end of 1809, cf. No. 11529. She married the Prince of Orange in 1816.

There is another state (not in B.M.), with the title: *The R—l Lovers, or another Attempt at making Love* (Aug. 1814). Reid, No. 363. Cohn, No. 1922. According to Reid it has an additional verse. This was issued as a satire on the Duke's courtship of the Grand Duchess Catherine, see No. 12290; he escorted her to England from Holland in March 1814, see C. K. Webster, *Foreign Policy of Castlereagh*, i, 1931, pp. 288 ff.

Reid, No. 236. Cohn, No. 867 (dated Aug. 1814, when it was presumably reissued).
6$\frac{5}{16}$×9 in. Broadside, 17×10$\frac{7}{8}$ in.

12021 [THE OUT-PORTS AND THE EAST INDIA COMPANY.]

[*c.* Mar. 1813]

Engraving (coloured impression). No title. Perhaps a separate issue (not folded) of a pl. to a book. In the centre of the design a comely young woman in classical draperies, backed by a cloud inscribed *The Spirit of Delusion*, touches with a long wand a reclining woman (r.) who wakes yawning, while she points with her r. hand to a crowd of petitioners (l.) as if to introduce them. The yawning woman is tawny, with long ears, and half-nude, with a bell (signifying folly) attached to the drooping peak of her cap. Beside her sits a naked infant blowing an enormous soap-bubble from a dish of lather inscribed *Double double Toil & Trouble*; he sits on drapery inscribed *and give to airy nothing a local habitation and a Name* [*Midsummer Night's Dream*, v. i]. The bubble is inscribed: *Free Trade to & from India & China. The Earth has Bubbles as the Water hath* [*Macbeth*, i. iii]. Another bubble inscribed *Buenos Ayres Monte Video* has risen and burst. The pair are surrounded by bulky bundles of documents: *Scheme to Cut kennels into Rivers with Sheffield Knives & forks Creating Cut & Come again Channels for needy Adventurers*; *Scheme*; *Scheme for Cutting a Canal over the Desart & forming a Grand Junction between the Ganges and the Nile ex ni' lo nil fit*; *Snow Boots, Fire Screens, Warming Pans, Invisible Petticoats, Tragedies for Warm Weather* [cf. No. 11762]; *for Converting Scotch Pearls into Orientals*; *Scheme for melting the Ice at the North Poles and forcing a N.E. Passage by means of Fire Ships*; *for a Tunnel under Dover Castle to Calcutta*; *Skates for Warm Weather*; *South Sea Bubble.*

The foremost petitioner wears an alderman's gown, he kneels presenting a scroll inscribed *To barter Bristol Stones for Diamonds to open another Channel for Smuggling beside that of the Bristol Channel—"The Navy and the Naval greatness of Great Britain will be destroyed & the downfall of its Independence effected by the Existance of the East India Company.* Behind him stands a Scot in Highland costume holding a scroll: *Desirious of throwing a new light on Commerce by exporting Chandeliers Gas-lamps Mirrors Chinese-luminaries and other Articles usualy termed the Glass-go we humbly entreat . . .* The next man holds out a scroll: *Since the loss of our Slave Trade our Liver has become a Pool of grief to us dissolved in Woe* [cf. No. 11910]*—moreover our Port stands So Snug for Smuggling that the Free Trade need not go North about for that purpose.* On the extreme l. stands an Irishman, his scroll inscribed *To save Dublin the Cape of Good Hope by throwing an Iron Railway across the Promentory to export Irish Diamonds & mend the breed of Bulls.* Only part of the two remaing petitions is visible: one is *Cork Jackets for Indian Divers Salted Pork for Fakirs*; the other: *Your Petitioners request that leaving to the Company the Hull You would give us the Kernel of the East India Commerce*, showing that the petitioners are from Cork and Hull. Three other men stand behind, one with a hammer against his shoulder inscribed *Sheffield.* Behind them is the façade of the East India House in Leadenhall Street, with *To Be Let* in large letters below the pediment. Next it are the masts of ships, all with brooms tied to them and inscribed *To Be Sold.* Above the woman with the wand fly two children, their arms outstretched towards a wild goose flying (l. to r.), and inscribed *Full feathered for INDIA.* In the background (r.) is a harbour from which vessels are sailing. Against a jetty is a boat inscribed *Venus*, with a sail inscribed *The Winds are lovesick with them* [*Antony and Cleopatra*, ii. ii.; 'were' in orig.]. A fat bawd ushers on board a number of women in clinging, high-waisted dresses. Another ship, the *Boreas*, has just

left, her sail inscribed *Ships Colonies and Commerce for Bonaparte*. Another ship is *from Liverpool the Africa*. A mere barge, *No 430*, has a sail inscribed *And in a sieve I'll thither sail* [*Macbeth*, II. iii] *from Cork*. A similar sail is inscribed *from Hull*. All these vessels are small and insignificant compared with the abandoned East Indiamen on the l.

A defence of the East India Company against the petitions and propaganda of the Out Ports for free trade with India (and China), see No. 11999, &c. Absurd petitions were actually made, e.g. (according to Brougham) from Newcastle, to ship coal for the stoves and hot-houses of Calcutta. *Parl. Deb.* xxiii. 490. The broken Buenos Ayres bubble indicates the disastrous rush to export manufactures to that place, in 1806, on the advice of Popham, cf. No. 10974. The export of courtesans to India is the subject of No. 7014, by Gillray, afterwards copied by Rowlandson (perhaps in connexion with this controversy). For 'Ships, Colonies and Commerce' see No. 10439, &c. For the original South Sea Bubble see No. 1625, &c. The pl. was dated 1829 by E. Hawkins; the allusion to Napoleon, and the costume of the embarking women, as well as its general tenor, indicate the 1812–13 controversy. This was revived in 1829, in view of the expiry of the Charter in 1834, and the pl. may have been reissued.

Original water-colour in the collection of Sir Robert Witt, attributed to I. Cruikshank.

$7\frac{1}{8} \times 16\frac{1}{16}$ in.

12021† NORTHERN DEPUTIES ON AN EASTERN SURVEY.

[? 1813]

Drawn & Etched by Delpini
Pub by S Knight 3 Sweetings Alley Cornhill.

Aquatint (coloured impression). Two men ride an ass in profile to the l. A third man wearing a fool's cap is on a second ass, directed to the r., but looking round to the l.; he points to a bill on the wall: *A Certain Cure for the Liver . . . . Complaint Apply at N° Leadenhall Street*. Behind him on the ass are packages: *Calcutta Presents* | *Whitney Blankets* | *Bellows Buttons & Stoves*. The man on the first ass looks eagerly at it; under his arm is a large document: *Plan for removing Leadenhall Market to Liverpool*. Seated behind him on the ass's hind-quarters is a very small man who waves a rolled *Petition*, on the end of which is his hat, with a band inscribed *No India*. Tied to his back is a container inscribed *Gunpowder*, with the East India Company's mark, and filled with rolled papers inscribed [*Pet*]*ition*. On the wall behind him are two dilapidated bills: *GREAT BARGAIN To be disposed of for the benefit of a few Indigent Adventurers a Set of Warehouses &c NB A small Number of Clerks & Industrious Men about 150000 may go with them. Apply at Cl-rend-n* [*Ho*]*tel New Bond S^t*. On the extreme l., receding in perspective from this wall is a façade on which a pediment and pilasters are indicated.

A satire on the petitions of the Out Ports to share in the East India Company's trade, see No. 11999, &c. It is dated in pencil 1830, when similar petitions were made (see No. 12021), and the print was perhaps reissued; the imprint and the manner (old-fashioned by 1813) indicate an earlier date.

$8\frac{5}{8} \times 12\frac{3}{8}$ in.

12022 THE WAGS OF PARIS, OR THE DOWNFALL OF NAP. THE GREAT.

Pub^d March 6^th 1813 by S. Knight Sweetings Alley Cornhill London.

Engraving (coloured impression). A street scene, the background being the lower part of the façade of a row of almost uniform shop-fronts. On the

cobbles of the foreground a dog with a pot tied to its tail runs between Napoleon's legs, so that he staggers backwards. Two other dogs run off, one to the r., one to the l., with pots tied to their tails, and all three are labelled *Run away from Moscow*. Facing Napoleon and close to him is a gendarme flourishing a sword. Napoleon, crudely drawn rather than caricatured, exclaims: *Sacre Dieu!! Plot Anglois!! D—n'd Dogs & Bitches!! not a Dog in Paris but shall feell my Vengeance!! Shoot! Hang! them all!! Not the Empress's Favorite shall escape. D—nd John Bull, D—nd Russian Bears, not content with hunting Me from the frightfull Climate but sends Mad Dogs to Hunt me in my own Capital!!!* The gendarme answers: *Sire be Pacified. All the Dogs in Paris shall be tried by a Military Commission for a Conspiracy against your Sacred Majesty, all John Bulls, Bull-Dogs, shall be Destroy'd! Pomeranian, Danish, Mastiffs & all but your Majesty's own breed,* BLOOD HOUNDS!! Amused spectators stand in the shop-doors and on the pavement and look from windows. The shops seem to be a silversmith's and watch- and clock-maker's, a bookshop, a coiffeur, a boot-shop, a hosier. Below the title: *But the circumstance said to have annoy'd the Emperor most was, Some Wags of Paris taking of Dogs, and for sev'ral nights together, tied Tin Kettles to their tails & labels round their necks, with the words "Run away from Moscow" & giving them liberty they ran with volocity* [sic] *& fury in various directions to the great Entertainment of the Parisians Courier March 1st 1813.*

For the retreat from Moscow see No. 11917, &c.; for 'frightfull climate', No. 12014. See also No. 12024.

Listed by Broadley. Milan, No. 2491.

$8\frac{1}{8} \times 13\frac{1}{4}$ in.

12023 ANTICIPATION FOR BONEY OR, A COURT MARTIAL ON THE COWARDLY DESERTER FROM THE GRAND ARMY!

Etched by G. C^k
Pub^d March 6th 1813 by S Knight 3 Sweetings Alley Royal Exchange

Engraving (coloured and uncoloured impressions). Napoleon is sentenced by French Jacobins. The judge, a cobbler (l.), sits in a chair on a cloth-covered table pointing a minatory finger at the kneeling and terrified Emperor (r.). In his r. hand is a hammer, his slippered l. foot rests arrogantly on a lapstone, his r. foot is in a patched shoe or sabot. He is ragged and emaciated and wears a bonnet rouge and leather apron. Two grotesquely lean old men wearing large judge's wigs, poverty-stricken but legal rather than proletarian in appearance, sit one on each side of his table writing in large books. The nearer, on the extreme l., has written *Napoleon Bounapart Proved Guilty of Desert . . .* The cobbler shouts: *Well, you are found Guilty of Cowardly deserting from the Grand army, & by repairing here with your Cobbling defence, you have done a d—d bad job for yourself, & as your time waxes near its end, I would have you prepare your Sole for your Last—so off with his head M^r Butcher.* A butcher stands between judge and prisoner, with legs wide astride, holding a rope which is round Napoleon's neck. The Emperor weeps, his hair stands on end, and he exclaims, with hands together as if in prayer: *O dear, o dear, do not kill me! Cut off my Tail if you please!! but, spare, O spare my head.* He wears tattered uniform with a sash tied at the back, and huge spurs on his jack-boots. The butcher holds a large headsman's axe against his shoulder, and glares fiercely down, saying, *Oh, D—n you we'll Cut off your head & your Tail too!* He is a ruffian with a damaged nose, looped-up apron, and a steel hanging from his waist. Famished proletarian spectators stand in the background. A tailor

holding shears, shouts: *Aye, Aye, he has butcher'd Millions.* Others shout: *Crispin for ever*; *Liberty Liberty away with him*; *Emperor Crispin for ever*; a (?) sailor shouts *Off with his head.* A family group hurries towards Napoleon from the extreme r.: a grotesquely caricatured virago shouts: *Where's my husband Wretch*, a boy holding a dagger exclaims: *Wheres my Father*, and a smaller child asks: *Wheres my dady.* Behind the tailor's seat is a cap of Liberty on its pole, flanked by ragged curtains. On the ground in front of his table is a large skull.

For Napoleon's departure from the army see No. 11991, &c. The design perhaps derives from the revolutionary tribunal of Gillray's *Patriotic Regeneration . . .*, No. 8624.

A copy, reversed, was published by McCleary.

Reid, No. 221. Cohn, No. 890. Listed by Broadley. Milan, No. 2490.
$8\frac{1}{2} \times 13\frac{1}{4}$ in.

12023A COUR MARTIALE ASSEMBLÉE POUR JUGER UN DESERTEUR DE LA GRANDE ARMÉE

Reproduction of a French copy (? 1815), of No. 12023, with omissions, Grand-Carteret, *Napoléon*, No. 246. The chief figures are closely copied but the proletarian crowd, except for the tailor and the woman (scarcely caricatured) who demands her husband, are omitted. The judge says: *L'on vous a trouvé coupable d'avoir honteusement déserté la Grande Armée ce n'est pas avec vos contes que vous pourrez vous tirer de la vous êtes dans un très mauvais cas votre dernière heure est venue recommendez votre* [âme] *a dieu ainsi Mr Le Boucher abattez la tête.* The other speeches are closely translated. The tailor says: *il a massacé* [sic] *des millions de personnes qu'on abatte sa tête.*

Cf. No. 12564, &c. Broadley, ii. 51 (attributed to Apr. 1813). De Vinck, No. 8793. Milan, No. 2478.
$8\frac{3}{16} \times 12$ in. (original). B.M.L. 010662. k. 19.

12024 THE CORSICAN BLOODHOUND, BESET BY THE BEARS OF RUSSIA. [191]

[Elmes.] *Price One Shilling Coloured*
Pubd Marh 7th 1813 by Thos Tegg. 111 Cheapside London

Reproduction, Klingender, p. 27. A dog with the head of Napoleon wearing his plumed bicorne, runs l. to r. across the snow, turning his head in profile to the l.; to his tail is tied a battered saucepan, inscribed *Moskow Tin-Kettle*, from which fall papers inscribed respectively: *Famine* (twice), *Oppression*, *Frost*, *Destruction*, *Death*, *Mortality*, *Horror*, and *Moskow Annihilation.* The end of a heavy chain dangles from his collar, which is inscribed *From—Moskow.* Huge bears advance towards him from the l., corpses are outlined on the snow. The foremost bear says: *Push on my Lads—no grumbling—keep scent of him—no sucking of Paws—this winter—here is food for the Bears in all the Russias.* Napoleon says: "*What a horrible climate*"*—my only chance to escape the clutches of those monstrous canables* [sic] *is by takeing to my heels—once more—I shall never be able to shake off this d—d old Kettle—trailing at my —— till my Tail drops off.* In the background is Moscow in flames (see No. 12049, &c.).

See No. 12022. For 'horrible climate' see No. 12014. Napoleon's profile resembles that of Rowlandson's *The Corsican Tiger at Bay!* (No. 10994), from which the design may derive. Cf. also *An English Bull Dog and a Corsican*

Blood Hound, No. 10080, where Napoleon has a similar profile, though the design is very different.

Listed by Broadley. De Vinck, No. 8792. Milan, No. 2492. Reproduced, ut supra; Grand-Carteret, *Napoléon*, No. 247 (a later state, Moscow obliterated by cross-hatching, the inscription on the collar removed); Rosner, *Writing on the Wall*, 1943.

$8\frac{5}{16} \times 12\frac{1}{4}$ in. (original). B.M.L. 12322. cc. 7.

12025 AUSSERORDENTLICHE FRANZÖSISCHE REITPOST VON MOSCAU NACH PARIS—
FRENCH POST EXTRAORDINARY FROM MOSCOW TO PARIS—
Copied from a Russian Print Etched by G. Cruikshank
Pub^d March 26^th 1813 by H. Humphrey S^t James's S^t London

Engraving (coloured and uncoloured impressions). One of a set, see No. 11995, &c. An ass, with a feathered wing attached to each hoof, flies from l. to r., and slightly upwards, led by two crowned eagles which are harnessed to its tail. Napoleon, wearing a large plumed bicorne, bestrides the ass, with four French generals seated behind him, their differing uniforms signifying different branches of the army. The ass has huge ears and eye; it snorts fire, and its mouth is wide open. Round its neck hangs a placard headed by an imperial eagle: *Le Courier Extraordinaire de l'Em*[*pereur*] *Napoleon.* The Emperor flings his arms wide; in his r. hand is a baton topped by an eagle, in the l. a paper: *Tout a Dessein* [according to plan]. He says: со славою — лыжи навастриваю*!!!* *Mit Ruhm geb' ich das Ferien geld!!!* [With glory I left without paying my bills]. The officer behind him, who wears a high fur cap with plume, holds the long shaft of an ornate tricolour flag, inscribed *La Grande Nation* and decorated with *N.*'s; it is surmounted by an eagle and has streaming tassels. The next man, wearing a smaller version of Napoleon's hat, holds a miniature cannon, as do the two men behind him. The next man wears a shako and long gaiters. The last man, wearing a short braided tunic bordered with fur and a cavalry helmet with a streaming horse's tail, waves his cannon, saying, вотъ что*! seh't da! See! See!*

Each eagle has the cross of the Legion of Honour hanging from its neck and is ridden by a postillion blowing a trumpet, and wearing a cavalry helmet and high jack-boots; to one trumpet is attached a banner inscribed Идетъ Великій—*Erkomt dor* [sic] *Grosse*, and from its mouth issue the words: *He is coming, the Great Emperor is Coming.* The ass's tail ascends in a curve above a basket which hangs from it inscribed *Provisions from Moscow.* In this stands a young woman in profile to the r., with a bare bone in one hand, an empty bottle in the other. She addresses two men who cling to the tip of the animal's tail and float together through the air: Бодры Господа*! Courage meine Herrn! Courage Gentlemen.* One wears the uniform of a hussar officer; he shouts помилуите совмите насъ собой *Erbarmt Euch nehmt uns mit For Gods sake take us with you.* The other (?) a Pole, wears a square cap with bag and plume and a long tunic over high boots. Above the design is the title in Russian: Чрезвычайная французкая почта въ Парижъ

A satire on Napoleon's retreat from Moscow, see No. 11917, &c. A regular and rapid post went backwards and forwards between Paris and the Emperor's headquarters, with a 'truly astonishing punctuality', see Caulaincourt, *Memoirs*, 1935, i. 230 f.

Reid, No. 223. Cohn, No. 1138. Listed by Broadley. Reproduced (colour), Klingender, p. 39.

$7\frac{13}{16} \times 12\frac{3}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

12026 INDELICATE INVESTIGATION OR THE SPYING D——GLASS'S—

Designed by J B P. Etch^{d} by G. C^{k}
March 26 1813 Publ^{d} by S Knights 3 Sweetings Alley Royal Exchange late Walker & Knights Removed from 7 Cornhill—

Engraving. The Princess of Wales (idealized) wearing coronet and feathers, sleeps on a sofa. This has a draped canopy decorated with two crowns, one inverted and inconspicuously suggesting the Regent's pendulous cheeks framed by whiskers, and with eyes that look down with sly malevolence. The crowns are irradiated and surmounted by the Prince's feathers and motto, *Ich Dien*. Lady Douglas, plump and roundabout, kneels on a cushion, eagerly peering through a spy-glass at the gently swelling figure of the Princess. She says *I'll Swear it*. Behind her kneels Sir John, l. hand on his wife's shoulder, looking through an eye-glass; he says *I'll second it*. He wears uniform with sword and spurred jack-boots; unlike the other figures, he is burlesqued with a long nose and huge eye-ball. Both are in profile to the l. A fashionably dressed man (Bidgood, see No. 12031) points furtively at a large wall-mirror (r.), a finger to his lips, saying, *I'll witness it in the Glass*. On the floor (l.) is a large open book: *The Book* [see No. 11990]. Beside Douglas are two smaller books: *Douglas on Modesty*, and . . . *dwifry* [Midwifery], and a paper: *Form of an Oath*.

Three pictures are on the wall: [1] *The Milk Woman Painted by L D——* [Douglas]; a flamboyant woman carries milk-pails on a yoke, milk pouring from both to the ground. A finger-post points *To The Dairy*; a gable-end placarded: *New Milk from the Cow*. [2] *A View at Charlton*, a woman looks down in astonishment into a wash-tub; clothes hang on a line; behind is a cottage. [3] *Anticipation Painted by Justice*; the Douglases stand in a pillory (the punishment for perjurers), heads and hands confined.

A satire on the depositions of the Douglases which led to the 'Delicate Investigation' of 1806. Douglas (gazetted Major-General 1811) was knighted in 1800 when a major of Marines for gallantry at Acre and El Arish. His wife, Charlotte, was a daughter of Lt.-Col. Hopkinson of the 15th Dragoons. *Farington Diary*, vii. 157.[1] Lady Douglas said that the Princess told her that she had concealed milk that flowed through her gown. A laundress deposed that the Princess's linen showed signs of a miscarriage. The Princess in her letter to the Regent and appeal to the Speaker, see No. 12011, called them suborned perjurers. The matter was debated on 4, 5, and 15 Mar.; Whitbread asked whether Lady Douglas was to be prosecuted for perjury. On 17 Mar. he presented a petition from the Douglases offering to re-swear their evidence before a tribunal that would enable them to be so prosecuted. See *Ann. Reg.*, 1813, pp. 16–25; *Parl. Deb.* xxiv. 1106 ff.; xxv. 116 ff. See also Nos. 12011, 12027, 12028, 12029, 12030, 12031, 12032, 12039, 12732.

Reid, No. 224. Cohn, No. 1232.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

12027 ANTICIPATIONS FOR THE PILLORY.

[Williams.]

Pub^{d} April 1st 1813 for the Proprietor of Town Talk.

Engraving (coloured impression). Pl. from *Town Talk*, iv. 165. A double pillory stands on a scaffold placed under an avenue of trees adjoining a house

[1] According to Lysons, who had long known her. Stories of her low origin figured in the Opposition Press: *Examiner*, 25 Apr. 1813, citing the *West Briton*, said she was the daughter of a private who became an army-agent (echo of the Clarke scandal, see No. 11216) and then a colonel with a fine estate. This is combined with incorrect information about Sir Charles Barrow, father of her (alleged) illegitimate mother.

(l.) evidently intended for Montagu House, Blackheath, the residence of the Princess of Wales. A constable or sheriff raises the upper half of the pillory, in readiness for the two people who shamefacedly advance on the scaffold, Lady Douglas covering her face, and supported by her husband who is in uniform. A festive crowd surrounds the platform. On the l. a naval officer (Sir Sidney Smith) in uniform, wearing a star and seated on a horse. He points to the scaffold, looking down at a one-legged sailor (l.) to say: *Shiver my timbers if there might not be two or three others by the side of her.* The sailor: *God bless your Honour! remember poor Jack that serv'd at the siege of Acre with your Honor—I wish we had the Keel-hauling her.* Beside him stands a military officer (his coat coloured blue). A woman holds out her apron to collect mud or stones shovelled up by a man who says: *Give her enough! She wants a mask to hide her shameless face.* She answers: *I'll make her repent saying my child's not my own, or I'm not Sophy Austin.* A woman with a large basket on her arm cries: *Buy my nice Pillory Nuts! My Warm Douglas gingerbread.* A well-dressed man says: *Ecod I'll taste this gingerbread I think it must have a d—d quantity of gall in. & must be confounded bitter.* A man with a wooden leg stands beside his pannier-laden donkey shouting: *Fine high flavour'd rotten Eggs sixpence a hundred!* A man holds out his hat, saying, *Lets have a hat full! a rotten Egg is a good antagonist to a corrupt heart.* A boy holds out his hat, saying, *master give us a few I'm a desperate good marksman.* The crowd is decently dressed, men in top-boots, women in bonnets and cloaks or fashionable pelisses. On the r. a stage-coach inscribed *Greenwich and Woolwich* appears above the spectators, with inside and outside passengers. The driver turns to watch the pillory, saying, *So may all her Royal Highness's enemies be exhibited!* In Montagu House, behind a garden wall, four sash-windows are open; three women and the Princess look out; she says: *This is my hour of Triump* [sic].

On 5 Mar., after the Princess's appeal to the Speaker, see No. 12026, Cochrane Johnstone (see No. 12209, &c.) complained that the Douglases persisted in their story (that William Austin was the son of the Princess), and asked why they were not prosecuted. On 15 Apr. a realistic effigy of Lady Douglas, placarded 'Conspiracy and Perjury' and 'Diabolical Perjury', was carried through Greenwich, Blackheath, &c. and finally burned before a large and applauding crowd. *Examiner*, 18 Apr. 1813. It had been established to the satisfaction of the Commissioners of 1806 that W. Austin whom the Princess had adopted was the child of his alleged parents. James Brougham, after interviewing the Princess in 1819, wrote to his brother: 'She has told me all about *W. Austin* who is not ye son of Austin but quite another person. . . . She told Perceval, Eldon, and yrself [Brougham] that W. A was not her son, wh. *was true*, but tho' old Austin and his wife both believe him to be their son, he is not.' *Corr. of George IV*, 1938, ii. 281. Cf. No. 12030. See Brougham, *Life and Times*, ii. 425.
$6\frac{7}{16} \times 15\frac{3}{4}$ in.

12028 STATE MYSTERIES A VISION OF PALL MALL. [Williams.]

Pub^d April 1^st 1813 by W N Jones Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, v, before p. 269.[1] Illustration to 'The First Book of the Acts of the Regent' (in Biblical language), pp. 269–75. The Regent and three others have been seated on a throne-like settee; they are terrified at the approach of the Princess of Wales (r.) led

[1] Misplaced in B.M.L. copy.

forward by Truth who holds up her mirror, directing its rays against the heads of the Prince who flinches back, throwing up a leg in horror, Lady Douglas seated beside him and clutching his r. arm, and Sir John Douglas, who rises to his feet, tugging at his wife's dress. On the r. of the settee, Lady Hertford hides her head against the Prince, clutching his legs in an abandoned way. At her feet crouches Envy, a hag with pendent breasts wreathed with serpents, who flinches from Truth and tries to veil her head with Lady Hertford's skirt. Truth is naked except for a belt and swirling draperies, on her breast is an irradiated sun (as in No. 12006). The Princess, handsome and dignified, wears the Prince's feathers in her hair which is encircled by a fillet inscribed [*Ich*] *Dien*; a long veil hangs down her back; with l. arm raised she declaims, quoting from Queen Katherine's speech (*Henry VIII*, ii. 4):

Sir I desire you do me right and Justice
And to bestow your pity on me: for
I am a most poor Woman and a stranger
born out of your dominion————
if you can report
and prove it, against mine honor aught
my bond to Wedlock, or my love and duty
against your sacred person in gods name
turn me away————and so give me up
to the sharpest kind of Justice

Behind her (r.) walks a man displaying a large document: *Secret Correspondence | The* —— [Regent] | *Lady* —— | *Lady* —— | *M^rs* —— | *Ye perjurers suborned avaunt this deed—the under tongued shall plead—against the deep damnation of your Souls*. He is 'a scribe whom the people honor', and may be Whitbread or Brougham though resembling neither.

Lady Hertford exclaims to the Regent: *Hide me! Hide me! Truth is hatefull to me and a Virtuous wife abhorrent to my Nature*. The Regent quotes Hamlet as in No. 11990: *Angels and Ministers of grace defend us*. Lady Douglas, good-looking, with a tartan scarf across her shoulders, says: *Mercifull Heaven it is all discovered, our our* [sic] *schemes are confounded and we are branded with the charge of perjury*. Her husband, who wears Highland dress, exclaims: *Never mind my Dear—the Blood of Douglas will protect itself! but I must confess it will be most adviseable to shuffle our heads guilty* [? quickly] *as possible out of this disagreable Halter*. The settee is on a dais and is backed by heavy fringed draperies looped round two massive columns.

On the l. are five men, all terrified at the approach of Truth; they surround a cauldron from which issue flames and clouds of smoke inscribed in large and partly obscured letters *DI[V]OR[C]E*; all hold long wands. Sidmouth scrambles away from the cauldron on all fours, a clyster-pipe (cf. No. 9849) hanging from his pocket; he says: *Unhappy Man what had I to do with this wretched scheme of Divorce!—this is worse than my intolerant Dissenting Ministers Bill!* The two archbishops flee to the l.: Manners-Sutton says: "*Confound our politics They frustrate our knavish tricks*", *And have made Canterbury cakes of us*. Vernon, his hand on the other's shoulder, and stepping from the cauldron, says: *I thought I was far enough North for them but it appears York wont do!* Eldon, in his Chancellor's gown, with primly clasped hands says: *Wou'd I were now quietly locking up my table Beer to prevent waste among my servants, or sneaking to bed with my shoes in my hand—in fear of waking my Lady—any where but where I am*. Lord Ellenborough, in his robes, says: *Curse the cauldron! I have put foot in it*.

A satire on the commission to the Archbishops, Cabinet, and Privy Council-

lors to examine the documents of 1806, the 'so-called delicate investigation', into the conduct of the Princess of Wales. The Princess maintained that the Douglases were suborned perjurers; they demanded to stand trial for perjury, see No. 12026. The Princess's innocence, the thesis of Judge Parry's *Queen Caroline*, 1930, can scarcely be maintained since the publication of the *Correspondence of George IV*, 1938, see especially i. 507–23, ii. 57–61, 281. In 1811 Sidmouth brought in a Bill requiring all dissenting ministers to be licensed, and restraining unlicensed preachers; this caused an outcry; the Bill was thrown out in the Lords without a division. The first allusion to a plan for the divorce of the Princess, seven years before it was openly mooted. According to the 'historical preface' to *The Book*, ed. C. V. Williams, p. xviii, 'one evening paper of infamous notoriety' had asserted: 'the Prince Regent may lose his wife, may marry again, and have a son'. See No. 12808, &c. Cf. Nos. 11990, 12039, 12041, 12056.
$7\frac{5}{16} \times 20\frac{3}{16}$ in.

12028 A The plate used as the heading to *The First Book of the Acts of the Regent—Extract from "The Scourge"*, printed in five columns.
Broadside, 17×22 in.

12029 A VENEMOUS VIPER POISONING THE R——L MIND.

G Cruikshank fec[t]
Pub[d] April 1[st] 1813 by J Fairburn 2 Broadway Ludgate hill.

Engraving (coloured impression). The Regent sits on the end of a couch, legs astride, holding on his lap Lady Douglas whose (naked) body terminates in a long serpent which coils fantastically across the design. A piece of tartan drapery swirls from her shoulders. She has a handsome profile, but fangs issue from her lips; her l. arm is round the Prince's shoulders: she emphasizes her words with her r. forefinger: *I will swear she told me that she got a bedf llow* [sic] *whenever she could. that nothing was more Wholesome—that she was pregnant—and the P—— should have the Credit of it: she did what she Liked had what bedfellow she Liked & the P—— paid for all.* The Prince takes a large goblet from a table (r.), spilling its contents; he says: *That's D—d good!! we'll have an Indelicate investigation; take another Glass upon the strength of it.* Sir John Douglas, hiding behind the couch, raises his head and shoulders to say to his wife: *I'll swear to that, or any thing else; so help me Bob.* He wears a tam-o'-shanter and a tartan coat, and has coarse burlesqued features. On the table by the Regent is a large decanter labelled *Curacoa*, and a dish of fruit, grapes, pine-apple, &c. A bottle lies at his feet, spilling its contents. Outside a large window draped with a curtain behind which Douglas is sheltering, is seen a woman (Lady Douglas) standing in the pillory. She is closely confined, and seems *in extremis*, under a shower of mud, eggs, cats, &c., from the surrounding crowd. Above her is a placard: *An Exalted Situation, suited to the detestable Crime of Wilful & Corrupt Perjury.*

For the evidence of Lady Douglas in the 'Delicate Investigation' see No. 12026, &c. Whitbread, on 17 Mar., complained: 'Lady Douglas has again been examined as a credible witness . . .' (by the Treasury Solicitor in the presence of Conant, the Bow Street magistrate). *Parl. Deb.* xxv. 155. See No. 12039.

Reid, No. 225. Cohn, No. 2073.
$8\frac{5}{16} \times 13$ in.

12030 A CAPUT: NEW COLLEGE OXFORD. SATIRIST 1ST APRIL 1813

Satirist inv^{t} Aqua Fortis Fecit [Brooke.]

Engraving (coloured impression). Pl. from the *Satirist*, xii. 290. Explanatory text, pp. 290–4, in the form of a dialogue. A consultation between Brougham and Burdett on William Austin and the succession to the Crown. Four persons sit at a long table covered with a green cloth with an elaborate gold border. At one end (r.) is Brougham in wig and gown, leaning forward to address Burdett; under the table his foot, a cloven hoof, appears. In front of him on the table is a round basket inscribed *from Brownlow Hosp^{l} Glass to be kept dry this side up*. From the basket climbs a little boy in a tight suit decorated with buttons; he stretches his hand towards a large royal crown which has fallen sideways from the cushion against which it rests. Brougham's l. hand rests on an open book: *The Young Man's complete Letter Writer*. On the table is also a round band-box on which Burdett's hand rests, inscribed *Scotts tribute to the King of England*. In this kneels a little girl, similar in size to W. Austin, but dressed as a woman and with Burdett's profile; she extends both arms towards Austin (and the crown). Brougham says: *The interests of Billy Austin are entrusted to my care—he shall marry Your daughter by that Lady & dash for the*—(a crown is depicted). Burdett answers: *I agree, provided I am made Prime any thing to create a ferment*. Behind Brougham's chair (r.) stands a short man (Oxford) clapping his hands, and looking down; he has large ram's horns and Mephistophelian features, and says: *Oh! great joy! I shall be Foster-Father to a Q . . . . n and Step-father to a K.S . .!!! how lucky it is to marry a —— Wife!* At the opposite end of the table and near Burdett sits a very pretty woman, Lady Oxford (*née* Scott); she gazes at a man who sits on her r. hand, his l. hand on her neck, his r. hand touching an open book on the table: *Ovid's Art of Love*. He says: *I shall be Secretary for the Home department*. Lady Oxford: *Yes my Love! and as your Sister Ann writes pretty letters, she shall do your public business that we may not be taken from our . . . . . !!!*. She holds a fan on which a reclining Venus is depicted. Her lover, 'Lord Archer' in the text, is evidently the Marquess of Douglas, the word *Home* being a punning allusion to Home's play, *Douglas* (1756). He wears the long queue, tights, and Hessian boots for which he was long to be noted. His sister, Lady Anne Hamilton, was lady-in-waiting to the Princess of Wales.

The object of this match between 'Folly' (Austin) and 'Treason' is 'to keep alive confusion and disorder'. Brougham is for the first time depicted (correctly) as the wire-puller of the campaign to use the Princess to make trouble for the Regent, and the composer of the letters that were the chief instruments of the attack, see No. 11990, &c. William Austin, see No. 12027, was born in the Brownlow Street Hospital in 1802; Lady Douglas had deposed that the Princess, while pregnant, had said to her that if she should be discovered, 'she would give the Prince of Wales the credit of being the father, for she had slept two nights at Carlton House within the year'. *Europ. Mag.* lxiii. 234. The possibility of the child's giving trouble as a pretender was taken seriously, see *Corr. of George IV*, 1938, i. 516 f. For Burdett (the trouble-maker, see No. 9884, &c.), as the father of one of Lady Oxford's children, see No. 11733. At this time 'The Oxford & Burdett party' were the Princess's chief acquaintances, Lady C. Campbell's *Diary*, 11 Feb. 1813. Lady Anne Hamilton, at the Princess's command, answered Liverpool's letter of 14 Feb. informing the Princess that in consequence of the publication of her letter to the Regent in the *Morning Chronicle*, a forthcoming visit of

Princess Charlotte to the Princess was not to take place. *Parl. Deb.* xxiv. 1126. 'Caput'=the governing body of a university, strictly that of Cambridge. $6\frac{1}{2} \times 13\frac{5}{16}$ in. Border cropped.

12031 A (KEY)[1] TO THE INVESTIGATION OR IAGO DISTANCED BY ODDS.

[Williams.]
Pub^d April 5^th 1813 by S W Fores N^o 50 Piccadilly

Engraving (coloured impression). A sequence of eight designs arranged in two rows, each with an inscription, parodying the *House that Jack built* (cf. No. 13292, &c.). [1] A handsome woman, Lady Douglas, sits in an arm-chair beside a window; in her hand is an open book, *Othello*; she has a cunning smile. Other books are on the floor beside her: *The Revenge*; *School for Scandal*, *Lady Sneerwell by Lady*; *Double Dealer*, and, on a table, *The Hipocrite*. A picture on the wall depicts *Judas betraying Christ*. Through the window is seen a village green with a church, &c., evidently Blackheath. Above:

These are the Words which Nobody spoke.
Indelicate, Vulgar, Obscene, Lacivious [sic], *Adulteress, Treasonable*
This is the Lady who ne'er dropt a word,
Of the matter in question, not e'en to her Lord,
Untill call'd by the P—— to tell all she knew,
When away to the Councill with rapture she flew,
Stung with jealousy's rage which S [Sidney Smith] *did provoke,*
To swear to the Words which nobody spoke.

[2] A servant in livery which resembles a military officer's coat (Bidgood) stands by a table, one end of which only appears. At it the Chancellor (Erskine) and Ellenborough, the Chief Justice, sit facing each other, examining the man. The backs of the chairs are decorated with the Prince's feathers.

This is the B—— covered with lace,
Who swore with precision to both time and place,
In support of the Lady who ne'-er . . . [&c.]

[3] A similar scene, with the whole table in view; Bidgood stoops to kiss the book, handed to him by Erskine, before giving his evidence. Erskine is in back view, Ellenborough (l.) faces Bidgood. On the farther side of the table are Lord Grenville and Lord Spencer.

These are Commissioners named by the K——,
To investigate matters and witness's bring,
And primo the B—— covered with lace, . . . [&c.]

[4] The table, partly visible, is on the extreme r., with only one Commissioner, the Chancellor, who is partly cut off by the r. margin. Six servants face the table, three men and three women standing in pairs.

These are the Servants examined by Law [Ellenborough],
Who thought by a stretch to gain some eclat,
While before the Commissioners, named by the K——, . . . [&c.]

[5] The table, partly visible, is on the extreme l., with Ellenborough seated full-face, and Erskine facing him; they look towards a lady (Mrs. Lisle) who faces them, seated very erect, as she answers their questions.

This is the Witness whose answers when pen'd
Without Questions, which drew them, appear'd to portend,
More reproach than she meant, against her good Friend
While the hireling Servants examin'd by Law . . . [&c.]

[1] Depicted.

[6] A corner of the House of Commons, showing the Speaker in his chair with the clerks at the table. In front of this stands Whitbread, declaiming to Castlereagh (l.) who sits opposite him, the only one of three persons on the front bench who is characterized.

This is the Senate, who all cried Oh fie,
That the Lady and B—— had told a D—d lie,
And were unworthy credit, though Oaths they did try,
And lamented the Witness whose answers . . . [&c.]

[7] Lord Ellenborough in wig and gown stands with clenched fists raised, stamping in furious anger. Behind him is (incorrectly) the Woolsack, overturned.

This is the Chief J—— who as the Lords tell,
Swore that the reflections were false! black as H——!,
And tho such bad words no man can use fewer,
In his rage it was fear'd he'd have pistol'd the Brewer [Whitbread],
For moveing the Senate who all cried Oh fie, . . . [&c.]

[8] In an ornate arm-chair standing on a dais is the Regent's cocked hat decorated by a triple plume. Under the chair lie numbers of empty wine-bottles. Behind the chair and partly draped over it is a curtain from behind which the Regent peers furtively out.

This is the Spring that set all in motion,
Inspired with Love and fired with Devotion,
Like my Lord the Chief J—— who as the Lords tell, . . . [&c.]

After the title:

"*Who steals my purse, steals trash; t'is something, nothing;*
"*T'was mine, t'is his; and has been slave to thousands;*
"*But he that filches from me my good name,*
"*Robs me of that which not enriches him,*
"*And makes me poor indeed.* [*Othello*, III. iii.]

An illustration of the debate of 17 March, on the Princess of Wales, in which Whitbread attacked the Ministry for a recent examination of Lady Douglas and other witnesses, although the Princess (he said) had been cleared in the inquiry of 1806–7. He denounced the publication in the newspapers, especially the *Morning Herald*, 'organ of Carlton House', of the depositions of 1806, made to the Commissioners here depicted (2–6), which he maintained were perjured. These were especially those of Lady Douglas, see No. 12026, and of Robert Bidgood, who said, *inter alia*, that he had seen in a looking-glass (see No. 12026) the Princess and Captain Manby kissing (*Europ. Mag.* lxiii. 235). He alleged that the evidence of Mrs. (Hester) Lisle (ibid., p. 322 ff.), as printed, was misleading by the omission of the questions put to her. He called on the House 'to become the protectors of an innocent, traduced, and defenceless stranger', and moved an Address to the Regent protesting against the publications (the depositions) insulting to the honour of the royal family and offensive to decency and good morals. Castlereagh answered that 'under the mask of defending the Princess . . . he had indulged himself in a most personal, improper, illiberal, unfair, and unparliamentary attack on . . . the Prince Regent'. These words on Whitbread's demand were taken down by the Speaker. *Parl. Deb.* xxv. 141–200; Romilly, *Memoirs*, under date 22 Mar. 1813. The publication of 'the Book', see No. 11990, was followed by the publication of depositions. No. 7 illustrates Ellenborough's speech on 22 Mar., in which he denied Whitbread's allegations that he had taken down Mrs. Lisle's evidence unfairly (on that occasion, Romilly being absent, he had acted as secretary). He said: 'My Lords, I assert that the accusation is as false as hell in every part! . . . I will give the lie to such

infamous falsehood. . . .' *Parl. Deb.* xxv. 209. Romilly, secretary to the Commission of 1806, here depicted, emphatically denied that the evidence of Mrs. Lisle was printed improperly or in a way likely to mislead. *Memoirs*, 17 Mar. 1813. He wrote: 'I cannot but wonder at the extraordinary success which has hitherto attended the bold . . . steps which the Princess has taken. The publication of the depositions taken in 1806 would not, I think, fail to destroy her reputation for ever in the opinion of the public; and yet she has repeatedly called for the publication of them.' Ibid., 5 Mar.
$12\frac{1}{8} \times 17\frac{3}{8}$ in. Each compartment *c.* $6 \times 4\frac{1}{4}$ in.

12032 INOCENCE TRIUMPHANT

Heath del et Scul [*c.* Apr. 1813]

Engraving (coloured impression). The Princess of Wales (l.), handsome, elegant, and dignified, stands between her supporters Truth and Justice who put her accusers to flight. There (r.) are the Douglases and Moira, all with scaly serpentine legs terminating in barbed tails, like (Milton's) Sin in Gillray's *Sin, Death, and the Devil* (No. 8105). Lady Douglas has serpents for hair, a floating tartan cloak, bare neck and arms. Her husband wears a plaid across a military tunic, and flourishes a scourge whose lashes are two lobsters (emblem of the army). From Moira's mouth projects a bunch of tongues. They flee before a broad beam inscribed *Truth* directed upon them by Truth's mirror. Behind them is a dense cloud. Justice, blindfolded, stands with her sword against her shoulder, holding up her scales. Behind the three women is a tall screen of several leaves, inscribed *Falshood, Perfidy, Deciet, Pergury* [sic]. Over it appear the hands and head of the Regent, masked, gazing in dismay at the plight of his friends. In the background two men watch a seated woman, in classical draperies, surrounded by four infants, a symbol of the charities of the Princess to children. Below the design:

Fly Envy with thy hedious Scaly Train
Rumour his many Tongues of little use
Detested malice whirl your whip in Vain
And false Detraction Scorn'd for foul abuse
Mean Calumny its dumb Despair betrays
All forc'ed to yield to Truths Triumpant [sic] *rays.*

For the Douglases as perjured assailants of the virtuous Princess, see No. 12026, &c. Moira, who had acted for the Prince in 1806 and subsequently, defended himself in Parliament against charges of plotting against her, by (*inter alia*) sending anonymous paragraphs to newspapers. *Parl. Deb.* xxv. 221–5 (25 Mar.). See Nos. 12725, 12732.
$7\frac{15}{16} \times 12\frac{1}{2}$ in.

12033 BONEY AND THE GAY LADS OF PARIS CALCULATING FOR THE NEXT TRIUMPHANT ENTRY INTO MOSCOW.

[Williams.]
Pub^d^ April 1813 by S W Fores N^o^ 50 Piccadilly

Engraving (coloured impression). Heading to verses etched in two columns. Napoleon, surrounded by his officers of the Grand Army, sits in an armchair discussing a large *Map of Russia* on the wall (l.). One bandaged leg is on a footstool. He is not caricatured, but is plump, with the features of official portraiture, and wears plain uniform with the star and jewel of the Legion of Honour. His officers are all badly damaged by frost-bite, with mutilated or absent noses. One hobbles on crutches. One points to *Petersburgh*, saying,

Gy [sic] *Gar Sire we had better go to Petersburgh at once.* Napoleon answers: *Aye and then we can march to Siberia and release the Exiles who will gladly join us and abjure their Tyrant.* He holds a document: *Effective french forces | French 100,000 | Austrians —— | Prussians —— | Bavarian 1.000 | Saxons —— | Westphalien .500 | Dutch —— | Naupolita —— | Italians 51,000.* One officer leans eagerly forward, pointing a truncated finger at the map, a hand on Napoleon's chair. Two disgruntled officers stand (r.): one says: *Sacre dieu, I no like de Russia Campaign I lose my Nose, my fingere and toes in de last.* The other: *Eh bien, den now we lose all our odds and ends.* On the floor are two papers: *Plan to procure Horses* and *Russian Force | Russians 400,000 | Poles 50,000 | Prussians 50,000.* Other figures and words are illegible. Another estimate of *Russian Forces* is on the table, with another *Plan for . . .* The verses, the fourth to eighth omitted:

Master Boney was fain, after fighting with Spain,
And loseing some thousands of men;
To make an attack on the Russian Cossak,
With Nations to assist him full Ten.

He began with a boast, that he'd scower their Coast,
And drive them all into the Sea;
He continued his blow, till he got to Moscow;
His design'd winter quarters to be.

But when he got there, Lord how he did stare,
To see the whole place in a flame,
Not a house for his head, not a rug for his bed,
Neither plunder, nor victuals, nor fame. . . .

The frost kill'd one half, the rest Kutusoff,
Kill'd or prisoners made in their flight;
Thus the Russians did beat Nap and friends so compleat
That no Armies e'er suffer'd such plight.

Now this madman ti's said has ta'en in his head;
To attempt at another Campaign,
With but half of his friends, yet still he intends,
To venture to Moscow again.

But if Nap and ten more, were beaten before,
By raw Russian troops single handed;
With what chance can he hope, against Russia to cope,
When their force with Allies are extended.

No! No! master Nap you'll not feather yor [sic] *cap,*
Any more, for your race is near run,
And your murderous heart, is destined Bonaparte,
To suffer for crimes it has done.

Then ye Nations whose, Voice through fear not from choice;
To this Tyrant, it's homage has paid,
Join the brae [sic] *Russian throng, that your miseries ere long*
May with Nap in Oblivion be laid. S W F. [Fores]

An anticipation of the Coalition for which Castlereagh was working and a satire on Napoleon's persistent optimism, and his determination to defeat Russia and dominate Germany despite the opinion of many, even of the marshals, that peace was obtainable and advisable. See Bainville, *Napoleon*, 1932, pp. 368–72. The French army was formidable, cavalry excepted, cf. No. 12044; the Imperial Guards had suffered little. Napoleon left Paris for the army on 15 Apr. to oppose Russia and Prussia. He still had contingents

from Saxony, Bavaria, Italy, and the Confederation of the Rhine. Austria had made an armistice with Russia, 30 Jan., and was ostensibly neutral, though informing Napoleon that the Austrian contingent was at his service while anxious to withhold it, and attempting to get a subsidy from England in return for 'armed mediation' with France. See Caulaincourt, *Memoirs*, 1935, i. 616–19; C. K. Webster, *Foreign Policy of Castlereagh*, 1931, i. 124; *Camb. Mod. Hist.* ix. 506–17. Other references are to Napoleon's return by sledge, see No. 11991, and to 'Miss Platoff', see No. 11994.

Broadley, i. 321 f. (reproduction).

$6\frac{3}{8} \times 10\frac{3}{16}$ in. Sheet, $14\frac{9}{16} \times 10\frac{3}{8}$ in.

12034 THE PARTING OF HECTOR-NAP AND ANDROMACHE OR RUSSIA THREATENED. *Plate 1st of Russian Campaign.* *193*

[Williams.]

Pubd. April 1813 by Thos Tegg 111 Cheapside.

Engraving (coloured impression). Napoleon stands at the portico of a palace, his arms flung wide, his head in profile to the l., taking leave of Marie Louise who stands holding out the little King of Rome. He says: *Farewell! I go! I'll see! I'll conquer! at my return I'll greet our Son with a new title.* The child's profile resembles Napoleon's (cf. No. 11718); he wears a spiky crown, and holds a sword in his r. hand, a sceptre in his l., he looks upwards, saying, *I will kill the people as my papa does.* The Empress says: *Kiss him, then, my dear! and he will bring you some of the naughty Russians to Kill* [cf. No. 12059]. Napoleon says:

"That's right my boy, cause war to rage
"And rise the Tyrant of a future Age.

He wears a plumed bicorne, not grotesquely large, and has the features of official portraiture. The child wears a tunic over trousers with a sash like that of his father. Four ladies-in-waiting stand behind Marie Louise; two of them hold her long imperial train. From two open windows above ladies look out to watch the departure, and to talk to two officers who stand below, waving farewell. Two mamelukes stand at attention with drawn swords in front of the portico; a third holds the Emperor's (white) horse, which has a gold-embroidered saddle-cloth. Behind, French cavalry are drawn up. They stand in front of a flanking wall and a colossal statue of Victory on a high pedestal. She is poised on one toe on a military trophy, but has lost her head, and only a fragment of wreath remains in her (damaged) r. hand.

Napoleon parted from Marie Louise at Dresden at 3 a.m. on 29 May 1812, embracing her in the vestibule before entering his travelling carriage. One of a set of eight by Williams, of which Pl. 3 is not in the B.M. This is *Nap's Heroes, or a Specimen of French Mercy and Moderation*, a scene of murder and rape by French soldiers, see under Van Stolk, No. 6159. See Nos. 12035, 12048, 12049, 12050, 12058, 12059. Cf. No. 12036.

Broadley, i. 324. Milan, No. 2496.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

12035 NAP REVIEWING THE GRAND ARMY OR THE CONQUEST OF RUSSIA ANTICIPATED.[1] *Plate 2* *194*

[Williams.]

Engraving (coloured impression). Napoleon (not caricatured) rides (r. to l.) the white horse of No. 12034. He points with his sword to regiments

[1] Imprint as No. 12034.

marching and counter-marching in the distance and middle distance, while he leans back and looks over his l. shoulder at two officers who stand holding their hats. He says: *With this Army will I crush those Russian Savages, and make all Nations tremble at my Wrath!!* One of the officers, holding up a field-marshal's baton, exclaims: *Parbleu vid dis Armée we vil conquer de Heaven!!!* His companion adds: *And de Hell too, dat we may send dere de dam Anglois.* Two officers ride on Napoleon's r.; he is followed by two Mamelukes with sabres against their shoulders. In the background is a town with handsome buildings among trees and backed by hills. Cavalry (on a minute scale) are riding through the city gate and over a bridge.

On leaving Dresden Napoleon went to Posen, Thorn, Danzic, and Konigsberg, en route to the Niemen; at various points he reviewed the troops who were approaching the frontier.

Broadley, i. 324. Under Van Stolk, No. 6159. Milan, No. 2495.
$8\frac{11}{16} \times 12\frac{7}{8}$ in.

12036 THE GRAND EMPEROR'S GRAND CAMPAIGN *Dedicated to the Russian Cossacks*

Drawn & Etchd by W Heath
Published April 18 1813 by S Knight late Waker [sic] *& Knight 3 Sweetings ally Cornhill*

Engraving (coloured impression). A sequence of eight designs in two rows, each with an inscription below it. [1] *The Grand Emperor reviewing his Troops previous To the Grand Campaign.* Napoleon rides past his troops, holding out his hat at arm's length. He is preceded by a Mameluke who strolls in front of him, hands on hips, and is followed by a mounted officer holding up a large tricolour standard inscribed *NR.* [2] *The Suprise* [sic] *and Disappointment of the Grand Emperor at the Conflageration of Moscow.* Napoleon points in sudden rage towards the city where one tower of the Kremlin emerges from flames. Other French soldiers, irregularly grouped, register consternation. In the middle distance a Cossack gallops off. See No. 11917, &c. [3] *The Grand Emperor Causeing the Bridge over the Berezina to be Destroy'd to prevent the Sick and wounded from Following.* The river is a boiling torrent; three French soldiers in the water throw up their arms in supplication to Napoleon who stands on the bank, sternly extending an arm in a gesture of refusal, while he beckons to a man in the foreground (r.) who holds a fire-brand. A wooden rail, almost submerged, is on fire. (The rearguard fired the bridges to cover the retreat, (28 Nov. 1812): the caption probably derives from the much-repeated tale of his poisoning the sick at Jaffa, see No. 10063.) [4] *The Grand Emperor Obliged by his Troops to Leave his Cloke Equality being the Principle of the Grand Nation.* A snow scene: Napoleon walking with one officer, both in ragged uniform, takes off his large cloak, alarmed at the gestures of a group of men. A dead or dying man lies in the foreground (l.). In the background galloping Cossacks advance upon tiny French soldiers. [5] *General Frost and General Famine prove Them selves more powerfull than the Grand Eemperor* [sic]. Dead and dying men and horses lie in the snow, men are carving up the horses; a soldier sits on a naked corpse. In the background a travelling carriage with Napoleon's (tiny) profile in the window is drawn (r. to l.) by two galloping horses. Infantry march in front; behind, a Cossack rides down a mounted Frenchman. [6] *The Grand Emperor Leaping Out of a Window to save himself from the Fury of the Cossacks.* Napoleon, registering terror, takes a flying leap from the window of a miserable building from which a frightened Frenchman looks out. Two Cossacks (l.) are forcing in the door; in the back-

ground a mounted Cossack pursues a fleeing Frenchman. See No. 12001, &c. [7] *The Grand Emperor makeing all possible haste to A warmer Climate the Cossacks in Persuit of him.* The Emperor crouches in a small open sledge with one companion. He wears a fur cap and fur-trimmed cloak over tattered breeches, and registers despair. A corpse lies in the foreground; in the background are galloping Cossacks. See No. 11991, &c. [8] *The Grand Emperor making his Grand Entry Into Paris at the close of the Grand Russian Campaign.* Napoleon approaches a stone archway on the shoulders of a ragged Frenchman. He is in tattered uniform, his toes projecting through a jack-boot, and holds out his hat as if asking for alms. He is preceded by a soldier in rags who holds up a decapitated eagle. He is followed by a crowd of decrepit, ragged soldiers with one astonished mounted man, evidently a Paris gendarme. See No. 11997.

For a similar series on the Russian campaign see No. 12034, &c. Napoleon (in Nos. 1–4 and 8) wears or holds his *petit chapeau* in place of the huge bicorne dating from the Italian campaign in which he is usually depicted in English caricature.

Listed by Broadley.

$10\frac{1}{4}\times 17\frac{1}{8}$ in. Nos. 1–4, $3\frac{3}{4}\times 4\frac{1}{8}$ in.; Nos. 5–8, $4\times 4\frac{1}{8}$ in.

12037 A FREE BORN ENGLISHMAN!—THE PRIDE OF THE WORLD! AND THE ENVY OF SURROUNDING NATIONS!!!

G. Cruikshank sculp
Pub^{d} April 19th 1813 by H. Martin 27 Fetter Lane

Engraving. A good-looking well-built man stands directed slightly to the r., heavily shackled, his lips closed by a large padlock. His fashionably cut clothes are ragged, his tattered pockets hang inside out. His hands are bound behind him; heavy leg-irons are attached by a rope to a ring round his waist. Under his feet are papers: *Bill of Rights*, *Magna Charta*, a long list of *Bankrupts* and a *Gazette*. In the background (l.) is a dilapidated house, shored up with a beam, the door inscribed *M^{r} Bull*. Two tax-collectors and a constable stand at the door shouting up at two windows where Bull, exclaiming *Mercy on us*, and his family look out. They shout *Taxes*, *Taxes*; one has an open book: *Kings Taxes*. On the r. is a house with a (broken) shop-window, inscribed *John England & Co*, placarded: *The Stock of this Shop Selling off under Commission of Bankruptcy*.

The victim is not unlike Leigh Hunt; though in prison for libel, cf. No. 12006, he was not silenced: he continued to edit the *Examiner* and to attack the Regent in the vein of the offending article. The print derives from satires on the Treason and Sedition Bills of 1795, see No. 8693, &c., especially from No. 8710. The device of the padlocked mouth was again revived in 1819. Though there had been some trade recovery since 1812, corn prices were high until the excellent harvest of 1813. The *Ann. Reg.*, 1813, pp. 103 f., records increasing prosperity. See also Smart, *Econ. Annals of the Nineteenth Century*, i. 365. According to the *Scourge*, v. 453, June 1813, the manufacturers' condition was displayed by the bankruptcies in the *Gazette*, while the people were 'feasting on parish scraps'.

For adaptations see Nos. 12211, 13287, 13287 A. The last is perhaps a lithographic copy of a pl. with the same title published by Martin, Apr. 1813 (Reid, No. 228).

Reid, No. 229. Cohn, No. 1129.

$11\frac{7}{8}\times 8\frac{7}{8}$ in.

12038 THE LORD MAYOR TURNING THE LIVERY OFF! AT TYBURN!! *Vide Alderman Wood's Speech at Guildhall Ap^l 23^d 1813.*

Pub^d Ap^l 30^th 1813 by S Knight Sweetings Alley Cornhill[1]

Engraving (coloured impression). An irregular procession of Corporation of London coaches proceeds, l. to r., with the Lord Mayor's state coach in the foreground and on the extreme l. In the centre foreground a deformed, knock-kneed ragamuffin holds out a *Last Dying Speech And Confession*; under his arm is another paper: *Copy of a Letter*. In the background (centre) is a triangular gibbet from which hang many nooses; the executioner, in his shirt-sleeves, sits on the top of his ladder; he grumbles: *Who'se to vait here all day. I tell you Vat, I vants my dinner vy dont you let me begin Business.* The coaches drive between the ragged broadside-vendor and the gibbet. The Lord Mayor leans from his coach window holding out the mace to cry: *Turn them Off! Turn them Off I say no murmering t'was most of your turns long time ago.* The City Sword-bearer, holding the sword, sits behind him, saying, *It will thin the Land so many to Swing, upon Tyburn Tree.* Beside the coach rides one of the Sheriffs, saying, *My Lud, I'm Affraid we must have two or three more Gibbets, & Some more Jack Ketches, for there's so many Customers!* The Mayor is driving away from the procession, the coachman's head being on the extreme l., the horses cut off by the margin. Two little naked imps support the City Arms on the roof of the coach.

The foremost coach (r.) is that of Waithman, a Common-Councillor. He wears a gown and looks from the window to say: *Consider I'm A Great Linen Draper, Orator, & A Weightyman in the City, if You turn me Off, you'll have no more of my fine long Speeches, that so often puts Guildhall in A Delightfull, and A Patriotic Uproar!* He holds a roll (? of linen) inscribed *Irish*. His companion in the coach, an old man wearing spectacles, says: *I'm a Citizen & Honest Baker no Potatoe Bread as my Vife says only now & ten* [sic] *A little Parish Pudding* [a feast at the expense of the Poor Rate, cf. No. 8770] *Ah! Spare poor Caleb Cake.* Two boys or dwarfish men run behind the coach, holding on to ropes; they say: *Tis Plaguey hot Bob But we shall have a good tuck out for this.* On the door-panel are the City Arms upside down, surmounted by a Cap of *Liberty* and superimposed upon a mace and sword. On each side panel is a placard, one headed *My Speech at Guildhall* and ending *Applause*, the other *My Speech at the Crown* [scored through] *& Anchor*, also ending *Applause*. The next coach is that of Alderman Wood, who leans from the window to say to the coach in front: *Be comforted Brother Liverymen; If the Lord Mayor turns You Off I'll give him A Dose of my Chemicals as shall make his Guts Grumble & Work like A Barrell of New Beer!!* On the door-panel is an exploding beer-barrel on an escutcheon, with the motto *Vox Populi*; on the side-panel is a frothing tankard inscribed *W* above the word *Froth*. The coachman lounges on his box, saying with a scowl, *Master may get another Sarvant I vas hir'd to drive Horses not Asses.* The last carriage is a hackney-coach, *No 45* (reminiscent of Wilkes) with the crown (surmounting the Royal Arms) scored through. Three agonized faces look from the window. One says: *O Lud! O Lud you Wood make Poor Snip the Marchant Tailor go to Guildhall & then come here Alack to be Turn'd Off!!* Another: *I'm a Citizen & Needle Maker! Oh! that I had been sharp enough to have kept out of this abominable scrape vat vill my poor vife Say! She, sont me here.* In the foreground (l.) is a man holding a little boy by the hand. The child points, saying, *O Daddy What do the Gentlemen look so frightened For.* The man answers:

[1] Imprint scored through.

They are going to be turn'd off Yonder. Mind Jackey & dont keep bad Company for fear of Tyburn!

On 22 (not 23) Apr. a special Court of Common Council was held to consider the Address presented by the Livery to the Princess of Wales on 12 Apr. This was in terms of adulation, expressing abhorrence of 'that foul and detestable conspiracy . . . by perjured and suborned traducers', see No. 12026, &c. The procession returned from Kensington by Piccadilly, some coaches turned down St. James's Street in order to pass Carlton House, followed by a crowd which demonstrated with hisses and groans against the Regent. The Mayor, George Scholey, and City Officers, went straight on, in the interests of order. Alderman Wood declared 'he could not . . . see that there was any necessity for the Lord Mayor turning off at Tyburn (a laugh) as he had done' (turn-off = hang). Waithman had complained that the route taken was through St. Giles and Tyburn (instead of past Carlton House). Wood spoke at the Westminster meeting in Old Palace Yard on 15 Apr., where an Address to the Princess was approved. *Examiner*, 18 and 25 Apr. 1813. The radicals of the City, embodied in the Livery, and especially Wood, Waithman, and Quin, were violent partisans of the Princess as they had been of Wardle, cf. No. 11309, &c. See also No. 12057.

$8\frac{1}{2} \times 13\frac{3}{8}$ in.

12039 THE DELICATE INVESTIGATION OR SECRETS OF ——
Time Three o Clock in the Morning!!!

[Williams.]

Pub^d^ May 1^st^ 1813 by W. N. Iones N^o^ 5 Negate Street

Engraving (coloured impression). Pl. from the *Scourge*, v, before p. 355. Illustration to a continuation of 'The First Book of the Acts of the Regent', pp. 355–9, see No. 12028. An after-dinner scene, wine and dessert on the table, candles in branch-candlesticks burnt to the socket. The Regent at the head of the table (l.), very drunk, is supported by McMahon and Lady Hertford; he leans his head against her. She puts her r. hand on his head, in her l. is a steaming jug labelled *Egg Brandy*; she says: *Rest your R—l head upon my bosom it was made to bear yes even the weighty thing that fills the chair before T—e.* McMahon says: *Am not I your own purse* [see No. 11874] *and is not that enough to make me purse proud lean your R—l arm on mine, I can accomodate you in any way.* The Prince says: *Bring me the Roman Punch there is much excellence in Punch it exhilerates it revives!* Half-way down the long table and in the centre of the design Sir John and Lady Douglas mix a huge bowl of punch, aided by the Duke of Sussex. Lady Douglas, a pretty woman with her hair bound by a tartan scarf, stands full-face squeezing a lemon between clasped hands; the *Juice of Perjury* streams upon *Suborned Evidence*. She says: *The Punch will soon be ready, and the ingredients are of excellent quality.* Sir John, in Highland dress, facing her and on the near side of the table, pours in *Liquor of Infamy* from a kettle inscribed *Pandoras Box* [cf. No. 11897]; he also puts in a lump of *Preferment* taken from a fragment of sugar-loaf similarly inscribed. He says: *Aye leave such punch makeing to my Lady and me, who can match us?* Other ingredients on the table are lemons inscribed *Revenge* and *Resentment* and fragments inscribed *Gold drop* and *Gold drop from the* [?] *Privy Purse.* Two decanters are labelled *Essence of Malignant Invention* and *Spirit of Perjury*. The Duke of Sussex, a clumsy figure in a fur-trimmed coat, puts a hand on Lady Douglas's shoulder and stirs the brew with a ladle inscribed (inconspicuously) *Sussex and Divorce* and *Seperation infallible.* He says: *Never doubt it will be excellent Brother—and I have stirr'd it up well.* Before him on the table is a sheet of music headed *Brav*[*ura*].

In front of the table, near the Prince, Sheridan sprawls on the floor beside his overturned chair, and a decanter of wine which spills its contents. Spread out before him, and lying across a pamphlet inscribed *forty Thieves* [cf. No. 10459], is a large document, part of which is rolled up: *Butcher £300, Baker 200, Wine Merc^t 1000, Tallow Cha^r 150, Coal Merch^t 200, Silversmith 300, Taylor 230, Hatter 20, Hosier 40.* In his coat-pocket is a pamphlet: *School for Scandal by the Rt* [Hon. R. B. Sheridan]. He says: *I am wearrid of this Investigation clamorous Creditors and long Bills are troublesome; give me more Wine.* He is neatly dressed, with hair tied in a queue, but his breeches are chequered to represent Harlequin, cf. No. 9916. On the extreme r. stand Eldon and Ellenborough wearing their judge's wigs with dark suits. Ellenborough stands in profile to the r. at an ornate side-table carving a pie; he says: *Well of all investigations, none is in my mind so pleasing as that of a savory Eel Pie*; in his pocket is *A New Dictionary of the Vulgar Tongue.* Eldon stands full-face, the Purse of the Great Seal suspended from his arm; he stuffs a bird into his coat-pocket, saying, *I hope my Pocket will not be investigated or Bags may be brought before the Lord chief Justice.* Behind him in the shadow, and peeping round a door, stands Lord Hertford, with (inconspicuous) horns among his hair: he says: *Wither my Love Ah wither art thou Gone* [a popular song, cf. No. 9311].

On the chimneypiece on the extreme l. is an ornate clock, the hands pointing to 3 (A.M.): the dial is supported by Time hiding his face on his arm. Beside it stands an incense-burner. Above is a picture of a pig feeding from a trough inscribed *ex breed.* On the walls is a set of four pictures of Don Quixote. In the first (obscured by labels containing inscriptions) he rides along, in the next he tilts at a windmill; in the third he is in a bedroom, stabbing wine-skins with his sword; in the fourth he hangs by one arm from a barred window, supporting himself on his tilting-lance. Before the fire is a fringed hearth-rug on which is a lion couchant.

For the Regent and Lady Hertford see No. 11853, for the depositions of the Douglases, No. 12026, &c. These were originally made to the Duke of Sussex, Sir John being one of his Grooms of the Bedchamber. The Duke was proud of his voice: 'a bravura' indicates his liaison with Mrs. Billington, see No. 9840; an allusion to a divorce for the Regent, see No. 12028, is made in this reference to the annulment (1794) of his marriage in 1793 to Lady Augusta Murray, under the Royal Marriage Act. Ellenborough was in the public eye by the coarseness of his language and remarks on adultery (see No. 12006) and as one of those to whom the Princess's letter had been referred (see No. 12031), as well as for his part in the 'Delicate Investigation' of 1806. After the election of 1812 Sheridan no longer visited Carlton House and the Regent was reputed to have abandoned him, see No. 11914.
$7\frac{5}{16} \times 19\frac{5}{8}$ in.

12040 JOHN BULL AND THE COSSACKS IN LONDON. SATIRIST 1ST MAY 1813.

Satirist inv^t *W. H. Ekoorb* [Brooke] *del^t Aqua Fortis fecit*

Engraving (coloured impression). Pl. from the *Satirist*, xii. 393. A Cossack stands in a London street, holding an enormously long spear in his l. hand, his r. hand is grasped by John Bull; a second Cossack steps from a carriage, holding transfixed on his spear Napoleon's large plumed bicorne. John and his family stand before his shop, a butcher's on the extreme l., with the name [*Bu*]*ll Butcher*; John, much moved, says: *I wish his head had been in it with all my heart and soul!—I am glad to see you my very good friends.* Mrs. Bull holds her husband's shoulder and peers at the Russian, saying with a delighted

grin: *La! sure—such fine beards & whiskers!!! Bond Street is nothing to them do but Lookee John—now Lookee!!!* Two little boys examine the (blood-stained) head of the Cossack's spear. The second Cossack (r.) says: *The rascal himself made his escape from Justice! I was just in time to run my Spear through his Hat.* The Cossacks have fierce aquiline features, and bushy beards; they wear high fur caps and a garment somewhat resembling British battle-dress of 1939–45, with belts and baggy trousers tucked into half-boots. The first has a pistol in his belt and a musket on his back; both wear large sabres. On the door of the carriage is a monogram *W.H.B.* (that of the artist). Huge joints hang in the butcher's window. Next door is a shop with a curved window, with bottles of wine, &c., behind the small panes. Behind are houses and the dome of St. Paul's.

The arrival of two Cossacks in full costume in a post-chaise at the Post Office, London, on 9 Apr., roused great interest. The elder had a spear ten feet long projecting from the window; the other was a Don Cossack. They were greeted by Sir W. Curtis among others, and 'the Cossack' was much lionized (*Europ. Mag.* lxiii. 356). The text (p. 394) attacks the Opposition Press for the ridicule heaped on the Cossack visitors: 'While we . . . behold one of the liberators of Europe, they see in him only one of the enemies of their idol Buonaparte.' See also *Examiner*, 1813, pp. 248, 265, 314. For Napoleon's supposed escape from Cossacks see No. 12001, &c. See also Nos. 12056, 12094. Cf. No. 12134, n.

Broadley, i. 322 f. (reproduction).

$6\frac{11}{16} \times 13\frac{1}{2}$ in. With border (cropped) *c.* $14\frac{1}{4} \times 7\frac{3}{8}$ in.

12041 MEDITATIONS AMONGST THE TOMBS—

G. Cruikshank fec^{t}

Pub^{d} May 1st 1813 by J Johnston, 96 Cheapside

Engraving (coloured impression). The Regent stands in profile to the l. with flexed knees and raised hands staring at two open coffins (l.), where the corpses of Henry VIII and Charles I are raising themselves to a seated position. An elderly man in black (Sir Henry Halford) bestrides the nearer coffin (l.), holding a pair of scissors and supporting the head of Henry VIII, which has great glassy eyes, and a fringe of beard. On the head is a flat Tudor cap, the body wears a shroud; round the neck is a chain of Maltese crosses. A coffin-plate is inscribed *Henry VIII.* Charles I raises his decollated head in both hands; the coffin is inscribed *King Charles 1st.* Behind the Regent McMahon stands on tiptoe on a closed coffin, so as to hold a torch above the Prince's head; he puts his l. hand on his master's shoulder. From his coat-pocket hangs a huge purse inscribed *P P P* [Prince's Privy Purse, see No. 11874]. He is much caricatured, with a pimpled face, nutcracker profile, and an evil grin. He says: *How queer King Charley looks without his Head. does'nt he?!!! Faith & sure & I wonder how We should look without Our Heads?!!* Behind him (r.) the head and shoulders of the Devil appear from behind the coffin, emerging from an unseen pit, from which ascends a column of flame and smoke. The Regent, registering greater terror than his words suggest, says: *Aye! There's great Harry! great indeed!!!!! for he got rid of many wives. whilst I, poor soul, can't get rid of one—Cut of his Beard Doctor t'will make me a prime pair of Royal Whiskers!!!* A stone wall with Gothic arches forms a background.

On 28 Apr. Sir Henry Halford published a narrative of the investigation on 1 Apr. in St. George's Chapel, Windsor, in the presence of the Regent, the Duke of Cumberland, the Dean of Windsor, himself, and two others.

The coffin of Charles I was opened and the head identified. A large coffin, supposed to be that of Henry VIII, contained a mere skeleton with traces of beard. A third, and smaller one, believed that of Queen Jane Seymour, was not disturbed. *Ann. Reg.*, 1813, p. 33 f. *Examiner*, 1813, 11 Apr. This was the subject of two squibs by Byron, *Windsor Poetics*, in which the Regent is 'Charles to his people, Henry to his wife' (pub. 1819); *On a Royal Visit to the Vaults* was not published till 1904, but both circulated in MS. See No. 12056. Cf. No. 12853. For the Regent's desire for divorce see No. 12028.

Reid, No. 231. Cohn, No. 1723. Milan, No. 2497.
$8\frac{11}{16} \times 13\frac{1}{8}$ in.

12042 LOVE AND LAW IE A VENIAL MISFORTUNE OR CRIM-CON MODIFYD *195*

[Williams.]
Pub^d May 2^d 1813 by T Tegg 111 Cheapside price 1 / col^d

Engraving (coloured impression). A handsome rakish-looking man (l.) puts his arms round the waist of a good-looking young woman, who draws away from him. Their words, in large labels above their heads, are from verses in the *Examiner*, 10 Jan. 1813 (by Tom Moore):[1]

He (the first and last of four verses):

Come fly to these arms, nor let beauties so bloomy
To one frigid owner be tied,
The Prudes may revile, and the old ones look gloomy,
But dearest we've Law on our side. . . .
And ev'n should our sweet violation of duty
By cold blooded jurors be tried,
They can but bring it in, a "Misfortune" my beauty
As long as we've Law on our side.

She: *Hold! Hold my good Sir! go a little more slowly*
For grant I thus guiltily sigh'd,
Such sinners as we are a little to lowly
To hope to have Law on our side.
Had you been a great Prince, to whose star shining oe'er 'em,
Then people should look for thier [sic] *guide,*
Then your Highness (and welcome) might kick down decorum,
You'd always have Law on your side. . . .
But for you Sir Crim Con. is a path full of troubles,
By my advice therefore abide
And leave the pursuit to those princes and nobles
Who have such a Law on their side.

On the r. the Prince walks off in back view between Lady Hertford and Ellenborough, in wig and gown. He takes Ellenborough's l. arm, his l. arm is round Lady Hertford, whose r. arm is round the Prince, her profile turned possessively towards him. Ellenborough declaims:

"Too busy Senates with an over care,
"To make us better than our kind can bear,
"Have dash'd a spice of Envy in the laws,
"And straining up to high have spoil'd the cause;
"Yet some wise Nations break the cruel chains,
"And own no laws but those which Love ordains.

[1] Reprinted, *The Twopenny Post-Bag*, 1813, pp. 83–5, with an additional verse by the lady on 'an old Marquis [Headfort], in mischief grown hoary'.

On the ground behind the group are two papers, one below the other and showing only the l. margin: *Trial* | *Mar*[quis of Headfort] | *Crim* | *Decem* | *—Dam* | £*20,00* . . Above it:

"*L'Amour par tyrannie obtient*
"*ce qu'il demande,*
"*S'il parle il faut ceder; Obeir*
"*s'il commande*
"*Et ce Dieux* [sic], *tout aveugle, et tout*
"*enfant qu'it* [sic] *est,*
"*Dispose de nos cœurs, quand et*
"*comme il lui plait*

After the title:

"*Plate sin with Gold.*
"*And the strong lance of Justice hurtless breaks*
"*Arm'd in rags, a pigmy's straw doth pierce it.*
[*Lear*, IV. vi.]

The Regent is castigated by an allusion to Ellenborough's words at the trial of the Hunts, see No. 12006. Brougham explained the words 'the Companion of Gamblers and Demireps' as due to the shock given to Hunt by Headfort's recent appointment as a Lord of the Bedchamber despite a notorious crim. con. suit (in 1803), when a verdict of £10,000 damages had been given against him for elopement with a clergyman's wife. See No. 11914. $8\frac{1}{2} \times 13$ in.

12043 A VIEW OF WINCHESTER IN NORTH AMERICA. DEDICATED TO M^{R} PRESIDENT MAD I SON!!

Pub^{d} by S. Knight Sweetings Alley Cornhill London May 3^{d} 1813.

Engraving. An American officer, General Winchester, stands stripped to the waist, his face and body covered with bold patterns in paint: stars, circles, an anchor, &c. He stands directed towards an amused British officer (r.) and looking over his shoulder at an Indian brave, who, sword in hand, is immediately behind him, executing a war-dance, and smoking a long pipe. Over his own fringed leggings, the Indian wears the coat, frilled shirt, sword-belt, and sash of his victim. An Indian squaw (l.) suckling an infant, and holding a long pipe, also dances; she wears the American officer's cocked hat. Behind (r.) three British soldiers stand at attention, and in the background another Indian drags along an American soldier also stripped and daubed with paint. A very pointed wigwam stands under a palm-tree. Below the title: *Extract from the Morn^{g} Chronicle Ap^{l} 23^{d}, 1813. It appears from One of the Halifax Papers, it was the famous Wyandot Chief Roundhead, who took Gen^{l} Winchester Prisoner; The Indian according to his notion of the Laws of Nations, & Courtesy due to Prisoners of War, stripped the American Commander of his Fine Coat, Waistcoat, &, Shirt, & then Bedaubed his Skin with Paint; In this ludicrous state having dressed himself in his Regimentals, he presented him to Col^{l} Proctor; who with difficulty Succeeded in getting the Discomfited Gen^{l} his Coat, Sword &c back.*

On 22 Jan. 1813 General Winchester, marching to the relief of Frenchtown (near the American shore of Lake Erie) was surprised by a force under Col. Proctor of regulars, militia, and Indians; his whole force was killed or captured, the killing of wounded prisoners by the Indians being highly discreditable to Proctor. Winchester was a prisoner in Canada until he was exchanged in 1814. His negligence contributed to the defeat. *Camb. Mod.*

Hist. vii. 339 f.; *Dict. Am. Biography*. The first print on the War with the United States, declared by Congress on 18 June 1812, following Madison's message of 1 June; cf. Nos. 11862, 11921.
$7\frac{13}{16} \times 13\frac{3}{8}$ in.

12044 BONEY'S CAVALRY—A RUSE DE GUERRE OR BAYES'S TROOP IN FRENCH PAY. *192*

[Williams.]
Pub^d May 4^th 1813 by Tho^s Tegg, 111 Cheapside. price 1/ shill^g color'd.

Engraving. French cavalry on realistic hobby-horses are commanded by an officer similarly mounted. Napoleon stands behind him (r.) with folded arms, turning his head in profile to the r. to address an elderly general who faces him with flexed knees and deprecating hands. The 'horses' are surrounded by a petticoat under which pairs of booted legs are visible. Top-boots are attached to the saddles to simulate the boots of the cavalrymen, who hold their sabres against their shoulders. All wear cavalry helmets with horse-tails. The officer, his sword raised, shouts:

Attention! Strut; look big; and make your Hobbies prance;
We'll make the foe believe there's Cavalry in France.

Napoleon, who is not caricatured, though wearing a large plumed bicorne, says complacently: *Eh bien General vat you tink of dis Ruse de Guerre, dey vill make de Cossak run ma foi!* The general answers: *Oui Sire! tis very good trick indeed!* Another officer behind him (r.), clasps his forehead, saying: *Very good horse for de Russia Campaign they no mind the cold nor de hunger.* The background is a wide plain with a distant camp. After the title:

As War is Boney's Hobby, then,
Why not on Hobbies mount his men.

The Russian campaign was fatal to Napoleon's cavalry, cf. No. 12033. Bayes is the chief character in Buckingham's *The Rehearsal* (1671), where a battle is fought between foot-soldiers and hobby-horses.

Listed by Broadley. Van Stolk, No. 6164.
$8\frac{5}{8} \times 13$ in.

12045 НАПОЛЕОНОВА СЛАВА—NAPOLEONS FAME.

Copied from a Russian Print Etched by G. Cruikshank [after I. Terebenef]
Pub^d May 18^th 1813 by H. Humphrey—S^t James's Str^t—

Engraving (coloured and uncoloured impressions). One of a set, see No. 11995. Fame, wearing draperies patterned by the bees that were Napoleon's emblem, stands, gracefully poised, on a pile of bones, each foot resting on a skull. She is beset by three Russians: a Cossack, an infantryman, and a peasant. She is outwardly fair, but the infantryman's bayonet dislodges the mask that hides a ghastly corpse-like face with glaring eyeball and serpents for hair. A writhing tail hangs down behind her graceful legs. The laurel wreath in her r. hand is falling to pieces, and the trumpet in her l. hand is being blocked up by the peasant with lumps of snow. The infantryman, directed to the l., faces her; the Cossack (l.) approaches on foot from behind, fiercely raising a whip, his long spear in his l. hand. The amused peasant, with his axe attached to his back, and his legs cross-gartered, kneels on one knee on a snow-covered rock, a second lump of snow under his l. hand. Above the design: Попалась въ просакъ! Русской солдатъ штыкомъ снялъ съ

нее маску, Козакъ навайкою всѣ вѣнцы ея лавровые охлесталъ, а Вавила Морозъ и времкую трубу ея заткнулъ снѣвомъ! — Иванъ Теребеневъ.
Below this: *Buonaparte's Fame overpowered & destroyed by the Russian Army and Peasantry.*

The original (coloured, *c.* 9×12 in.) is in the Print Room; Cruikshank has followed it fairly closely, but his two soldiers are in more violent action, especially the Cossack whose expression is altered from quiet satisfaction to furious rage. A second skull has been added to the pile of bones.

Reid, No. 233. Cohn, No. 1779. Broadley, i. 323, ii. 171 n., 172. Reproduced (colour), Klingender, p. 40; Rosner, *Writing on the Wall*, 1943.
$7\frac{5}{8}\times 12\frac{1}{4}$ in. With border, $9\frac{3}{4}\times 13\frac{3}{4}$ in.

12046 RUSSIANS TEACHING BONEY TO DANCE.[1]

Engraving (coloured and uncoloured impressions). One of a set, see No. 11995. Napoleon capers wildly, arms outstretched, l. leg raised high, head turned in profile to the r., to face a peasant who flourishes a whip and points to the Emperor's r. foot. A second peasant (l.) seated on a stone plays the flute with great vigour, leaning forward, his bare feet stretched out. Napoleon's mouth is wide, as if shrieking, his large bicorne falls off, he wears big gauntlet gloves, a sash, no weapons, and spurred cavalry boots. The peasants are in summer costume, with broad-brimmed hats; both wear belted tunics, one (l.) has striped trousers, the other short full breeches with stockings and shoes. The scene is a small plateau backed by a broad winding river and mountains, with a fir tree. The words of the peasant with the ship are etched in Russian and English above the design: Не удалось тебѣ насъ переладить на свою погудку: Поплясись же Босурманъ, нашу дудку! — Иванъ Теребеневъ *If you trespass on our grounds; you must dance to our tunes.*— For the enforced dance cf. Nos. 12565, 12570, 12579, 12603. Cf. the contrasted situation in No. 10075 (1803).

Terebenef's etching (coloured, *c.* 8×10¼ in.) is in the Print Room, much altered by Cruikshank. Napoleon is a portrait, not a merely comic figure, and wears the dress familiar from many pictures and engravings: his petit chapeau (a little larger than life) falls off, the short boots are tasselled Hessians. Instead of capering frantically, he dances grimly, r. arm raised, snapping his fingers, l. hand on his hip, r. knee bent, l. leg thrust forward and resting on the heel. He turns a resentful profile towards the peasant on the r. who stands closer to him, with a gesture and expression which are quieter and more convincing than in No. 12046. The flute-player sits impassively, resting his elbows on his knees. There is no landscape background. (Reproduced, Broadley, ii. 175; Klingender, p. 31.)

A German copy with Russian and German inscriptions is reproduced, Schulze, p. 3. An Italian adaptation is *Il Ballerino più ricco*, see under No. 12188. There is also a German print (in B.M.) endorsed 'The Dancing Master' in which a Cossack with a whip faces Napoleon, forcing him to imitate his steps as he drives him backwards. He says *Immer zurück!* Napoleon: *Ich kann bald nicht weiter!*

Cruikshank's drawing in pen and pencil, in reverse, signed, is in the Print Room (7⅛×12 in.). Binyon, i. 284 (4). (199 c. 1/4.)

Reid, No. 237. Cohn, No. 1941. Broadley, i. 323, ii. 171 n., 172. Reproduced (colour), Klingender, p. 30; Rosner, *Writing on the Wall*, 1943. See under De Vinck, No. 9361.
$7\frac{3}{8}\times 12\frac{1}{4}$ in. With border, $9\frac{1}{2}\times 13\frac{5}{8}$ in.

[1] Signature and imprint as No. 12045.

12047 LONGITUDE & LATITUDE OF ST PETERSBURGH.

G. Cruikshank fec[t]
Pub[d] May 18[th] 1813 by H. Humphrey S[t] James's Street

Engraving (coloured and uncoloured impressions). The Duke of Clarence dances with a tall thin girl (r.), holding both her hands; they face each other in profile. He is unrecognizable, a plainly dressed short and obese John Bull. She wears a cross suspended from a long necklace. The room, with boarded floor and small musicians' gallery, suggests an English provincial assembly-room rather than a Russian palace. Two couples stand against the wall (l.), a lady and her partner sit on a bergère (r.); a man stands near them. Two of the men have moustaches, as an indication that they are foreigners. All are much amused at the ill-matched partners.

For the Duke and the Grand-duchess Anna see No. 12020. For the title cf. No. 8662.

Reid, No. 235. Cohn, No. 1329.
$8\frac{9}{16} \times 12\frac{7}{8}$ in. With border, $9\frac{13}{16} \times 13\frac{7}{8}$ in.

12048 NAP OMNIPOTENT OR THE ACME OF ARROGANCE AND PRESUMPTION *Vide Russian Campaign Plate 4* *198*

[Williams.]
Pub[d] May 1813 by Tho[s] Tegg 111 Cheapside Price 1/ colored

Engraving (coloured impression). One of a set, see No. 12034. The interior of Napoleon's tent, the design being framed by drapery festooned back and looped to tree-trunks. The Emperor has risen in a fury from his arm-chair (decorated with an eagle clutching thunderbolts) and has overturned his foot-stool. He stands with both arms raised, and fists clenched, facing an officer, evidently a Prussian, who addresses him with raised r. arm, his forefinger pointing upwards. The officer says: *If the dictates of humanity will not prevail we must take the chance of War! but remember Man proposes, but God disposes.* Napoleon: *Tis false no man proposes to me, and I dispose of events, your Master has offended me and I hurl him from his Throne.* Two French officers, one holding a field-marshal's baton, stand between and close behind the disputants, staring in consternation at the Prussian. A staff officer writes at a table (r.); he looks up at an officer beside him, who says: *Ma foi c'est dire un peu trop! t'is say great deal.* On the extreme l. stands a young (Prussian) officer holding a standard, on which is (incorrectly) a double-headed eagle (cf. No. 9694). A French cavalry officer stands by a Prussian officer, who addresses him angrily. The French officers wear tricolour sashes, the three others have crimson sashes. Below the design:

"Who knows himself a Braggart,
"Let him fear this; for it will come to pass,
"That every Braggart shall be found an Ass.

An imaginary incident, probably deriving from the defection of Yorck's Prussian contingent under the secret convention of Tauroggen (30 Dec. 1812), while the King of Prussia preserved the semblance of good relations with Napoleon. Yorck's Prussians had remained with Macdonald's army corps before Riga during the advance into Russia and were almost intact.

Broadley, i. 324.
$8\frac{5}{8} \times 13\frac{1}{8}$ in.

12049 WARM WINTER QUARTERS OR MOSCOW WELL AIRED FOR NAP AND HIS GRAND ARMY. *Russian Campaign Plate 5*[1] *199*

[Williams.]

Engraving (coloured impression). One of a set, see No. 12034. Moscow in flames, with French soldiers seeking food and drink in the foreground; in the middle distance is Napoleon on horseback, at the head of a body of cavalry. On the l. is a blazing timber structure, with a French soldier lying under a pile of fallen beams; two men try to release him, one pulls at his legs, the other raises a beam, saying, *Holla camrade—you not want so much covering de place be warm assez.* The blazing shack is inscribed *Hot Pea*[*se,*] . . . . *Day The French House*; a dead cat or dog hangs over a beam; a soldier prods it with his bayonet, saying, *Ah I find de roast meat by Gar!* On the r. the stone cellar of a burning building is still intact; a soldier emerges carrying two bottles, behind him other Frenchmen with bottles are indicated. Two soldiers rush gleefully to the cellar, saying, *Diable you find some wine.*

Ranks of neatly dressed Russian (?) militiamen with muskets stand at attention facing Napoleon. In front of them is an aged civilian doffing his hat to him. The Emperor reins in his horse, turning to speak to an officer on foot, who points to the Russian, saying, *Sire ther is the higest* [sic] *Functionary we found in the place to welcome you to Moscow.* The man addresses Napoleon: *I am secretary to the Foundling Hospital I hope your Majesty will find Moscow warm enough.* Napoleon, pointing to the Kremlin, says: *Let that palace be blown up as they have begun I'll finish they shall remember Napoleon the Great.* Before the Kremlin are low buildings on fire; a river separates them from the open space where Napoleon and the Russian militia stand. On the bridge are Russian soldiers.

The French did their best to save important buildings in Moscow, especially the Kremlin and the Foundling Hospital, and to prevent the fire from spreading. After the fire, they looted wine-cellars; ample provisions remained for the invaders during the occupation. See Caulaincourt, *Memoirs*, 1935, i. 211 ff. and No. 12477. On departing Napoleon gave orders for the destruction of the Kremlin, see Nos. 11921, 12024, 12118, 12233, 12240, 12244, 12319, 12477, 12569. The title is an allusion to Napoleon's bulletins, see No. 11920.

Broadley, i. 324. Van Stolk, under No. 6159. Milan, No. 2498.

$8\frac{3}{4} \times 13$ in.

12050 GASCONADERS OR THE GRAND ARMY RETREATING FROM MOSCOW. *Plate 6 of Russian Campaign*[1] *200*

[Williams.]

Engraving (coloured impression). One of a set, see No. 12034. French soldiers in a snowy waste endeavour to march; men and horses lie dead or dying, and in the background tiny Cossacks with long spears are galloping from a wood. An officer in the foreground struggles to mount his horse, two ragged bare-footed men with knapsacks help him; one says: *Mais General ou est l'Empereur. Ver is de great Napoleon.* The officer: *Ah! he be gone to clear de way we overtake him a Paris.* On the r. a soldier with his bayonet in his hand tries to rouse a prostrate man, saying, *Holla Camrade why you no wake we go plunder burn. & ravish! diable he gone to de other world!* Another reclining soldier supports himself on his hands watching the attempt with apathetic melancholy. On the l. a bare-footed infantryman tugs at the rein of a prostrate horse. In the middle distance (l.) an officer on foot leads a

[1] Imprint as No. 12048.

group of men, all with muskets and knapsacks, who drag themselves along. He says: *Allons Marche! de Great Napoleon commande we burn, plunder and ravish evr'y ting Allons Courage, Marche Vite.* One of them says: *Ah Hah! I try vat wat* [sic] *I will do!* Farther off a small body are running, they have seen the distant Cossacks, and cry: *Ah Diable! les Cossak les Cossak!* Two small log huts are blazing, fired by the French. A dismantled cannon lies in the foreground. Below the design:

"*So Satan, whom repulse upon repulse*
"*That ever, and to shamefull silence brought*
"*Yet gives not o'er though desperate of success.*

See No. 11917, &c. For Napoleon's departure from his army see No. 11991, &c.

Broadley, i. 324. Van Stolk, No. 6159.

$8\frac{9}{16} \times 12\frac{15}{16}$ in.

12051 REVIEW OF THE FRENCH TROOPS ON THEIR RETURNING MARCH THROUGH SMOLENSKO.

G. Cruikshank sculp^{t}
Pub^{d} May 27th 1813 by H. Humphrey S^{t} James's Str^{t}

Engraving (coloured and uncoloured impressions). Apparently an adaptation from a Russian print, see No. 11995. Napoleon stands in profile to the l. on a flat stone, regarding his troops with morose intensity. They are a grotesque collection. In the first rank (l. to r.): a man has a blanket wrapped round him, over remnants of breeches, with one bare foot and one dilapidated boot; a man wearing a broad-brimmed hat and woman's petticoat holds an eagle numbered *8796*, with a pennant inscribed *Napoleon*. A dwarfish drummer beats a cask slung from his neck by a rope; he wears a woman's hat, tattered military coat, one jack-boot and one high-heeled woman's shoe of antique pattern. Next, a tall man playing a fife, has a bucket for hat, and a short kilt of straw over bare legs. The men behind hold muskets at different angles, two have spears; all are wretched in the extreme, and absurdly dressed.

Napoleon is short and obese, his hands behind his back, holding a document, his appearance being a curiously prophetic travesty of portraits at St. Helena (e.g. the sketch of March 1817 reproduced, Grand-Carteret, *Napoléon*, p. 21). He wears the petit chapeau and uniform of fact instead of the costume customary in English prints. Behind (r.) is his horse, grotesque, emaciated, tall, with skates bound to its hoofs, a ladder leans against its belly, below the saddle; there are two ornate holsters inscribed *N*, each containing three pistols. A Mameluke, Roustan, holds the rein, staring in astonished dismay at the extraordinary soldiers. The staff are foppish despite rags and disaster. One wearing ribbon and star, both hands in an ermine muff, scowls sideways at the troops; his sword is broken. Another holds a double lorgnette. Two others talk together (r.); both register despair, one is cynical, the other astonished. All are burlesqued. Below the title: "*Altho their Dress is not gaudy it is warm & that is the principle thing!,, Vide. the Hamburg Correspondenten for 1812—N^{o} 180—14th March*— Russian title above the design: Смотръ Французскимъ войскамъ на обратномъ ихъ походи чрезъ Смоленскъ. „Хотя одеты некрасиво да тепло: а это славное дило!" Гамбуреск Корресп. *Gazette du Dep. des Bouches de l'Elbe, 1812. N. 180.* Письмо изъ Варшавы отъ Нояб.

See No. 11917, &c. Napoleon was at Smolensk from 9 to 11 Nov., and 'he did everything possible to reorganise the different units'. 'The state in

which he saw the army on its march through the town convinced him, I think, that our plight was worse than he had been willing to admit to himself.' Caulaincourt, *Memoirs*, 1935, i. 341, 344. One of several prints in which remnants of the French Army wear women's clothes[1] and other makeshift garments, see Nos. 12015, 12053, 12088. Cf. No. 12002.

A Dutch broadside, *Wapenschouw der Fransche troepen* . . . was published to accompany the English print. Broadley, ii. 416 f.

Reid, No. 238. Cohn, No. 1900. De Vinck, No. 8784. Reproduced, Grand-Carteret, *Napoléon*, No. 251. Listed by Broadley.
$8\frac{3}{4} \times 12\frac{7}{8}$ in. With border, $9\frac{7}{8} \times 14$ in.

12052 THE DEVONSHIRE MINUET

[Williams.]
Pub^{d} May 29th 1813 by W^{m} Holland N^{o} 11 Cockspur Street

Engraving (coloured impression). Princess Charlotte (l.) and the young Duke of Devonshire (r.) dance a minuet; they are a handsome pair, not caricatured. She wears a tiny crown on the back of her head as an ornament, her clinging dress has a small train, and she holds up the skirt in her finger-tips. He wears court dress with a sword, and holds his opera-hat by one point in his l. hand, the r. arm slightly extended. They are side by side, looking towards each other. In the background, l. and r., are two groups of much-interested spectators, the ladies are seated, the men stand.

Creevey wrote [19 July] 1813: 'Young P. [Prinney] and her father have had frequent rows of late, but one pretty serious one. He was angry at her for flirting with the D. of Devonshire. . . .' *Creevey Papers*, ed. Maxwell, 1912, p. 181. See also C. R. Jones, *Princess Charlotte of Wales*, 1885, pp. 54 f.

Reproduced, C. E. Pearce, *The Jolly Duchess*, 1915, p. 272.
$8\frac{1}{4} \times 11\frac{3}{4}$ in.

12053 FRENCH GENERALS RETREATING.—

G. Cruikshank sculp
Published May 30th 1813 by H Humphrey S^{t} James's Street

Engraving (coloured and uncoloured impressions). One of a set, see No. 11995. An adaptation of a Russian print. Two horses are attached by shafts only to a rough trough-like sledge containing seven (burlesqued) generals. The near horse kicks violently, its fore-feet planted on the snow, and turns its grotesque head to glare savagely. Reins lie on the neck of the off horse; an officer holds its tail and furiously raises his sword to force it to move. Three officers stand, one staggering back from the heels of the kicking horse. The garments (one a woman's petticoat), which the other two huddle round them are blown by the wind. Two officers crouch in the straw, another sits behind them; an eighth has fallen from the back of the sledge (r.) and lies on his back, his legs in the air, a bonnet rouge falling from his head. All register despair, with grotesque expressions of anger, terror, complaint, or resignation. Three wear women's hats. There is a background of craggy mountains. Russian title above the design: Ретирада Французскихъ Генераловъ.

For the retreat from Moscow see No. 11917, &c.; for the women's clothes, No. 12051, &c.

[1] Cf. the street song of Königsberg, 1812: '. . . Kuirassier in Weiberock . . .', H. Nicolson, *Congress of Vienna*, 1815, p. 23.

Dr. Klingender suggests that the original of this print is Terebenef's *Journey of the exalted Traveller* (reproduced, Broadley, ii. 173). The title suggests the print listed by Broadley as *Napoleon's retreat from Russia with his generals.*

Reid, No. 239. Cohn, No. 1135. Listed by Broadley. De Vinck, No. 8791. Reproduced, Grand-Carteret, *Napoléon*, No. 236, Klingender (colour), p. 20. $7\frac{11}{16} \times 12\frac{9}{16}$ in. With border, $9\frac{3}{4} \times 13\frac{3}{4}$ in.

12054 THE MEETING OF DOODLE AND NOODLE AT THE MANSION HOUSE OF THE LORD MAYOR OF LONDON 1813!

Pub by Sidebotham Sackville S^t [Dublin, ? May 1813] *NB the greatest variety in Europe on Sale.*

Pub by Sidebotham Sackville S^t who cautions the public against Mc Cleary of N^o 32 Nassau S^t & his spurious copies of all S's Original Caricatures which are uniformly | made by him in the most Daring & dishonest manner for the purpose (as he publicly declares) of putting down all competition in the trade heretofore monopolized by himself.[1]

Engraving (partly coloured). Perhaps a copy of an English print. The Lord Mayors of London (Scholey) and of Dublin (King) shake hands; each bends forward, so that King's r. cheek touches the r. cheek of Scholey, who says: *M^r Noodle, how do you do?* King, who holds a large opera-hat, answers: *M^r Doodle how are you?* His face is depicted, that of Scholey concealed. Both wear long gowns over court dress, with long swords projecting horizontally; King also holds a long staff of office; close behind him stands a grinning Irish servant, plainly dressed and with ungartered stockings, who holds on his shoulder an enormous bundle of papers: *Protestant Petition against Catholic Emancipation!* He says:

Sure such a day so renown'd & so Vain-Glorious
Such a day as this was never seen!
Two Lord Mayors so gay & the Mob so uproarious!
Nature seems to wear an universal Grin!!

Behind Scholey stand two tall, lank, and elegant footmen, with long tags on their shoulders, their crescent-shaped hats under their arms. One says:

Oh this is a day of Jubilee, Cajollery
A day we never saw before, a Day of Fun & Drollery!

The other:

That you may say, the Orangemen may boast of it
And since it never can come more
Tis fit they make the most of it!

Abraham King was elected Lord Mayor of Dublin on 10 Apr. 1812. He came to England to present a petition against Catholic Emancipation at the bar of the House of Commons, for which he received an address from the Dublin Corporation, dated 15 Oct. 1813, with a piece of plate valued at £200. *Cat. of Ancient Records of Dublin*, xvi.[2] For the fate of the Bill see No. 12016. For Doodle and Noodle cf. No. 11048; for Sidebotham and McCleary, No. 11412. See No. 12055, a companion pl. (partly coloured) by the same artist, with the same imprint and marginal inscriptions.
$8\frac{13}{16} \times 13\frac{1}{8}$ in.

[1] Inscription along the side margins of the print.
[2] Information from Professor C. Maxwell.

12055 THE LATE LORD MAYOR! OR ABRAHAM IN THE LAND OF PROMISE!!!

See No. 12054. Abraham King steps from his coach across the cobbles to the pavement opposite the door of Carlton House (r.), bowing low, hat in hand, and holding a long staff and a large *Protestant Petition against Catholic Emancipation*. A grinning servant opens one leaf of the door, but wards off the visitor with extended hand, saying, *You are too late—the Levee is broken up!* King, in profile to the r. and dressed as in No. 12054, answers: *Too late say you! Impossible! Why they promised to wait till I came & promised to make a Knight of me & promised that I should be received with Dignity & honor but after such scurvy behaviour I shall put no more faith in Man, for if a Prince treats A King with contempt, what may we not Expect? So, after all my Voyages & travels it appears that I came hither for no other purpose but to regulate my Watch by S^t Paul's & then go back again!—however I shall lose no further time in Escaping from this D—d City of London where the People take no more Notice of me than a Parish Watchman!—if ever I come on such a wild Goose chace again, may I be choak'd with Cartridge Paper!!!* Behind him is a grinning sentry standing by his box. On the extreme l. is the back of King's coach, with three elegant footmen holding tall canes, standing at the door. Behind is the screen of Carlton House, which is (incorrectly) on the l. of the door, suggesting that the pl. is a reversed copy of an English print.

See No. 12054. King was subsequently knighted in Ireland. The title may relate to the expiry of his year of office, his successor being elected on 30 Apr. 1813, making his term twenty days more than a year.
$8\frac{1}{2} \times 12\frac{1}{2}$ in.

12056 A SEPULCHRAL ENQUIRY INTO ENGLISH HISTORY.—

G. Cruikshank fec^t.
Pub^d June 1^st 1813 by W. N. Jones N^o 5 Newgate Str^t

Engraving (coloured impression). Pl. to the *Scourge*, v, before p. 449. An open coffin stands upright in a rectangular niche at each end of a long vault which is represented by a stone wall and a neatly paved floor. On the l. a headless body swathed in draperies stands within the coffin, which is surmounted by a crown and partly covered by a long piece of black drapery. Above the niche is a lunette containing a carving of the execution of *Charles I^st*, with the executioner displaying the head. Sir Henry Halford stands directed to the r., blandly holding by the hair the King's head, from which blood drips; in his r. hand is a handkerchief; he points to the r., saying, *I am not sure that this is blood. I never before saw the head of a decapitated Monarch, but if Fortune should favor my professional researches I will leave to posterity a criterion to ascertain beyond the possibility of a doubt whether this be blood or not.* The Regent, standing between the coffins, flinches violently to the r., away from Halford, averting his head, but turning his eyes towards the ghastly sight, which he fends off with both hands. He says: *Let the tomb have its due talk not to me of ——igns & dec——on* [traces of the intermediate letters, *sovere* and *apitati* remain] *bury reflection with the dead—hide—hide, from my eyes the fearful sight!—* On his l. stands McMahon (r.), very small, pointing to the second coffin, and holding out to the Regent an open book inscribed *History of England—Henry VIII.* He says: *Turn your eyes this way my P—— let them dwell upon a Soverign* [sic] *of another class upon him who never spared man in his hate or woman in his lust"—History informs us he had a method in the disposal of his Wives peculiarly his own let us study him!*

Henry VIII stands erect in his coffin, with huge eyeballs, wearing a flat Tudor cap, a moustache and fringe of beard, over a cape encircled by a chain of Maltese crosses. His heavy face has a certain resemblance to the Regent. His coffin is of wood, the upper part broken away, the lower part, inscribed *H . . . ry V . . . III*, split by Lord Yarmouth who lunges at it with a crowbar. Yarmouth looks quizzically at the head, saying, *There's a beard Theres Whiskers red like my own! faith I never knew I had any thing half so regal in me—curse Junot & my rib—d——n the Cossack & his pike* [see No. 12040] *red Wigs & Whiskers will now be all the go.* Against the wall three frightened footmen stand holding huge lighted candles.

See No. 12041. A footnote to Halford's *Account* is satirized (in an implied threat verging on sedition): 'I have not asserted this liquid to be blood. . . . I believe it however to have been blood. . . . It gave to writing paper, and to a white handkerchief, such a colour as blood . . . generally leaves behind it. . . .' The print illustrates verses, 'A New Song—To an old tune' (*Scourge*, v. 449–52), highly disrespectful to the Regent. Lady Yarmouth was in France and was or had been Junot's mistress, see No. 11914.

Reid, No. 241. Cohn, No. 732.

$7\frac{1}{8} \times 19\frac{3}{4}$ in.

12056 A The pl. as heading to the same verses on a printed broadside. This is bound with a Print-Room copy of Halford's *Account*.

Broadside, $17\frac{3}{4} \times 22\frac{1}{8}$ in. 184*. a. 13

12057 TURNING OFF AT TYBURN OR THE LIVERY, RE-SPITED

[G. Cruikshank.]

Pub^d June 1^st 1813 for Town Talk

Engraving (coloured impression). Pl. from *Town Talk*, iv, before p. 329. The Lord Mayor in his robes stands on the roof of his ornate gilt coach, which is the chief feature of the design. There are two smaller coaches, behind and to l. and r., part of a procession which the Mayor, George Scholey, is addressing. Behind them is a high gibbet inscribed *Hop Pole*, on which the hangman sits astride, saying, *I wish your Lordship would give me a job.* The Mayor, directed to the r., his head in profile, his arms flung wide, says: *Gentlemen, as I thought it my duty to keep the peace of the City, I have marched you through S^t Giles's to Tyburn, & here, by Virtue of my authority, I turn you all off; for you are all Malefactors: which signifies evil doers, & you have done evil to insist on coming at all. I have nothing more to say to you, but to beg of you to go home, put on your aprons, get behind your Counters & mind your business & think yourselves happy that you are not all executed.* Inside the coach are an officer clasping a roll of *Records*, the mace-bearer holding the mace, and a third man. A pompous coachman sits on the box, wearing a huge cocked hat and a big nosegay. Four footmen stand behind, one of whom kicks one of the crowd in the face. From the front coach (l.), behind which are two footmen, an alderman looks out to ask: *What the Devil is he about?* Two men look from the other coach (r.); one says: *Hang him Kick him out of Office*, the other: *Give him rope & he'll hang himself.* A crowd watches the procession. On the r. three well-dressed men stand in conversation; one says: *His Lordship has always had a hankering after this place ever since the affair of the Hop Sacks.* Another: *Of what Company does his Lordship suppose us to be—of horse-stealers river-pirates, pick pockets, or what else?* A boy or dwarfish man with twisted shin-bones twitches the handkerchief from the speaker's pocket. The

rest of the crowd is proletarian. On the l. two fighting viragoes fall to the ground and a child falls on its back; a coal-black chimney-sweep gapes at them. Behind them two men fight, one with a hod, the other with a cudgel. A man seated on a braying ass with enormous erect ears gazes up at the Mayor, as does a fat woman with a basket. There are also a very deformed cripple on crutches, an old woman in a cloak, a scavenger, and many heads. Two dogs confront each other aggressively in the centre foreground. A sign-post (l.) pointing to the r. is inscribed: *New Road from Kensington Pallace to the Mansion House through S^t Giles.*

See No. 12038. A satire on the Address of the Livery of London to the Princess of Wales, on the route taken by the procession, and on the Mayor's speech justifying it: 'He had acted in conformity to the sacred oath he had taken . . . [to] support the peace and good order of the City.' (His object being to avoid Carlton House.) *Examiner*, 25 Apr. 1813, p. 269. A typical St. Giles's fracas is depicted, to stress the disorderly character of that district. Executions ceased to take place at Tyburn in 1784.

Reid, No. 240. Cohn, No. 802.

$9\frac{1}{8} \times 13$ in.

12058 NAP NEARLY NAB'D OR A RETREATING JUMP JUST IN TIME, *Plate 7.* *203*

[Williams.]

Pub^d June 1813 by Tho^s Tegg N^o 11 [sic] *Cheapside—Price one sh^g col^d*

Engraving (coloured impression). One of a set, see No. 12034, &c. Napoleon leaps in terror from a window, his large bicorne falling off; another French officer steps on to the sill, about to follow. They will inevitably drop into a wash-tub below. The house is a neat log cabin with casement windows. Two flowering plants in pots fall from the sill, pigs scamper off, a cock and hen fly away. A woman scouring a pot looks out in alarm from a lower window. A cat miaows on a pent-house roof. Behind a paling (l.) a Cossack with his long spear has dismounted, and hastens towards the house with a satisfied grin; in the background Cossacks gallop across a snowy landscape.

For this supposed adventure see No. 12001, &c.

Broadley, i. 324. Milan, No. 2501.

$8\frac{9}{16} \times 13$ in.

12059 NAP'S GLORIOUS RETURN OR THE CONCLUSION OF THE RUSSIAN CAMPAIGN. *Pl 8 Boneys Russian Campaign.* *204*

[Williams.]

Pub^d June 1813 by Tho^s Tegg 111 Cheapside—Price 1/- colored

Engraving (coloured impression). One of a set, see No. 12034, &c. Napoleon advances into Marie Louise's bedroom from the r., with outstretched arms, terrifying those in the room. His nose is damaged, his sword broken, his uniform ragged, with toes projecting through his boots; he wears fingerless gloves. He says: *Me Voici! your poor Nap—escape from de Cossack—by gar I jump out of de window for my life* [see No. 12001] *Ah I now jump in de bed vid my Wife.* Marie Louise is seated in an arm-chair, a maid kneels to draw off a stocking. She flings up her arms, and throws up a leg with a stocking dangling from her foot, screaming, *Jesu Maria What is this so woe begone it can't be My husband he promised to return in triump, it must be his Ghost—* The maid shrieks: *Ah de Ghost!! de Ghost of Mon^r Nap.* Another maid (l.)

flings herself to the ground covering her head with an arm, having upset a chamber-pot. A third maid, immediately behind Napoleon, lies screaming on the floor at the foot of the bed in which she has left a warming-pan, causing a fire in the middle of the bed. The little King of Rome, wearing a spiky crown over his night-cap, rushes blindly to the l., turning his head towards his father: *That e'nt my Papa!! he said he would bring me some Russians to cut up* [cf. No. 12034]. *I think they have cut him up.* There is an ornate four-post bed with fringed hangings, but the room is domestic rather than palatial. A clock standing on a chest of drawers points to twelve. Above it is a H.L. portrait of Napoleon in coronation dress, the head in profile to the r., a blend of Henri IV and Roman Emperor; he wears a laurel wreath and holds a sheaf of sceptres.

For the return see No. 11997, &c.

Broadley, i. 324. Milan, No. 2500.

$8\frac{5}{8} \times 13\frac{1}{16}$ in.

12060 A PEASANT CARRYING OFF A FRENCH CANNON INTO THE RUSSIAN CAMP WHILST THE ENEMY HAD LEFT IT TO GO MARAUDING IN THE VILLAGE—

G. Cruikshank sculp

Pub^{d} by H. Humphrey S^{t} James's Str^{t} June 8th 1813

Engraving (coloured and uncoloured impressions). One of a set, see No. 11995. A Russian peasant stands on a four-wheeled gun-carriage, driving off at a gallop the four spirited horses harnessed to it, holding the long reins in both hands, arms flung wide. A saddle with stirrups is on the near leader. He wears square cap, tunic, full breeches and cross-gartered legs as in No. 12015, &c. In the middle distance (r.) a peasant plants a foot on the prostrate body of a French soldier, raising an axe to smite. Another French soldier lies beside him. Farther off are three Frenchmen; one has fallen, another flees, the third kneels to fire towards the peasant with the axe. Nearer the village (l.) is a mêlée, two peasants with pitchforks and one with a club are killing four French soldiers. Behind are closely placed small log huts with steep roofs. There is a green landscape with a few small trees.

Title in Russian above the design: Крестьянинъ увозитъ у Французовъ пушку въ Руской лагеръ, между тѣмъ какъ — они, оставивши оную на поли, бросились съ деревню за контрибуціею.

Reid, No. 242. Cohn, No. 1833. Listed by Broadley.

$7\frac{9}{16} \times 12\frac{5}{8}$ in. With border, $9\frac{13}{16} \times 13\frac{13}{16}$ in.

12061 DRAMATIC EFFECT OR THE DEATH OF GEN^{L} DUROC. *vide French Bulletin.*

[Williams.]

London Pub^{d} June 9th 1813 by W^{m} Holland N^{o} 11 Cockspur Street

Engraving (coloured impression). The interior of a tent. Duroc, in his shirt, lies supported by a soldier on a wooden bed, while Napoleon (r.) holds his r. hand, turning away (to the r.) and covering his face with his l. hand. An officer stands solicitously beside the Emperor, supporting his l. elbow. Another officer stands (l.) behind the head of the low bed. On the extreme l. a soldier bends over a table compounding medicaments. Duroc's coat and sword lie on a camp-stool, beside his hat and boots. A glimpse of the distant camp is seen on the extreme r., where a Mameluke stands by the tent holding Napoleon's horse. Duroc is addressing the Emperor, with his l. arm extended. Their words are etched below the title: Duroc, "*My whole life has been*

consecrated to your service, nor do I regret its loss, but for the use it still might have been of to you!" Buonaparte, "Duroc!" there is a life to come; it is there you are going to wait for me, and where we shall one day meet again!" Duroc, "Yes Sire! but that will not be these thirty years, when you will have triumphed over your enimies [sic], *and realised all the hopes of your country, I have lived an honest man: I have nothing to reproach myself with, ah! Sire! go away this sight gives you pain—B^e, "Farewell then my friend.*

Duroc was mortally wounded at Bautzen, 21 May, and died on 23 May at a small farm. The dialogue is from the official account in the *Moniteur* of 30 May (abridged). Napoleon bought the farm and erected a monument there to Duroc. Not a caricature. See *Examiner*, 1813, p. 361. See also No. 12064.

Van Stolk, No. 6167.

$8\frac{3}{8} \times 11\frac{7}{8}$ in. 'Caricatures', xii. 49.

12062 INSCRIPTION FOR A MONUMENT, ON A FORMER MINISTER!!

G C^k Scu^t

Published by John Fairburn, 2, Broadway, Ludgate-Hill, facing the Old Bailey. [*c.* June 1813]

Engraving (coloured impression). Heading to a cheap printed broadside, purporting to be the inscription on Pitt's mausoleum. Pitt is tied back to back to a skeleton, Death, on the back of a skeleton horse which leaps from a cliff into an abyss. He wears his Chancellor of the Exchequer's gown, and waves his arms wildly, raising one thin leg into the air. He exclaims: *Oh! my Country* [his dying words]. Death points a finger at the abyss, looking round at Pitt; his legs are in spurred top-boots. Two other skeletons on skeleton-horses follow, both holding barbed scourges. A signpost points (l.) *To England*, another arm points downwards *To* [Hell].

The inscription (63 ll.) is a savage attack on Pitt and his policy. It begins: 'This Mausoleum | entombs | William Pitt, | . . . He doubled the prices of provisions, | Tripled the amount of the poor-rates and taxes, | Added Three Hundred Millions to the National Debt, | And sacrificed Two Hundred Thousand Britons in | 'Just and necessary wars!' He assisted in the subversion of the balance of power, | . . . France, . . . Obtained the empire of the World.' The memorial is said to be erected by tax collectors, contractors &c., 'The modern nobility, Lord Melville, | And | Napoleon, Emperor of France.'

The text burlesques Canning's inscription on the monument erected in the Guildhall to Pitt in 1813. On this Pitt in his Chancellor of the Exchequer's gown stands, supported by Apollo and Mercury, above Britannia who is seated on a sea-horse. See *Europ. Mag.* lxiv. 36 f.; the frontispiece is an engraving of the monument. For the spirit of the attack on Pitt cf. Nos. 8500, 9872, 10533. For 'just and necessary war' see No. 8599. Melville is pilloried as his father's son. Cf. No. 10377, &c. The design is based on No. 6128 after Rowlandson, Pitt taking the place of the fat lawyer.

Reid, No. 168. Cohn, No. 1236.

$2\frac{1}{8} \times 3\frac{5}{8}$ in. Broadside, $16\frac{7}{8} \times 4\frac{15}{16}$ in.

12063 THE PRINCELY MEETING AT STARLSUND [sic]

Pub^d by Hurwood & C^o Hunter Street North Brunswick Square London N^o 30 [*c.* June 1813]

Engraving (coloured impression). Bernadotte, in uniform, and holding his hat, bows towards the Duke of Cumberland, who addresses him, extending

his r. forefinger. They are in a room or gallery with a door at either end; a court-chamberlain holding a long wand stands behind Bernadotte (l.) slyly putting a forefinger to his nose. A Swedish officer stands behind the Duke as if ushering him in. The Duke: *I'm come Post Haste Your Highness to sett you in Motion Oceans of Money Arms & Ammunition are coming & all the German Legion do but drive that capering Fellow Bonaparte from Hanover & I shall be Governor & out of the Din of that Rascall the Whig who is allway* [sic], *bothering me about Sellis & the Devil knows what I'd sooner hear the Roaring of a Thousand cannon than be Baited so.* Bernadotte answers with a sly smile: *My dear Prince You are wellcome to Starlsund. I'll accept My friend John Bull's Subsidy with pleasure going to drub Bonaparte directly the weather permits: I'll cut of his Retreat & take him Prisoner, & make You a present of Him to put in the Tower as a Curiosity. Tell your R—y—l Br—th—r to send Cash directly As you know My Lord Duke of Cumb—l—d mony makes the mare to go. I am in earnest Indeed I am & the brave Sweeds all a gog to catch Nap in a Trap but pray send the Money.* The Swedish officer says: *When we're tir'd of a War we can patch up a Peace, To handle the Cole's the fun* [cf. No. 6213]. The courtier says: *Aye Aye, the Devil a barrel the better Herring, two pretty Boys together, If Old Nick was to cast his net here, what a nice dish of fish he'd have for Supper.* Behind Bernadotte hangs a small W.L. portrait of *Cha^s XII* [of] *Sweeden*, with military accessories; between the two princes is a H.L. profile portrait of *Frederick of Prussia* holding a baton. A boldly patterned carpet forms the base of the design.

Cumberland, who left England on 2 May, see No. 12067, arrived in Stralsund en route for Strelitz on 19 May, and was received by Bernadotte, Crown Prince of Sweden since 1810, with demonstrative courtesy and expressions of gratitude to the Regent. According to his letter to the Regent of 20 May he delivered his message: '. . . that he put his whole confidence in him for the defence and recovery of his German dominions'. *Corr. of George IV*, 1938, i. 249–52. The print is an attack on the hated Cumberland, who by implication is accused of murdering Sellis as in No. 12067, and on the British subsidy to Sweden towards the support of Swedish troops serving against Napoleon by the treaty of Stockholm, 3 Mar. 1813, see No. 12077. Bernadotte landed at Stralsund with 24,000 men on May 18, but was unable to help in the campaign before the armistice of 4 June, thus incurring suspicions as to his *bona fides*. See J. H. Rose, *Napoleon*, 1934, ii. 296–8. $8\frac{5}{8} \times 13\frac{1}{4}$ in.

Two designs by Brooke on one pl., headed SATIRIST 1ST JULY 1813, enclosed in border, $7\frac{3}{8} \times 14\frac{15}{16}$ in.

12064 TRAGEDY.

Satirist, inv^t

Engraving (coloured impression). Duroc, wounded in the hip, falls backwards, breaking his fall with his r. hand. His sabre, broken, lies beside him. Napoleon faces him, his head in profile to the l., looking down and weeping; in his l. hand is a handkerchief; he contemptuously snaps his r. forefinger and thumb. The Devil, a huge head between webbed wings, hovers over them. Duroc says: *Dear Master in this world I've served you right well | Have you any commands for the other.* Napoleon answers: *Dear Duroc I need not your interest in Hell | For the Devil's my best friend and brother.* Both are burlesqued, and wear uniforms heavily trimmed with gold. Behind Duroc a decollated head lies on the ground; a battle rages in the background.

See No. 12061. Duroc was with Napoleon and other officers at Bautzen when he was wounded by a bullet which ricocheted from a tree; Napoleon did not notice it till he saw Le Brun in tears, speaking low to Caulaincourt. The text (p. 3), after citing a French account of Duroc's death, attacks Napoleon as a 'Damnable hypocrite . . .': 'the cold-blooded assassin of the cabinet, and the demon of horror in the field, dares to mock the misery of mankind'.

Broadley, i. 334 f.

$6\frac{11}{16} \times 6\frac{1}{2}$ in.

12065 COMEDY.

W H Ekoorb [Brooke], *del' et fec^{t}.*

Engraving (coloured impression). A pair of scales hangs from the Prince's feathers, with *Ich Dien* on a scroll; one bowl, the lower (l.), is inscribed *Protestant*, the other *Catholic*. Three men tug at a rope passed over the 'Catholic' bowl; a fourth stands with them, holding up a decanter and drinking a toast. They are (l. to r.) the Duke of Sussex, wearing his apron as Grand Master of the Freemasons; he says: *Pull away boy[s] & the Protestant Establishment must kick the beam*; the Duke of Kent, in regimentals, in back view, saying, *Hurra! Catholicism for ever*; Lord Holland (?) who says: *As Chairman, I drink the Prince Regent in solemn silence!!!*; Lord Grey, facing Sussex in profile, says: *The Catholic Faith & all the Talents! Pull boys—pull!!!* Close beside them (r.) is a large cask on which stands Whitbread holding a frothing tankard, and pointing to the Prince's feathers; he says: *Here's down with the Plume.* He is supposedly a statue, standing on a slab inscribed *J.* (a pig is depicted, signifying Bacon) *Sculptor.* The cask, which serves as pedestal, is inscribed *Erected* | *Gratitude by* | *Drury Lane* | *To* | *Sam W . . . Esq^{r}* | *the brewer of . . .* A label from the mouth of Sheridan, who lies drunkenly on his back against the barrel and under Grey's legs, floats across the cask: *Bacon and Beer* | *Very good cheer!*

The text (pp. 4–7) is an attack on the Opposition and the Catholic Relief Bill. On 10 June a dinner was given by the 'Friends of Religious Liberty' to the Catholic Delegates (to support the abortive Emancipation Bill, see No. 12016) at which the Dukes of Kent and Sussex were present, and speeches by Whitbread and Lord Holland were particularly eloquent. Since the conviction of Leigh Hunt, cf. No. 12006, it had become customary for the Whig newspapers to record hisses or disapprobation when the Regent's health was drunk. It had also become customary to drink the King's health in silence, on account of his illness and seclusion; 'as a subtle stroke of humour' the Prince's health was also drunk in silence, and was so drunk on 10 June. See *Examiner*, 1813, pp. 301–2, 376. The Duke of Sussex succeeded the Regent (who had held office for twenty-two years) as Grand Master of the Free Masons in 1813. A form of disparagement to the Regent was applause for his Whiggish brothers, Kent and Sussex. A bust of Whitbread by Bacon had recently been placed in 'the principal saloon of Drury Lane Theatre'. *Europ. Mag.* lxiii. 454. Cf. No. 11993.

$6\frac{11}{16} \times 6\frac{5}{8}$ in.

12066 JOHN BULL IN THE COUNCIL CHAMBER—

G. Cruikshank fec^{t}

Pub^{d} July 1st 1813 by W N Jones N^{o} 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, vi, frontispiece. Queen Charlotte, hideously caricatured, sits enthroned under a canopy in the centre of the design. Her knees are wide apart, and one skinny foot in

a grotesque high-heeled shoe of antique pattern is raised high on a cushioned stool, which is a coffer containing the *Hastings Diamond*; in her l. hand is a sceptre topped by an eagle, her l. elbow rests on a bolster, inscribed *German Sausage*, which is poised on a great heap of green-stuff in a receptacle inscribed *Sauer Kraut* [cf. No. 10170]. A small crown is perched on her feathered cap. She takes snuff from a box inscribed *Strasburgh* proffered by a lean grotesque courtier (l.), kneeling on one knee; another (r.) stands with flexed knees holding another box so inscribed. Both have hideous comic profiles, wear quasi-military dress with epaulets, and feminine mob-caps. A third, without a cap, stands behind the first, extending a jar of *Strasbu*[*rgh*] snuff. Little grotesque demons run forward, three on the l., with boxes on their heads, inscribed respectively *Real Strasburg*, *Princes Mixture*, and *Irish Blaguard*. A fourth advances from the r. with a huge crowned jar of *Royal Strasburgh* on his head. The festooned canopy above the Queen is supported by terminal pillars, topped by H.L. figures of hideous naked hags, with arms crossed and resting on clustered money-bags inscribed *1000* or . . . *00*. Round each is twined a serpent with fanged and fiery jaws from which issue the words *Pride Corruption* (l.) and *Malice Hatered* (r.). She says: *Am I not the Q——n. I will not lose one jot of my prerogative—More Strasburgh there—lay before me the Reports—*

On the l. Liverpool (?), his body covered with scales, and having cloven hoofs, a barbed tail, small horns sprouting from his forehead, and (incorrectly) a star on his breast, stands holding out a paper headed *Secret Inquiry*, and making a declamatory gesture with extended arms. He says: *May it please your —— The precious Ore resists every Chemical attempt at deterioration—so the Virtue of injured Woman repels the touch of Slander & rises superior to its malevolence. I take Shame to myself at discomfiture—but the Princess is declared "Innocen* [sic]*!"* Behind him (l.) stands Ellenborough in wig and gown, with clenched fists, directed to the r. He says, scowling, *By Hell I thought to shame the Rogues but the d—d Brewer* [Whitbread, the champion of the Princess] *was to much for me*. On the extreme l. stands Sir Henry Halford in profile to the r., with a huge hooked nose; he holds a paper headed *Medical monthly Report*, and says, bowing: *May it please your M—g—ty the Reports of the Physicians is admirably confused & equivocating & well calculated to meet the public eye!*

On the extreme r. the Regent sleeps in an infant's cradle, at the head of which are three scraggy ostrich feathers and the motto *Ich Dein* [sic]. He clasps a doll, with large breasts and wearing a spiky crown, intended for Lady Hertford (cf. No. 11853); between his legs is a decanter of *Curacoa*. Kneeling before the cradle is a ragged Irishman in profile to the r., holding out a paper headed *Catholic Claims*. Eldon, in Chancellor's wig and gown, kneels protectingly beside the cradle, stretching out his arms to defend the child from the Irishman. He says: *Be easy Pat or you will disturb the Royal Conscience which is now dozeing in quiet comfortable slumbers*. Pat answers: *By S*[*t*] *Patrick but so long as your Lordship is its Keeper there is no danger of disturbing it*. Behind Pat, John Bull stands with legs astride and hands raised in astonishment; he looks to the l., saying, *Mercy on me what have we hear, Conscience asleep! on the one hand & the Manufacture of Reports on the other—Is this the way I am bubbled?!* He is framed by rocks as if standing in the mouth of a cave.

A malevolent satire on the Queen and the Regent, probably suggested by Whitbread's speech, 27 May, on the Civil List: among notable items 'he perceived "to Messrs Randall and Bridge for snuff-boxes, 7, 170. 35"—(A laugh.)—To whom these snuff-boxes had been given they had not been told'. *Parl. Hist.* xxvi. 383–4. The *Scourge* (vi. 81) invents an amazed country

member: ' . . . what can the Queen do with so many snuff-boxes?' She was an inveterate snuff-taker, 'Old Snuffy', cf. No. 11320. The 'Report' proffered by Liverpool is perhaps that of the Ministers to whom the Princess's letter, and the papers of the 'Delicate Investigation' had been referred, see No. 12031, &c. This was actually non-committal, but is here represented as an acquittal of the Princess and (inconsistently) a manufactured report to deceive John Bull. The print, however, applies more especially (and unjustly) to the monthly bulletins on the King's health signed by the doctors, headed by Halford. The last one, 5 June, was 'His Majesty has been tranquil and comfortable in general since the last general report', *Europ. Mag.* For the failure of the Catholic Relief Bill see No. 12016. Allegations of miserly avarice against the Queen were current from 1786 to *c.* 1792, see No. 7836, &c. The 'Hastings Diamond' is an allusion to the unlucky affair of the bulse, a package of diamonds for the King, sent through Hastings by the Nizam of the Deccan in 1786, see No. 6966, &c., and to the known fondness for jewels of the Queen, who thus acquired the name of Queen of Diamonds, see No. 6978. She is here pilloried probably for her attitude to the Princess of Wales, and her severity to Princess Charlotte. There is no reference to the plate in the text, but cf. the verses on pp. 101–5 (Aug. 1813) on the Queen and Princess Charlotte. See No. 12272. For the Prince as an infant cf. No. 11888.

Reid, No. 244. Cohn, No. 732.

$7\frac{3}{8} \times 19\frac{5}{16}$ in.

12067 THE BOROUGH-MONGERING TRIO.

[G. Cruikshank.]

Pub^d^ July 1^st^ 1813 for the Proprietor of Town Talk—

Engraving (coloured impression). Pl. from *Town Talk*, iv. 407. The trio are the Duke of Cumberland, stepping into a ship's-boat, the Duke of Leeds, in front of *S^t^ Stephens Chapel*, and Thomas Crogan, standing behind prison bars in *Newgate*. The centre figure is Leeds, wearing (incorrectly) a star, and standing in a frothing tub of Leeds *White Wash*. Four men apply the white-wash: Wilberforce (l.) faces him in profile, saying, *'Tho' your sins be as scarlet, yet will we make them whiter than Snow*; he plies a brush; in his pocket is a paper: *Aboulain* [?] *of the Slave Trad*[*e*]. A second man uses a mop, a third a bucket, the fourth (r.) a broom, saying, *Aye, Aye, if he were as black as Hell we'd White wash him.* Leeds smiles and bows, saying, *I thank you, most honourable Gentlemen, as you approve of what I have done, I will go on with new Spirit at the next Election in spite of Committees & Prisons.* The chapel shows signs of dilapidation; the interior is seen through a wide Gothic archway from which four steps lead to the House, where the Speaker (Abbot) is in the Chair; this is placed against the wall on a high platform. A corner of one gallery with two spectators is seen on the l. On the outside wall is a placard: *White Washing done here—& all sort of dirty work.*

The building stands between the sea and Newgate; stairs lead to the water, where a sailor looks quizzically up at Cumberland. A razor is tied to his l. ankle, a dog barks at him, and a ragged boy (r.) points derisively, saying, *There goes the Cumberland Transport* [i.e. convict bound for a penal settlement]. A John Bull with a little boy beside him watches the departure with a grin; the child says: *There he goes*; John answers: *Good riddance of bad rubbish.* They stand under a rickety signpost, one arm (l.) pointing *To Germany*; the other, with a noose hanging from it, points *To Newgate.* The Duke, who wears exotic hussar uniform, with a cap decorated with skull and cross-bones, and a short fur-bordered cape, scowls, clenching his fist; he says:

Curse on this Borough Meddling on Weymouth & all the H——e of C——s together will nothing but a trip to Germany save my Royal limbs from Prison? A man-of-war, the *Cumberland Transport*, flying an ensign, is preparing for sea (l.), guns project from port-holes, men are in the rigging unfurling sails.

On the extreme r. a gloomy, unshaven man stands behind an iron grille, which covers a doorway in a heavy stone building. He looks out, saying, *I do'ant like for this Mr Duke of Cumberland and this Mr Duke of Leeds to get away while poor Tom Croggan is in Newgate—I'ze ben above zix weeks, and d——n me if I'll petition—Its a rotten shame.*

A satire on borough-mongering based on parliamentary proceedings relating to the recent elections for Helston, Weymouth, and Tregony. Leeds was patron of Helston, and by an arrangement with the Corporation paid the town rates in return for nominating the member (as his ancestors had done since the reign of Elizabeth); the patron's personal interposition was excluded by the Corporation as in other Cornish boroughs. Swan, M.P. for Penryn, moved the prosecution of Leeds and four aldermen by the Attorney-General for 'practices subversive of the freedom of election'; the motion was defeated by 55 to 52. The 'white-washers' are not portraits, but Castlereagh and Canning defended Leeds; Wilberforce did not speak. See *Parl. Deb.* xxvi. 796 ff. (21 June 1813). It was finally decided to extend the electorate of the borough; the Bill passed the Commons, but was shelved in the Lords. Oldfield, *Representative History*, 1816, iii. 185 f. Abbot, the Speaker, had been Leeds's nominee for Helston (1795–1822), see Porritt, *Unreformed House of Commons*, i. 163, 232, 337 f. The Duke of Cumberland was involved in the election for Weymouth as trustee for the patron, Sir F. G. Johnstone, b. 1810, who succeeded to the baronetcy 24 Dec. 1811, shortly before the General Election. Three points in the election petition were treating, the splitting of freeholds (to minute fractions), and the action of the Duke of Cumberland, the interference of a peer in elections being against the Standing Orders of the House: the Duke had obtained control of the writ. See *Parl. Deb.* xxiv. 844–7; xxv. 500 ff., 640 ff. The razor connotes the popular and unfounded suspicion that he had murdered his valet Sellis, see No. 11561. The Duke left England on 2 May for Germany in the hope of getting a command in the Allied Army, and the Governorship of Hanover, cf. No. 12063. There was a petition against the return for Tregony in 1812: there had been much bribery, and the Committee, though finding the two members duly returned, reported that Thomas Crogan (or Croggan), a currier of Truro, had corruptly endeavoured to obtain the return of the two members, and he was committed to Newgate on a motion of 22 June, remaining there nine weeks, till discharged, refusing to acknowledge the offence. *Parl. Deb.* xxv. 810; Oldfield, op. cit. iii. 197 f. Swan, M.P. for Penryn, asked: 'With Croggan's example then in view, whether the House could, with due regard to consistency of character and duty, grant impunity to the Duke of Leeds?' *Parl. Deb.* xxvi. 800 (21 June 1813). This debate, when the prosecution of Leeds was successfully opposed, was printed in large type by Cobbett (*Pol. Reg.* xxiii. 905–25). Cruikshank anticipates the conclusions of the *Examiner*, 11 July 1813 (pp. 433–4), that in Cumberland's case justice was set aside out of deference to the Crown, in that of Leeds, out of deference to Borough patrons, and not set aside in that of Croggan because he was not of sufficient consequence. See also ibid. p. 449 f. Three of the members returned for Weymouth were unseated on petition; for the resulting by-election see No. 12284. For Cornish boroughs cf. No. 11551.

Reid, No. 243. Cohn, No. 802.

$8\frac{11}{16} \times 15\frac{1}{8}$ in.

12068 THE BATTLE OF VITTORIA—

G Cruikshank fc[t]
Pu[d] July 7[th] 1813 by T, Tegg 111 Cheapside

Engraving (coloured impression). A mêlée, in which British soldiers put Frenchmen to flight. In the foreground (l.) a burly grenadier prods with his bayonet a ragged man from whose head falls a large sirloin and its dish which he had been trying to carry off. The man shouts; *Oh! Jean Bull vill you not let me have one little bit of Beef??!* [A catch-phrase, cf. No. 5790.] John answers: *No, No, I'll be d—d if you take the Roast Beef with you.* At their feet are a sack of coin, baskets of provisions, wine, bread; a large pot of *soup meagre* is overturned. On the r. a Highlander beside a cannon with a gun-carriage inscribed *N*, seizes a French ragamuffin by his long pigtail, and raises his sword, saying, *Stand out o' the way loons whilst I tak your Last Cannon* (see No. 12069). In the middle distance French soldiers flee (l. to r.) before a bayonet charge from men wearing shakos. On a hill behind (l.), Wellington on a curvetting white charger surveys the scene; a soldier stands beside him holding a Union flag; both wave their hats. A pendant figure on the r. is Joseph Bonaparte fleeing to the r. on a galloping ass, his crown falling from his head, his hair rising, and his hands together as if in prayer; he looks behind in terror, exclaiming: *O vat de devil vill Brother Nap say?!!* Beside him a signpost points *To France.* In the centre a man holds up Marshal Jourdan spiked on his bayonet. Jourdan shrieks: *Oh! My Batoon* (his baton falls from his hand). The soldier answers: *it's oh your Bottom I think.*

News of Vittoria (21 June) was given in an *Extraordinary Gazette* on 3 July; on 5, 6, 7 July London was illuminated, and on 7 July there was a public thanksgiving at St. Paul's. After the battle Joseph had only just time to leave his carriage, jump on his horse and gallop away. Fortescue, *Hist. of the Br. Army*, ix. 199. '. . . One thing was never found again—the crown of Spain, fallen for ever from the brow on which it was not to be replaced.' Fée, *Souvenirs* . . ., quoted Oman, *Hist. of the Peninsular War*, vi. 451. All the French guns were captured. For Jourdan's baton see No. 12072, and for the battle, Nos. 12069, 12070, 12071, 12072, 12074, 12075, 12076, 12083, 12179, 12186.

Cohn, No. 909. Listed by Broadley. Not identical with Reid, No. 245 (n.d., not in B.M.) with the same title.
$8\frac{1}{2} \times 13\frac{1}{4}$ in.

12069 BONEY RECEIVING AN ACCOUNT OF THE BATTLE OF VITTORIA—OR, THE LITTLE EMPEROR IN A GREAT PASSION—

G Cruikshank fec[t]
Pub[d] July 8[th] 1813 by S Knight Sweetings Alley Royal Exchange

Engraving (coloured impression). Napoleon (l.), burlesqued, and wearing high cavalry boots, stands with legs astride in front of his throne, on the dais. He tears his hair (which stands on end) in wild fury, and flourishes an enormous sabre above his head: the blade is notched and on it are engraved skull, cross-bones, and *N*. His large bicorne has fallen to the ground and his footstool is overturned; this is circular and domed, the top representing a hemisphere on which is a map of *Europe* on which *Russia* and *Spain* are marked. At his feet lies a large paper inscribed *Armistice.* Two grotesque post-boys (r.) display a long scroll. One kneels supporting the lower part of the document, the other stands on his companion's back to hold up the upper part. It is inscribed: *King Joseph has been Deafeated by Wellington with the Loss of 151*

peices of Cannon 415 Ammunition Waggons—Bag and Baggae [sic] *Provisions &c &c &c The French have one very fine little Howitzer left—One quarter of the Army are Killed the other Wounded the Third quarter taken prisoners & the English are playing the Devil with the Rest.* The standing post-boy, his face screened from Napoleon by the scroll, says: *Yes by gar dat is all very pretty but it is all true tho.* He wears huge 'milk-churn' boots, with a monstrous spur; a heavy whip projects from a boot. The other peers from behind the scroll at the Emperor, much terrified; he is barefoot, with a huge spur attached to his ankle. Napoleon shouts: *Hell & the Devil!! Death & D—na—on!! that cursed fiend John Bull will drive me mad! Villains! Villains! 'tis all a lie 'tis false as Hell I say! away! with the Bl—ted Scroll—it sears my very eye balls! Ill cut it in Ten Thousend peices—Ill kick ye to the Devil—away with it! Oh! Oh.* A diminishing trail of *Oh* and *O* connects the speech with Napoleon. Beside the dais and on the extreme l. stands a terrified Mameluke, watching Napoleon sideways. The ornate throne is draped by curtains and surmounted by a crowned eagle clutching a crown, above a large crowned *N*.

Three sovereigns in uniform stand together, in consultation, unregarded by the frenzied Emperor. The Tsar says, with forefinger raised: *Now, is the time.* The King of Prussia says to the Emperor of Austria: *Now or never,! Will you not join us.* Francis registers calculating and melancholy indecision, cf. Nos. 12033, 12079.

For Vittoria see No. 12068, &c. Napoleon's agitation at the news was expressed in seven dispatches from Dresden, written on the first three days of July, so vehement that they were omitted from the *Corr. de Napoléon I.* Rose, *Napoleon*, 1934, p. 313. The Armistice is that of Pläswitz, see No. 12077, &c. Wellington's dispatch, published in the *Gazette* of 3 July, stated that all ammunition and baggage were captured: 'I have reason to believe, that the enemy carried off with them one gun and one howitzer, only.' Austria's declaration of war on France was expected, and had been prematurely reported in June (*Corr. of George IV*, i. 255); it was made on 11 August. The design probably derives from No. 9998 by Gillray: the overturned footstool repeats the terrestrial globe; the fallen hat and the notched sword-blade are incidents in both; Napoleon's attitude differs, but in both he registers angry consternation with frenzied gestures.

Reid, No. 164. Cohn, No. 941. Reproduced, Grand-Carteret, *Napoléon*, No. 954. Listed by Broadley. Milan, No. 2459.
$8\frac{5}{8} \times 13\frac{1}{8}$ in.

12070 JOURDAN AND KING JOE OR OFF THEY GO—A PEEP AT THE FRENCH COMMANDERS AT THE BATTLE OF VITTORIA.

205 [?]

[Williams.]
Pub^d^ July 9^th^ 1813 by Tho^s^ Tegg 111 Cheapside Price 1/ colored

Engraving (coloured impression). In the foreground on a hillock above the battlefield are Joseph and Jourdan, starting to run from r. to l. The King wears crown and royal robe over Spanish costume with ruff and slashed breeches; his snuff-box lies at his feet. He looks over his l. shoulder at Jourdan, saying, *Par Bleu Mons^r^ Marshal we must run! a pretty piece of business we have made of it, if my Brother Nap sends for me to the congress the Divil a clean shirt have they left me! could you not try your skill at a convention again my dear Jourdan! as our friend Junot did in Portugal.* Jourdan, in profile to the l., r. hand on Joseph's shoulder, answers: *Convention! No ma foi! there is no tricking ce Lord Wellington, we have nothing to trust to but our heels, but I dont think they*

will save us, you need not be uneasy about a clean shirt for the congress Mons^r Joe Allons donc run like de Devil! run like your Brother Nap from Russia! At his feet lie a telescope, his baton (see No. 12072), and a sceptre. In the middle distance British infantry put French infantry to flight with the bayonet. In the background (r.) on a hill is Wellington with his staff, tiny figures. At the base of the hill British soldiers stand at attention, with Frenchmen kneeling abjectly at their feet. In the distance are tiny baggage wagons. On the l. is the town of Vittoria.

For the battle see No. 12068, &c. The Congress is that of Prague, see No. 12077. For the Convention of Cintra (for which Wellesley had been blamed) see No. 11035, &c.

Listed by Broadley. Milan, No. 2460.

$8\frac{3}{4} \times 13$ in.

12071 A SCENE AFTER THE BATTLE OF VITTORIA OR,—MORE TROPHIES FOR WHITE=HALL!!! *202*

G. Cruikshank fec^t
Pub^d July 10^th 1813 by T. Tegg—111 Cheapside.

Engraving (coloured impression). Wellington on the extreme l., seated in profile on his white horse, looks down at three officers who heap trophies at his feet. He says: *Why! here's enough for three nights Illumination!* An officer answers: *Three times Three! My Lord!!* Another, holding two eagles with their tattered tricolour flags, holds out a marshal's baton, saying, *Here's Marshal Jordens Rolling-pin.* The third, wearing hussar uniform, and holding an eagle with a flag inscribed *La Emperu . . .*, points behind and to the r., saying, *And here comes their Last Cannon!!* In the middle distance a soldier is dragging after him downhill a cannon by a rope attached to the muzzle; he says, grinning, *By S^t Patrick I think we have taken all they brought from Paris!*; a drummer bestrides the gun beating his drum and shouting, and a third man stands astride it on the gun-carriage, waving a Union flag and his shako and shouting *Huzza Huzza.* Two asses are harnessed tandem to the gun-carriage and are being dragged backwards, one slides on its haunches, the other rears; on each is a French soldier wearing a bonnet rouge; one says: *By Gar every ting goes backwards with us.* On the hill lies a dead soldier, burlesqued and wearing a bonnet rouge, his legs raised from the ground by his huge spurs; near him is a decapitated body with the detached head still wearing a grenadier's cap. In the foreground (r.) are sacks of coin, and a chest inscribed *Plunder*, heaped with church plate.

For Vittoria see No. 12068, &c. For Jourdan's baton see No. 12072. Joseph's baggage was captured, containing looted church plate, &c., the accumulated plunder of the French occupation, as well as French treasure-chests and private hoards. See Oman, *Hist. of the Peninsular War*, vi. 441 ff.

Reid, No. 246. Cohn, No. 1958. Listed by Broadley. Milan, No. 2461.

$8\frac{1}{8} \times 13$ in.

12072 WELLINGTON AND GLORY, OR THE VICTORY OF VITTORIA—HE CAME, HE SAW, HE CONQUER'D. *206*

[Williams. Pub. Tegg, *c.* July 1813.]

Engraving (coloured impression). Wellington, handsome and youthful, stands beside his white charger; he wears a star (K.G., 4 Mar. 1813) and a star dangles from his horse's head. A young officer runs up to him from the l., hat in hand, proffering a field marshal's baton; he says: *General I greet you*

with the tydeings of complete Victory the Usurper and his Field Marshal have fled, and left all their Cannon, Amunition, Baggage, Military Chest, provision, and I here present you with Marshall Jourdans Baton of command! Wellington says: *May this Trophy prove—our hope of future victory. and England once more restore Spain to her lawful Soveriegn!* Between and behind them stands a third officer, looking at Wellington with both arms raised ecstatically. On the extreme r. and almost in back view an officer looks through a telescope saying, *There goes King Joey!* He looks towards tiny figures on a bluff (l.) near the towers of Vittoria. They stand on raised ground in the foreground. Behind (l.) English infantry run forward with fixed bayonets; bodies lie on the ground.

For Vittoria see No. 12068, &c. Marshal Jourdan's baton was appropriated by a corporal of the Eighteenth, who broke off the gold ends before it was stolen from him by a drummer of the Eighty-seventh. Both parts were recovered and reached Wellington who sent the baton to the Regent with his dispatch. Fortescue, *Hist. of the British Army*, ix. 185 f. See No. 12498.
$8\frac{11}{16} \times 13$ in.

12073 DOCTOR DRUM LETTING THE CAT OUT OF THE BAG UNDESIGNEDLY [*c.* July 1813]

Engraving (coloured impression). An Irish print. A meeting of the Catholic Board in Dublin. Twenty-one persons sit or stand round a long table. Their speeches (in labels) cover much of the design, and are numbered. The Chairman sits (r.) in an arm-chair on a dais of three steps behind the secretary who sits pen in hand at the head of the table. Five sit on two forms on the nearer side of the table. A man approaches the member on the l. end of the bench, holding a bag from which a cat is emerging; under his arm is a physician's cane inscribed *Medical Staff*. He is *N 1*, and says: *What! take an Oath not to seek directly or indirectly the subversion of the Protestant Church! why this would be to abuse the Divine Command—If the Church of England trembles for its safety, it must seek it elsewhere We have no security to give. It shall fall, and nothing but the memory of the mischiefs it has created shall survive. Already the approaching marks of ruin are upon it! no Protestant Parliament over us.* The other, *2*, inspects him through an eyeglass, saying, *O Dear Doctor you are letting the Cat out of the Bag Stop till we get Emancipation.* In his pocket is a paper inscribed *Alls*. A member standing on the opposite side of the table, *3*: *I wish the learned Doctor had kept the string of the Bag a little tighter and not let the Cat out untill we had obtained Catholic Emancipation but the Board will get the Cat into the Bag Again.* Another man, *4*, seated on the form complains: *Oh Doctor the Cat is out of the Bag—you have ruined us. all's lost now the Orange men may rejoice indeed.* A seated man, *5*, with a paper, *Derry Journal*, in his pocket, turns to his r. hand neighbour: *I will at our next meeting. lay hold of her by the tail if I can and get a resolution pass^{d} by this Honourable Board denying what the Learned Doctor has done.* A man standing opposite, *6*, declares: *The Learned Doctor has Just declared the most shocking sentiments. as a Protestant member I protest against his intolerance.* A man seated next him, *7*, remarks: *Ah but which way did she run? perhaps some Orangemen has got hold of her.* A barrister, *8*, to whom *5* is speaking, holds a brief-bag, saying, *If an Orangeman in Ireland or England has got hold of her I fear we shall not get her again. But all Join the Chase to Try.* The man seated on the secretary's r., *9*, says: *I fear this Doctor Drum will beat to arms before we are prepared. But we'll muffle the Drum if we can for the present.* The secretary, *10*, says: *Hey Hey what's all this I am what I was in the Year 1798 Sec^{y}.* The chairman, *11*, who is ignored by the others, holds a long scroll: *Address of the*

Hon Board to the Spanish Cortes. List of the penal Laws—Heads of a new bill against Protestants. He says: *I as Lord Ten days sight require Order.* His chair has the inscription *Infallible Chair*, surmounted by a cross. On the wall above his head, resting on an inverted crown between the letters *G R* is an inscription within a wreath: *Senatorial Catholic Board Exch S^t^.* Above this is an Irish harp supporting a cross.

On the extreme l. of the room is a high timber structure, like an open-air stand, from which spectators look down. One wears a hat inscribed *Orange Boven* (originally the cry of the Dutch orangists, or partisans of the Stadholder, cf. No. 12102); he says: *Protestants! see the Doctor is letting the Cat out of the Bag at last all Protestants ought to thank him Orange Boven.* Two others say: *I hope this will open the eyes of the blind Protestants The Cat is out never to get in again*, and, *Hear Hear Bravo.*

At a meeting of the Catholic Board in Dublin on 17 July 1813, Nicholas Purcell O'Gorman brought forward a motion for addressing the Spanish Cortes to request their intervention in favour of the Catholics of Ireland, an appeal to an essentially intolerant body on behalf of toleration to Catholics which was damaging to the Irish Catholics. *Ann. Reg.*, 1813, p. 101 f. Thomas Dromgoole, M.D. (1750?–1816), a prominent member of the Board, was an anti-vetoist, and in 1813 vigorously attacked Grattan's contention that the veto (see No. 11898) was approved in Ireland, thus materially contributing to the defeat of the Emancipation Bill (see No. 12016). His outspokenness was ill-timed and unpopular. *D.N.B.* No. 3 resembles O'Connell. The Secretary is Edward Hay (1761?–1826), tried for treason in 1798 but acquitted. In 1813 Orange Societies spread to England to agitate against Emancipation, and were much attacked in the Press and in Parliament. *Parl. Deb.* xxvi. 974–86 (29 June).

$7\frac{7}{8} \times 12\frac{3}{8}$ in.

12074 THERE IS GALLANTRY FOR YOU! . . . . . AND MY BOY MENTIONED IN THE DISPATCH!!!

[Robert Dighton.] [*c.* July 1813]

Watercolour. A typical John Bull, obese and rubicund, sits directed to the r. in a plain upright chair with short legs, reading a *London* | *Gazet* . . | *Extraordin* . . .]. He registers intense satisfaction; he extends his l. arm, snapping his fingers. The first column is headed *Defeat* . . . | *French*. His short unpowdered hair is brushed forward, he wears plain, old-fashioned dress, dark blue coat, scarlet waistcoat, both with brass buttons, canary-coloured breeches, blue stockings, and buckled shoes.

The victory is probably Vittoria, see No. 12068, &c. Wellington's dispatch was in an *Extraordinary Gazette* of 3 July (Saturday) which actually appeared on Sunday morning. *Examiner*, 1813, p. 441. A companion design to No. 12075. Both are in the manner of water-colours by Dighton intended to be engraved.

Binyon, ii. 36 (4).

$13\frac{7}{8} \times 11\frac{1}{8}$ in.

12075 COMME CE CORSE NOUS MÊNE! IL FAIT PAYER CHÊR SES CROIX D'HONNEUR!

See No. 12074. A Frenchman seated in an upright straw-bottomed chair holds a copy of *Le Moniteur . . . 1813* at arm's length, and clenches his r. fist. The first column is headed *Defeat*. His r. leg is raised in his agitation, and he glares angrily at the newspaper. He is lean and coarse-featured, with short-

ish grey hair swept back from his head. On the back of the chair is his cocked hat with tricolour cockade. He is neatly and plainly dressed in dark green tail-coat, scarlet waistcoat, shirt with a plain turn-down collar and very projecting frill, grey breeches, white stockings, and buckled shoes, and resembles a Robespierrist Jacobin.

Binyon, ii. 36 (5).

14×11 in.

12076 VAUXHALL FETE—

[G. Cruikshank.]

Pub^{d} August 1st 1813 for Town Talk

Engraving (coloured impression). Pl. from *Town Talk*, v, frontispiece. The orchestra, illuminated and outlined with fairy lamps, is on the l.; in front of it and of the trees which stretch across the design, the company is promenading. Across the orchestra stretches the illuminated word *Vittoria*. String and wind instruments are being played, with a negro playing cymbals. On the extreme l. the Duke of York, in uniform, leans against a tree drunkenly vomiting. His back is towards a soldier on two wooden stumps, and with a damaged eye, who begs from him, holding out his hat. The man says: *Bless your honor's Highness. I was wounded at the Battle of Salamanca. Please to give me a morsel of bread, I served with your Highness in Holland.* His wife, in rags and carrying two infants, says: *What did you say any thing about Holland for? don't you see how it turn'd his Royal Stomach.* Next, the Duke of Sussex, very bulky in Highland uniform with a feathered bonnet, and an absurdly short kilt, walking l. to r., meets McMahon. He holds a frothing tankard and smokes a long German pipe with a covered bowl, and asks: *I say Mac. Why is 'nt your Royal Master here??!!!* MacMahon, small and perky, stands chapeau bras, he looks up to say: *He's afraid of meeting his wife & he would as soon meet the Devil at any time.* In the centre Sir William Curtis walks (l. to r.) between the little Lord Mayor (Scholey, see No. 12038) and Castlereagh who (incorrectly) wears a star; both take an arm of the obese Curtis who wears the sailor's dress of the Walcheren prints (see No. 11353). The Mayor's long gown trails behind him; he raises his hat and capers absurdly, saying, *Now the Girls are come we'll have some fun we'll have a Hop in the Dark Walks D—n me.* Castlereagh raises a goblet of wine, saying, *this is almost as glorious as the Walcheren Expedition! Billy.* Next, the Duke of Clarence in admiral's uniform, runs after an angrily protesting woman, seizing her by the waist. He protrudes his coarse lips, saying, *What! won't you have a Kiss from a Royal Duke?!!* She screams: *Oh! you Nasty beast if Kiss* [sic] *me I'm sure I shall faint.* On the r. Lord Yarmouth, tipsy and dishevelled, seizes a lady round the waist, holding up a bottle. He says: *Welcome sweet Ladies, we wanted some variations in our pleasures—we long to do homage at the shrine of your beauties.* An ugly spinsterish woman angrily pulls at a stole round the shoulders of the lady and shrieks *Get away you Drunken red whiskerd Intriguing Rascal.* A very fat and ugly woman on the extreme r. watches the encounter, exclaiming, *Oh! Dear Bless me They're all Drunk the brutes.* Behind, a man embraces a protesting lady. Other figures are indicated in the middle distance; in front of the orchestra a man stands on a (?) table, holding out a punch-bowl and ladle, while beneath him two men are fighting.

On 20 July a grand (subscription) fête was held at Vauxhall to celebrate Wellington's victory, see No. 12068, &c. It began with a dinner in the Rotunda, with a raised table for the Royal family, Ministers, and Ambassadors, the Duke of York being chairman in the Regent's absence. At nine the

ladies began to arrive and were received by Lord Yarmouth, one of the stewards. The visit of the Princess was arranged as part of the campaign against the Regent (cf. No. 11990), see *Creevey Papers*, 1912, pp. 181–3; *Examiner*, 1813, pp. 465–7. The Duke of York was in command in Holland in 1793, 1794, and 1799, and was recurrently blamed for these failures, see No. 11023. For the association of Curtis and Castlereagh in connexion with Walcheren see No. 11357, &c. The fête ended in confusion owing to the crowds, the traffic being badly managed by hussars who were less experienced than the constables. Among the stewards, who each subscribed 50 guineas, were Curtis and the Lord Mayor. *Examiner*, p. 459. Cf. Hardy, *The Dynasts*, Part III, Act 11, sc. iv.

Reid, No. 251. Cohn, No. 802.

$7\frac{1}{4} \times 19\frac{1}{8}$ in.

12077 PREPARING JOHN BULL FOR GENERAL CONGRESS.

G. Cruikshank fec^{t}
Pub^{d} August 1st 1813 by W N Jones N^{o} 5 Newgate S^{t}

Engraving (coloured and uncoloured[1] impressions). Pl. from the *Scourge*, vi, before p. 87. John Bull, a giant beset by pigmies, sits on a bank with his back against a massive oak, his legs wide apart. He is a 'cit' with his wig awry; his r. arm, inscribed *Ireland*, is extended; an Irish peasant, wearing a rosary, stands on it, slashing it with a (notched) headsman's axe inscribed *Catholic Bill*; blood gushes from a deep gash at the shoulder. The Irishman asks: *Johnny how do you like the Union! how do you like emancipation?!!!* The l. arm, inscribed *Hanover*, is already cut off and is carried by two French ragamuffins, one wearing a bonnet rouge, towards Napoleon who is enthroned on a drum under a tent on the extreme r. An oval, inscribed *Guadaloupe*, is being dragged from John's mouth by Bernadotte, who has transfixed it with a hook tied to a rope at which he is tugging. He is a grotesque figure in uniform holding a dagger dripping blood in his l. hand; he says: *Give me this Cake John— it is too large for your Swallow & by your leave I will take a little Blood from you to prevent your dying of Plethora*. A demon with one claw-like foot dug into John's thigh, holds a *Sweedish Tap Tub* to catch guineas which spout from an incision in the victim's waistcoat. He is a grotesque emaciated creature, with a spiny backbone, and says, grinning horribly, *Poor John Bull ha! ha ha!* John's r. leg, inscribed *West Indies*, is being peppered by an American gun-boat. His l. leg is inscribed *East Indies* and two opposed parties of tiny men are tugging at it: on the l. two men tug at a bandage above the ankle inscribed *Free Trade*; they are lean and ragged; one, who holds his companion round the waist, says: *A long pull & a Strong pull & a pull Alltogather*. The other three (r.) tug at a ligature round the knee inscribed *Monopoly*, they are fat 'cits', one with gouty feet. The last man, holding the latter's coat-tails, says, *Here we go Johnny two to one we win the day*. John, much distressed, says: *Have mercy on me & do not send me thus maimed to congress I can hardly distinguish Friend from Foe in the severity of my sufferings*.

On the extreme l. is the sea; a half-decked vessel with a cannon in the bows flies a pennant inscribed *President*. An American naval officer applies a match and flame from the muzzle strikes John's r. leg, the W. Indies, at close range. He says: *D—n that Bull Dog the Shannon he has gored the Cheesapeak. if the English Ministers will but keep him out of our way we'll pepper this leg*. The bull-dog, inscribed *British Navy*, is savagely leaping from beside John Bull

[1] Not folded, showing that it was issued separately.

towards the vessel; he wears a spiked collar but is closely muzzled and barks: *Take off my Muzzle! let me get at him. Bow woo woo.* Behind the mast which supports a small patched sail, a ragged American wearing a bonnet rouge on his straggly hair, stands dejectedly in profile to the r. with flexed knees, fingers together. A third man, much alarmed, probably Madison, holds the tiller. The stars and stripes flag is tattered. Clouds surround the vessel.

Napoleon, aggressive but alarmed, sits under an open tent on the extreme r., watching the approach of 'Hanover'. He wears a large feathered bicorne and heavy jack-boots, his r. leg is supported on a terrestrial globe which serves as footstool and which he gashes with his spur; his l. hand rests on his sabre, his r. is on his hip. Behind him (l.) stands a terrified Mameluke (Roustan) holding a tall pike. On his l. are a cannon and a pyramid of cannon-balls. He says: *When you have finished your labors Gentlemen bring him* [John Bull] *to me & I will prepare his Epitaph.* In the foreground, in front of the mound on which Napoleon's tent is placed, are two figures. A naked infant, smiling, holds on his shoulders a large sack from which coins drop; it is inscribed: *For the Brave Wellington Johnny's Free gift in aid of successful Valor & a Glorious Cause £1000.* On the extreme r. a plump demon, whose naked body resembles a sack, runs off to the r. (it evidently derives from No. 6991 by Gillray). Round its neck is a label: *Sicilian Subsidy 10000£*; coins drop from a rent.

A miscellaneous satire only indirectly relating to the so-called Congress of Prague which was held during the Armistice of Pläswitz (4 June–12 Aug., see Nos. 12069, 12079, 12179), to discuss peace terms; it opened on 12 July, and was abortive, since Napoleon was determined to continue the war unless he could retain his conquests. The treaty between England and Sweden of 3 Mar., see No. 12063, laid before Parliament on 11 June, is attacked: in return for 30,000 men to be employed against France, England promised a subsidy of £1,000,000 during the year. She also promised to transfer Guadeloupe, taken from France, to Sweden. This was violently attacked by the Opposition and by Canning, and triumphantly defended by Castlereagh. See *Parl. Deb.* xxvi. 762 ff. (18 June 1813); Webster, *Foreign Policy of Castlereagh*, 1931, p. 145. Castlereagh's instructions (to Cathcart) for the negotiations included 'the complete and absolute restoration of His Majesty's Hanoverian dominions' (5 July). Webster, *British Diplomacy 1813–1815*, 1921, p. 8; for Hanover see No. 10023, &c.; for Sweden, No. 12063; for the Catholic Question, No. 12016, &c. For the controversy between 'Free Trade' and 'Monopoly' see No. 11999, &c. The *President* was the flagship of Commodore John Rodgers (cf. No. 12085) who is probably the U.S. naval officer depicted. After reverses at sea in 1812 the capture of the Chesapeake roused enthusiasm, see No. 12080. These reverses caused repeated attacks on the conduct of the war and naval administration, see *Parl. Deb.* xxvi. 173 ff., 713–15, 1102 ff., 1155 ff. (14 May, 18 June, 8 July). See also Nos. 12310, 13218. By the convention of 30 Mar. 1808 Great Britain maintained 10,000 men in Sicily and paid Ferdinand an annual sum of £300,000, for which commercial and other privileges were granted; this was important for the control of the Mediterranean, and as a breach in the Continental System, but the Sicilian Subsidy was frequently attacked by the Opposition, see No. 11845. Napoleon wrote to Savary, 2 July 1813: 'I have already ordered that everything the English newspapers publish on Sicily should be printed in the *Moniteur*.' *Corr. de Napoléon I*, xxv. 451. Cf. No. 12550, &c. For Wellington's victory see No. 12068, &c.

Reid, No. 252. Cohn, No. 732. Broadley, i. 336–7 (coloured reproduction, p. 334).

$7\frac{5}{8} \times 19\frac{5}{8}$ in.

12078 JOHN BULL'S PATENT MEDECINE. [28 Aug. 1813]

Reproduction, Grand-Carteret, *Napoléon*, No. 256. The doctor, John Bull (l.), sits beside the bed of his patient, Napoleon. They face each other in profile; the Emperor clasps a basin into which he vomits six crowns, saying, *Doctor, This Air dont agrée with my Constitution.* John answers: *No Wonder Boney your Ill. Wellington's dose will soon compose you.* He has a long carbuncled nose and bushy eyebrow; he holds a bottle labelled *Wellingtons Mixture.* On the bed are a bottle labelled *Russian Oil*, a heart-shaped fragment inscribed *A Cossack Blister*, and a box of *Prussian Pills.* Behind the doctor stands Death, a crowned skeleton looking menacingly towards Napoleon, and holding out to him a goblet (of poison), which appears from behind the doctor's head. In its r. hand is a print of a body hanging from a gibbet. The head of John's dog looks over the side of the bed. Behind the drapery at the head of the bed lurks the Devil, partly concealed; he holds a dagger.

A prophetic print. At this date the news from Spain was Wellington's dispatch of 4 Aug. on the defeat of Soult in the Pyrenees (*Extraordinary Gazette*, 16 Aug.); a further dispatch (*Gazette*, 22 Aug.) reported little change on the frontier. The effect of Prussia's desertion of Napoleon was still potential, cf. No. 12007; the news of Austria's declaration of war was not received in England till the end of the month. Cf. No. 12276, &c.

Listed by Broadley.

B.M.L. 010662. k. 19.

12079 A CONGRESS FOR PEACE.
SATIRIST 1ST SEPTEMBER 1813.

Satirist inv^t *W H Ekoorb* [Brooke] *del^t et fecit*

Engraving (coloured impression). Pl. from the *Satirist*, xiii. 193. In the text the title continues '. . ., *alias* War'. A satire on the Congress of Prague. Four sovereigns, completely unlike the men in question, in conference. The Tsar sits behind a small rectangular table on which are displayed implements of war in miniature: cannon, pyramids of cannon-balls, muskets, swords, drums, &c., and flags on one of which are fleurs-de-lis. On the l. stand the King of Prussia and the Emperor of Austria, on the r. is Napoleon. Alexander extends his hands rhetorically, turning to the l., with a puckered scowl, to say to the two Germans: *Come Gentlemen see first if you can agree—if not we'll all fight!* He has quasi-Kalmuck features, and wears an odd-shaped crown, an ermine-bordered robe, with a jewelled necklace and a Greek cross. Frederick William III, on the extreme l., clutches the hilt of his sword and puts his l. hand to his cocked hat as if ready to doff it, he turns to Francis I, towards whom a label issues from his mouth: *I am ready to treat or to fight*; a second label floats to the l., inscribed *Infernal Scoundrel.* Francis I, looking distracted, stands directed to the r., legs apart, and in his l. hand is his sabre, the blade of which curves over the Tsar's head, but both hands touch his crown, and he says: *I will wear an independant Crown.* He wears hussar uniform, cloak, sash, and elaborately embroidered tunic and pantaloons. Napoleon, tall and burly, with heavy whisker and aquiline profile, wears a plumed bicorne with tricolour cockade and very tattered uniform leaving his legs almost bare, with one dilapidated jack-boot and one damaged stocking; he has a long sword. He stands aggressively with arms dramatically extended, saying, *My Friends! all we wish is Peace.* A chain is attached to each great toe, which is fastened to the necks of two miserable princes, tiny figures standing between his outstretched legs. One (l.), Charles IV of Spain, wearing a crown and robe, grotesquely knock-kneed and despairing, stands

full-face. The other, wearing a crown with uniform and sword, stoops in profile, looking up abjectly at Napoleon's legs. On the extreme r., in the middle distance, is a tall Spanish don, much emaciated, wrapped in a cloak. He looks down with folded arms at a fat British officer beside him, who says: *I ll countenance Austria into our interests.* The Spaniard: *I'll be damned if I go to meet a Frenchman in Prague, while there is a Frenchman to meet in Spain!!!* Behind them in the background a tiny Napoleon, wearing a grotesque crown and holding a sword, marches downhill at the head of his soldiers carrying flags; he has a melancholy expression and approaches the edge of a precipitous descent.

The satire has little relation to the circumstances of the Congress, see No. 12077, where Metternich presided and the sovereigns were not present. It represents, however, the enmity between Prussia and Austria and the bellicose intentions of Napoleon, despite his formal and illusory peace discussions, and his own precarious situation. Charles IV had abdicated and was living with Napoleon's permission at Rome, Ferdinand was interned at Valençay, see No. 10990. On 11 Aug. Austria declared war in a manifesto delivered to the French envoy at Prague; the armistice, see No. 12077, was denounced, and hostilities began on 17 Aug. The text attacks the Congress as 'solemn trickery' without explaining the plate; in the remote future 'it may be remembered, that, at least one miserable scribbler would tell his country to expect nothing but war from the pantomime at Prague'.

Listed by Broadley.

$6\frac{13}{16} \times 12\frac{5}{8}$ in. With border, $7\frac{7}{16} \times 14\frac{1}{4}$ in.

12080 BRITISH VALOUR AND YANKEE BOASTING OR, SHANNON VERSUS CHESAPEAKE.

G. Cruikshank fect
Pub^d September 1^st 1813 for the Proprietor of Town Talk—

Engraving (coloured impression). Pl. from *Town Talk*, v. 93. Captain Broke and his boarding-party of sailors and marines are on the deck of the Chesapeake. The Americans are all in extremis, and some resemble Frenchmen in caricature, being thin, with long pigtails; others resemble civilians. The British advance from the l., Broke seizes a fugitive by the hair, raising his sword, shouting, *Down with your Colours you Swabs, down with your Stripes or D— me we'll Stripe you!* Only one American shows fight; he stands on the body of a dead or dying comrade and is about to smite Broke with his sabre, but is being bayonetted by a marine. A young marine officer (l.) holding a Union Jack, shako in hand, runs forward over a cannon. A burly sailor seizes an American, probably Captain Lawrence, round the neck, and lifts him from the ground, at the foot of the mainmast. Another American, wearing a bonnet rouge, kneels in supplication at the Englishman's feet. A handsome young sailor holds an American suspended by the pigtail and the seat of his trousers, saying, *Stand clear Messmate whilst I heave a few of these Lubberly Yankee Doodles overboard.* His messmate (r.), holding a crowbar, is kicking an American overboard, saying, *Go along d—n you don't you see they are waiting Dinner for you.* He points to the shore (r.) where there is an open tent flying the Stars and Stripes, containing a dinner-table and chairs. A party of grotesque elderly Americans, one a woman, stand before it. One bows, saying, *Friends I think you hah* [sic] *better come & sit down for if we wait till the Chesapeake comes back I am afraid the Dinner will get Cold.* A man answers: *Why I dont think they will want much dinner for they seem to have got their Belly full.*

The whole action on 1 June took fifteen minutes; after the boarding of the Chesapeake, and 'a desperate but disorderly resistance', in two minutes the British flag was hoisted; in another minute firing ceased and the crew surrendered. James, *Naval Hist.*, 1902, vi. 50 ff. The exultation in England was great: according to Cobbett 'there is more boasting about this defeat of one American frigate than there used to be about the defeat of whole fleets'. *Pol. Reg.* xxiv. 73. Hunt wrote: 'We do not think well of our former behaviour to the United States, and are inclined to think as highly as possible of the skill and gallantry of their sailors . . . but the Americans, on the strength of succeeding against a few vessels of inferior strength, have lately shewn a little too much of their nation's bad taste, by their vulgar and noisy boasting, and we are heartily glad to see this wholesome lesson afforded them.' *Examiner*, 11 July 1813. See Nos. 12077, 12310, 13218.

Reid, No. 257. Cohn, No. 802.

$7\frac{1}{4} \times 19\frac{1}{16}$ in.

12081 THE · R—G—NCY · PARK ·

J C (or *C J*) *fecit*
Published September 1st 1813 by M. Jones 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, vi. 173. Animals with human heads are placed singly or in groups in a setting representing the recently formed Regent's Park, on the north of London, the arrangement being in the manner of a tapestry. The pl. illustrates a sequence of verses describing these animals with which the park is supposed to be stocked, appearing in the magazine from Sept. 1813 to Mar. 1814. Facing the pl. is a key, the names being limited to initials or to letters interspersed with blanks. A piece of ornamental water stretches across the foreground. On the extreme l., a mermaid, Mrs. Jordan, swims off with a 'Sea Calf', the Duke of Clarence; they are the subject of verses on pp. 395–8 (Nov.), in which the Duke is violently attacked as 'false blubberhead'. In the centre foreground a fat naked woman emerges from the water, holding up a piece of music headed *The Soldier Tired* (see No. 9730), she is 'Syren', Mrs. Billington. On the bank near her is a sloth with the head and feathered bonnet of the Duke of Sussex, smoking his long German pipe; they are described in scurrilous verses on p. 465 f. (Dec.). Between them swims a swordfish with the head of the Duke of Cumberland, its body decorated by the skull and cross-bones which in caricature adorns his hussar uniform. He is not mentioned in the verses. On the r. swims a strange marine creature, 'M—r C——r', the Sea Wolf, not mentioned in the verses, and evidently Croker, Secretary to the Admiralty.

On the grass immediately behind the water on the extreme l., is a slab, inscribed *Political Consistency*, on which stands a cuckoo, Canning, walking off to the l. and looking down. He is not mentioned in the verses. A small nondescript dog (not in the key[1]) is climbing on to the same slab. Behind Canning are the trunks of trees which fill the l. part of the design. A 'Boa Constrictor' is coiled round a trunk, its head, that of Liverpool, hangs down, tugging at the corner of a cloth inscribed *Elijah's Mantle*. A wolf, Castlereagh, tugs at the opposite corner; it stands on a paper inscribed *Ireland Sold*, in reference to the Union (see Nos. 9514, 9531); he is the subject of verses in Mar. 1814 (vii. 202 f.). Next, and behind the Duke of Sussex and Mrs.

[1] He perhaps represents the 'Camelion', Cobbett, who is in the key, but is not apparently depicted. Or this creature may be the mastiff, Ponsonby, in the key, but not elsewhere.

Billington, are three animals tugging at three feathers on a dish: a fox, Lord Grenville; a weasel, Lord Grey; a mole, Lord Holland. They are not mentioned in the verses, but the allusion is to their supposed competition for the premiership under the Regency, and their resentment with the Regent on being disappointed, see No. 11855, &c. Behind the mole is a fox-like dog, with its fore-paws on a paper inscribed *Libel*; he is 'Lurcher', the Attorney-General, Garrow (not mentioned). Next is a dormouse with the profile of Lord Chatham, not mentioned in the verses, but an allusion to his conduct of the Walcheren expedition, see No. 11364. Next, a penguin, the Duke of York, stands erect; he wears a cocked hat and a star. He faces a much larger creature (r.), a sphinx with the profile of Mrs. Clarke; one heavy paw grips his breast, the other lies possessively on his marshal's baton. Beside her is a letter inscribed *My dearest Dear* [see No. 11228, &c.]. (Verses, vi. 183 f., Sept.) Behind the sphinx sits a monkey, chapeau-bras, and turning his head in profile to the r., holding an eyeglass to his eye. He is Skeffington, and has two books beside him: *Sleeping Beauty*, see No. 10455, and *Lose no Time*, his latest play, Drury Lane, 11 June. (Verses, vii. 40 f., Jan. 1814.)

Towards the centre (in depth) of the design, is a group on the l. of large figures among trees: 'the Old Buck', a stag with the head of the Regent and with fine antlers; lying opposite a smaller stag (r.) with the head of Lady Hertford, who regards him amorously. Close behind him is a hyena, with the head of Queen Charlotte, crowned. Behind Lady Hertford, a reindeer (horned beast par excellence), Lord Hertford, walks off, disgruntled. Next, and laterally in the centre of the design, is a goat, seated on its haunches in profile to the r. with a star on its side. It has the head of Lord Wellesley; from one horn dangle two empty purses, and a large round miniature with a profile head, inscribed *Poll Hazard* [i.e. Raffle, see No. 11864]. On the other horn is spiked a paper inscribed *Times*, in allusion to the letters of Vetus, see No. 12009. He sits on a paper inscribed *East Indi . . . Bankrupt*. He is not mentioned in the verses; his debts were notorious. On the r. a large hog, Lord Ellenborough, puts his face between the tail of a ferret, Sir Vicary Gibbs, and the head of a 'Carrion Crow', Lord Eldon. Gibbs excretes balls inscribed *ex officio*, an allusion to ex officio Informations for libel, see No. 11717, &c. Eldon is attacked in verses entitled *The Raven*, vi. 306 f. (Oct.).

Behind and to the r. of the hog is a group filling the upper r. corner. A lynx, with the head of Lady Douglas, wearing a Scots cap, and having a gashed and bleeding flank, registers distress. A terrier with a head intended for Brougham, but completely unlike him, watches her. Behind and on the extreme r. is a large bull-calf with the profile head of Burdett, lying on a paper inscribed *Parliamentary Re[form]* (cf. No. 11551). Behind this group is a rock in which is the entrance to a cave from which a lion emerges with the head of Whitbread, the largest head in the design, but unrecognizable. Against the rock sits an orang-outang with the head of Norfolk, wearing a ducal coronet and a star; his earl-marshal's baton is under his arm and he holds a tankard and glass (he is not mentioned). On the extreme r., emerging from trees, are the head and shoulders of a 'white doe' with the head of the Princess of Wales, crowned, looking to the l., the heroine of the print. Beside her head is that of Princess Charlotte, 'the Kidling'.

Between this group and the sphinx and monkey are two isolated animals: a 'Dutch Pug' (Vansittart), befouling a paper inscribed *Catholick Claims* (not mentioned, cf. No. 12016), and a fighting-cock with the profile head of Coates. The latter holds in a claw a paper inscribed *Fair Penitent* [see No. 11769] while standing on one inscribed *Romeo & Juliet*. A fool in cap and bells rides the cock. He is ridiculed in verses, vii. 41 f. (Jan. 1814).

In the upper l. part of the design, a pendant to the group round the lion, are birds perched on trees. A woodpecker is Lord Glenbervie (his first appearance since No. 9722); an owl wearing a cocked hat and star is Lord Cathcart (see No. 9564), at this time Ambassador Extraordinary and Minister Plenipotentiary to Russia. A pheasant is the Duchess of York, praised for her charities, despite the neglect of the Penguin (p. 399 f., Nov.). A chatterer is unidentified; she looks down from her branch at the Regent, saying, *Howe do you like your new friends my old Buck* [cf. No. 11864]. Above these two is a magpie (not in the key, but perhaps the jackdaw, Byron, who is the subject of verses in Jan. 1814). A large bird, not in the key, says *Navy Treasury*, and is therefore George Rose. In the centre of the upper edge of the design is a sun inscribed *Truth*, whose rays irradiate a 'golden eagle', Romilly (r.), who forms a pendant (and contrast) to George Rose.

Immediately below the sun, and with a background of rays is a rectangular table, on which is a large decanter filled with the face of the Regent. The stopper is a coronet, above the motto *Ich Dien*, from which spring the Prince's feathers. This object is surrounded by sycophants. The most prominent is a jackal, McMahon (l.), putting its fore-paws on the table. It wears a cocked hat from which dangles a purse inscribed *P.P.* [see No. 11874, &c.]. In front of the table a small poodle, Colonel Bloomfield, sits opposite a larger 'Mongrel Cur', with a pen behind his ear, wearing clerical bands, and with a baronet's hand (indicating Sir Bate Dudley) decorating its flank. It sits on a paper inscribed *Morning Herald*, on which are crossed duelling pistols; near these are small circles inscribed *Cork Bullet*. On the table sits a begging spaniel (not in the key) with the head of Sheridan and the coat and sword of Harlequin (cf. No. 9916). Facing him are two small birds, a kingfisher, Lord Moira, and a titmouse, Sir Thomas Tyrwhitt. McMahon, Sheridan, and Bate Dudley, editor of the *Morning Herald*, are the subject of scurrilous verses on pp. 467–71 (Dec.). The cork bullets indicate the sham duel between Bate and Andrew Robinson Stoney in 1776, which induced Lady Strathmore to marry Stoney, see No. 7012, &c. For Bate as the 'Fighting Parson' see No. 5198, &c. The kingfisher is the subject of verses in Mar. 1814; Moira is said, on account of his debts, to have deserted the Whigs in order to retain the favour of the Regent. A tiny demon stands beside the centre leg of the table which is inscribed *Curacoa*. The edge of the table is inscribed *Suppers Fetes &c. &c.* The group at the table is enclosed in a semicircular inscription in large letters: *WE · PRAISE · THEE · O · PRINCE · WE · ACKNOWLEDGE · THEE · TO · BE · THE · OLD · BUCK.*

The main object of attack is the Regent, with his brothers, his personal adherents, and the Queen. Stress is laid on the innocence and misfortunes of the Princess of Wales; Eldon and Lady Douglas (see No. 12031, &c.) are violently assailed. Brougham, the terrier, calls on Whitbread, the lion, to attack the latter and defend 'the Chaste or White Doe' at whose side sports the Kidling:

> Threats Old Buck has breath'd in vain
> Naught could Kidling's love restrain
> And Hyaena grinned with spite . . . p. 310 (Nov. 1813).

Burdett, 'Bull Calf', alias John Bull on account of the popularity (recently diminished) gained by (inter alia) his support of the Princess. For Princess Charlotte and her mother see Nos. 12194, 12279. All the Princes are attacked except Kent, who had shown some politeness to the Princess at the Vauxhall Fête, see No. 12076. Cambridge is not depicted, but as 'The Earwig', vii. 157 f. (Feb. 1814), he is denounced as a mean scandalmonger. The group

at the table are individually attacked in verses, Tyrwhitt and Bloomfield excepted. Sheridan is described as a victim to drink and duns, and deserted by the Prince, but see No. 11914 and his letter to the latter, thanking him for the offer of an asylum at Carlton House. *Corr. of George IV*, 1938, i. 365–7. 'Little Tommy Tyrwhitt', Gentleman Usher of the Black Rod, preceded McMahon as Keeper of the Privy Purse to the Prince, and like Bloomfield, who succeeded McMahon in 1817, was the Prince's factotum. Romilly's position, a tribute to his reputation, is contrary to the bias of the satire: his attitude to the Delicate Investigation was unfavourable to the Princess, see No. 12031. Liverpool and Castlereagh dispute Pitt's inheritance, actually they shared it. Vansittart was a die-hard opponent of Emancipation.
$10\frac{1}{4} \times 17\frac{7}{8}$ in.

12082 RIVAL CANDIDATES FOR THE VACANT BAYS

J C (or *C J*) *fecit*
London Publish'd Oct^r 1 1813 by N. Jones 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, vi. 261. A satire on the Laureateship. The Regent as Apollo, his head irradiated, eyes tipsily closed, sits on one knee of the Duke of Norfolk, Bacchus, who sits on a cask. He rests his l. leg, displaying the *honi* on his garter, on the shoulder of Bate Dudley, who kneels before him. He is naked except for a drapery hanging from the waist, and massive cothurnes decorated with a heart. A quiver of arrows is strapped to his back, and he supports a lyre on his l. knee. Norfolk is naked except for vine-girdle and wreath, as is Sheridan, who reclines on the ground (l.) holding a glass to catch wine which spouts from the cask. These three gods are larger in scale than the other figures. The cask is inscribed *Annual Butt of Sack* and *£100 per Annum*. The Regent:

Who best can sing of drinking loving lays
Shall have the butt and with it take the Bays

Norfolk steadies himself by a staff topped by a pine-cone and streamers; he says:

Tho' of Love & Wine you have had store
By N—rf—lke dumplings I'd have More [Moore]

Sheridan, as Silenus:

Whom he has promis'd most I will be swore
He'll give the Sack[1] *as he has done before* [cf. No. 11914]

From the clouds (r.) emerge the head and shoulders of McMahon, as Mercury, but on the scale of the mortals. His arms are folded on his caduceus from which hangs a purse inscribed *P.P.* [see No. 11874, &c.]. He looks at the Regent, saying,

Who has the Bays I do not care a curse,
So that I always keep the Privy Purse.

Bate Dudley like Sheridan has satyr's ears; he wears clerical gown and bands; his face is hidden by the coronet and feathers which fall from the head of the Regent. Across his person is a broad ribbon with the Prince's motto *Ich Dien*. Under his foot is a paper, *Morn^g Herald*, and he says:

With praises so fulsome I've run such a race,
'Tho not over modest I'm ashamed of my face.

[1] An early instance of this phrase meaning dismiss from employment, which Partridge dates from *c.* 1840.

The competing poets run from the r. towards Apollo. They are headed by Byron, his head concealed by an arm supporting a big volume of *Byron's Works* carried on his r. shoulder. Under his r. shoe is a small block, indicating lameness. He says:

Far far from me be such temptation put,
To bake a butt of Sack to make myself a butt.

Close behind him, Skeffington runs with a long stride, holding out in both hands with an elegant gesture a volume inscribed *Sleeping Beauty* [see No. 10455]. In his pocket is a paper: *Point of Honour* [i.e. *Word of Honour*, a comedy first played at Covent Garden 26 May 1802]. He is foppishly dressed, with shirt-frill and embroidered stockings, at his feet lie his opera-hat and two books, *Lose no Time* [see No. 12081]. He says:

Of Sleeping beauties I rehearse the rhyme
Make me your poet lose no Time.

Above his head flies a naked Cupid, holding out a book inscribed *Little*, on whose back sits Tom Moore, youthful and jaunty, a hand on Cupid's quiver. Moore:

I sing the joys of Love and Bacchus store
My gracious R—g—nt would you wish for More?

Behind Skeffington walks 'Monk' Lewis as a barefooted monk holding his *Tales of Wonder* [see No. 9932] and pointing upwards. From his hood two books project, *Castle Spectre* and *The Monk*. He says:

I have written for pelf
Till I frighten'd myself!!!!

Next, Scott, in chain armour and helmet, strides rapidly forward, his cloak flying out behind him. On his helmet is a bunch of pens; a huge pen is thrust though a shoulder-belt as is an object like a great pen-nib (? his patent pen, see *Corr.* iii, 1932, p. 90). He holds out *Rokeby* [1812]; under his r. arm is a book or paper inscribed *Marmion* [1808] *Lady of the Lake* [1810]. In his l. hand he carries a pile of books in a strap; they are falling out and three are on the ground: *Coke* falls on *Littleton* and the *Statutes at Large* [showing his desertion of the law for literature]. He says:

Three Thousand pounds I've made a Joke by
A six weeks scrawl entitled Rokeby.

Behind (r.) kneels a man in clerical gown and bands; he holds out a book without inscription; beside him is one inscribed *Temperance.* He says:

I've often wish'd that I had clear
For life one hundred pounds a year
Swift Hem

Last (r.) stands Busby, wearing spectacles and holding out an *Address*; under his arm is a piece of music. He says:

They say that under George the seconds rule
Cibber was both the poet and the fool,
The Prince more moderate now I'd have you know it,
Will take the fool who is no poet.

On 11 Aug. Pye died, the Prince offered the Laureateship to Scott, who at first thought of accepting, but refused, suggesting to Croker that it should be offered to Southey. This was done; Southey was sworn in on 4 Nov. Scott, *Corr.* iii. 332, 335 f. J. Simmons, *Southey*, 1945, pp. 138–40, 241; Broadus, *The Laureateship*, 1921, pp. 163 ff. See Hazlitt, 'Mr Southey, Poet

Laureate' (*Morn. Chron.*, 18 Sept. 1813), *Works*, ed. Howe, vii. 24 f.; Southey was also violently attacked in the *Examiner*, 26 Sept. Bate Dudley, as in Nos. 12081, 12207, is attacked for obsequiousness to the Regent, and as the editor of the *Morning Herald* (hostile to the Princess of Wales). Scott wrote, 23 Mar. 1813: 'I really get as much by *Rokeby* as I have any reason to expect and more than was ever given for any poem of the length—3000 guineas.' Op. cit. iii. 242; cf. No. 11082. Moore's amorous verse was published in 1801 as *Poems by the late Thomas Little*; cf. No. 11899; his *Twopenny Post Bag* makes him an absurd candidate as are Skeffington, Lewis, and Busby (see No. 11939, &c.). The identity of the parson is obscure; his couplet suggests Theophilus Swift (cf. the use of homonymous authors in (e.g.) No. 11940). He had written bad verse, but was not in orders; or he may be the obscure Swift of No. 12891. For the laureateship see also No. 12877.
$7\frac{15}{16} \times 12\frac{11}{16}$ in.

12083 NAP AND HIS FRIENDS IN THEIR GLORY.

[Rowlandson.]
Pub^d October 1^st 1813 by R Ackermann N 101 Strand

A reissue (uncoloured) of No. 11038. A satire on Joseph's flight from Madrid in 1808 is applied to his final flight from Spain after Vittoria, see No. 12068. He fled to France and went to his château of Morfontaine north of Paris. Napoleon forbade him to go to Paris; he was later summoned there for an interview on 28 Nov., see Geer, *Napoleon and his Family*, iii, 1929, pp. 24–5, 37–43, 382.
De Vinck, No. 8398.

12084 THE WITCH OF ENDOR AND THE UNEXPECTED GHOST. SATIRIST OCTOBER 1ST 1813—

Satirist inv^t G. Cruikshank fec^t

Engraving (coloured impression[1]). Pl. to the *Satirist*, xiii. 289. 'Explanation of the Plate', pp. 289–95. The ghost of Pitt (l.), irradiated and standing upon clouds, looks sternly towards Burdett and a miscellaneous assortment of opponents of the Government in Ireland. He is elongated and corpse-like, in a shroud with the sleeves of his Chancellor of the Exchequer's gown. Burdett, 'the witch of Endor', who is conducting an incantation, alone confronts him boldly, though with defiant alarm. He stands with legs astride, wearing a long cloak over waistcoat, with a high shirt-collar, and pantaloons; on his breast is a skull and cross-bones. In his r. hand is a large dagger, dripping blood; in his l. is a tall staff topped by a large cap of Liberty from which writhing serpents emerge. Before him is a large cauldron standing among flames, and boiling over with a (red) froth of *Protestant Blood*. In the flames are a crown, a mitre, a crosier, and documents: *Bill of Rights*, *Habeas Corpus*; under his foot is *Magna Charta* and a sceptre. He declaims:

Spirit of Fitzg—r—ld hear!
By the blood of Robespierre;
By Danton's bowl; by Marat's Knife;
By Napoleon's spell bound life;
By the Shapes of Fear that wave
The gorey wing oe'r Orleans grave
Rise from thy dishonoured Tomb!!

[1] Not folded, showing that it was issued separately.

Crouching on the ground between Burdett's legs is O'Connell, much alarmed; one hand rests on a brief inscribed: *Retaining Fee in King v Magee 10 Guine[a]s Councellor O'Connell*; he is 'repeating Ave Marias' (p. 295). On the extreme r. is a window, through which General Mathew (copied from No. 10163 by Gillray), identified by a paper projecting from his pocket: *General Matthew*) is about to leap. One foot is on the sill, the other on a table on which is a paper kept in place by a massive ink-stand, with a list of names or signatures: *Burdett, Bryon, Matthew, Hutchins*[*on*], *Landaff*. Bryan, dressed as a military officer, rushes towards the window clutching Mathew's coat-tails; a dagger is thrust through his belt, and he holds a baton inscribed *Cheif of the Boys of Kil . . .*, he looks over his shoulder, exclaiming, *Pitt: by all thats Terrible*. In front of him, lying prone, is Landaff, Mathew's brother, a slim military officer (his coat coloured green); his eyes are closed and he holds a cross to which a rosary is attached. A man wearing (green) military dress and holding a (green) flag inscribed *Toleration For Ever Down with the Protestants*; he cries: *From the Red Sea by S^t Patrick* and staggers back in consternation. Behind him a crowd of Irish ragamuffins with spears flee in terror to the r. A Gothic window indicates a wall behind them. On the wall on the l., and partly obliterated by rays from Pitt, is a picture of a guillotine. The victim's head is in the basket; blood gushes from the neck; a mitre shows that the body is that of a bishop.

According to the text Burdett visited Landaff at Thomastown in August. Discontented at the decline of the radical fortunes in England, they discussed the prospects of 'a grand display of popular feeling' in Ireland. Burdett, in order to probe the future, pledged himself to raise a spirit by a long invocation to Fitzgerald (opening lines on the pl.), to discover the prospects of an armed rising in Ireland. In place of Fitzgerald (see No. 9227, &c.) Pitt appeared; the terror of the company was abated only by Napoleon's Dresden bulletin (cf. No. 12086). For the ghost of Pitt see No. 11895; Murray, exasperated by Whitbread's letter, continued to threaten Chapman, and applied to Burdett who gave him a cheque on Coutts, which increased his delusion. *Examiner*, 1813, p. 561 f. Landaff, Mathews, and Hutchinson (who had recently made a gross attack in the Lords on the Regent) were Irish M.P.'s in favour of Emancipation. For Orleans (Égalité) see No. 8292, &c. For Bryan see Hugh Bryan, *The Autobiography of an Irish Rebel*, 1866. For O'Connell's defence of John Magee, July 1813, see *Ann. Reg.* 1813, pp. 269–74.

Reid, No. 258. Cohn, No. 724.

$6\frac{3}{4} \times 13\frac{5}{16}$ in. With border, $7\frac{3}{8} \times 13\frac{15}{16}$ in.

12085 ALDERMAN, ALIAS COMMODORE CURTIS, MISTAKEN FOR COMMODORE ROGERS!—

G. Cruikshank fec^t

Pub^d Octob^r 1^st 1813 for Prop^r of Town Talk

Engraving (coloured impression). Pl. from *Town Talk*, v. 173. A boat from Curtis's yacht approaches the coast of the Highlands, where grotesque Scotsmen are prepared to repel an attack from an American vessel. Curtis, much burlesqued and in nautical dress as in No. 11353, &c., stands in the bows, addressing the natives and holding up a spit on which a turkey is transfixed; a chain of sausages streams from it. The boat is crammed with provisions for a feast, as in No. 11357. Carrots and turnips project at the bows, fish hang over the sides, with a net of oysters. There is a large basket of bottles between Curtis and the oarsman, his cook. A huge turtle supports a reversed cauldron which Sir Claudius Hunter uneasily bestrides. An elderly naval officer, the

captain of the yacht, sits in the stern holding a bottle of *Comfort*, his l. hand on the tiller, looking warily towards the shore. The sea is rough and waves break against the low cliffs where the Scots are standing. Three lean, grotesque men in kilts and jackets stand, presenting respectively a blunderbuss with bayonet, a (bent) pitchfork, and a ladle at the supposed invaders. The first says: *Get awa ye loun ye may be au Rogers for the Yankees but you'r no Rogers for us.* Farther off a family is grouped, headed by a fat woman with a broom and chamber-pot. Behind her stands a melancholy man wearing a military bonnet, holding a musket. Like his two boys he wears a kilt. One of the boys holds a target and broadsword. There are also three young children, all burlesqued. Curtis declaims, l. arm extended towards his companions: *My good friends, don't be frigtend* [sic], *& pray don't frighten us & I'll tell you who we are speedily & soon* [see No. 11306]. *My name is Billy C—rt—s Knight, Alderman Banker & Biscuit Baker. My Friends that are with me are my Cook, & a Cap^tn—& the Man on the Saucepan is the City High bred Hunter indeed we are none of the Rogerers—indeed we are not & may I never swallow another lump of green fat if we intenend* [sic] *any thing more then a Jollification.* Knife, spoon, fork, and bottle project from his waistcoat pocket; his nose is grossly enlarged and carbuncled. Hunter, who is thin and wears neat military uniform with a gorget, exclaims: *This is not quite so pleasant as rideing White Surry.*

For 'Commodore Curtis' see No. 11362. His yacht and his lavish hospitality had been a feature of many prints on the Walcheren Expedition, see No 11354, &c. Alderman Hunter was a favourite butt (in the City) for pretensions to horsemanship and elegant manners. For Commodore Rodgers of the U.S. Navy see No. 12077. The *Examiner*, 11 July, wishes he had been the defeated commander of the *Chesapeake* (see No. 12080, &c.): 'whom his countrymen, out of the abundance and classicality of their similes, compare with Julius Caesar, and who always appeared to us, from the first, a great coxcomb'. Perhaps Curtis's yacht was in Scottish waters: his visit to Edinburgh in 1822 occasioned similar prints.

Reid, No. 259. Cohn, No. 802.

$7\frac{3}{8} \times 18\frac{3}{4}$ in.

12086 COOL SUMMER QUARTERS, OR, GOING ON SWIMMINGLY!!!!

G Cruikshank fe^t
Pub^d Oct^r 2^d 1813 by S. Knight N^o 3 Sweetings Alley Roy^l Exchang

Engraving (coloured and uncoloured impressions). A sequel to No. 11920, with water taking the place of snow. French soldiers, much burlesqued, try to escape from a river into which they have been driven by Allied troops. The water, made rough by the struggles of drowning men, extends across the design. Napoleon's head and shoulders emerge; his enormous feathered bicorne forms the centre of the design: heads, hands, and spurred boots rise from the waves. He exclaims: *D—n the Bober—but I must put the best face on a bad business & tell my good people of Paris (Credulous souls) that my Grand Army is in Snug Summer Quarters. (& I believe I may lie there without fear of detection for, few will escape to contradict or complain)—whoever* [sic], *I must tell them, that we are going on in prime twig, quite, Swimmingly!!—& lay all the blame on that infernal Bore the River!!* A head emerges, wearing a bonnet rouge, and uttering the words: *Yes, upon my vord dis is de nice cool quarters.*

In the foreground (l.) a standard-bearer flounders, holding up an eagle, to

which is attached a tricolour flag, inscribed *Vive la Emprl* . . [sic]; he exclaims: *Oh! by Gar me no like dis vater vidout de vine*. On the extreme r. a mounted dragoon, submerged above the saddle, is escaping to the r., but is held back by a man who swims, clutching his long queue; he shouts: *O!! D—n you sare let my Tail alone*. Behind (l.) allied troops are throwing Frenchmen into the water with the bayonet. Clouds of smoke cover much of the background; a mountain and pine-trees are seen on the r.

Apparently based on a dispatch of 1 Sept., published in an *Extraordinary Gazette* of 21 Sept., recording Blücher's defeat of the French on 29 Aug., 'in a position behind the Bober river'. This was the battle of the Katzbach[1] (in Silesia, east of the Bober), the river being fatal to Macdonald, who was routed. Napoleon was not present; he had just beaten the Allies at Dresden, 26–7 Aug., see No. 12084. See Nos. 12109, 12177.

Reid, No. 260. Cohn, No. 1016. Listed by Broadley. De Vinck, No. 8830. Milan, No. 2502.

$8\frac{5}{8} \times 13\frac{1}{8}$ in.

12087 COMPARATIVE ANATOMY OR BONE-YS NEW CONSCRIPTS FILLING UP THE SKELETONS OF THE OLD REGEMENTS | SATIRIST NOVEMBER 1ST 1813.

G. Cruikshank fec[t]

Engraving (coloured impression). Pl. from the *Satirist*, xiii. 377. Explanatory text, pp. 377–82. Napoleon, short and grotesque, stands with his head in profile to the r., pointing imperiously to his grisly conscripts whose emaciated misshapen bodies are in various ways encased in the skeletons (cadres) of the old army. He wears a large plumed bicorne, huge sword, gauntlet gloves, and jack-boots with spiked toes; in his r. hand is a baton. He is ruthlessly unmoved at the terrible sight, but an officer (l.) and a Mameluke (r.) are aghast. The ribs of a skeleton wearing a cocked hat rest on the head of a terrified bow-legged little soldier. Another's legs are covered to the hips in large Hessian boots, his body is enclosed in ribs, and on a pole rising from inside his boot is a skull wearing a grenadier's cap decorated with cockade, plume, eagle, and tassels, a pipe between its teeth. An emaciated figure has a jacket of ribs and vertebræ; on his head is a skull wearing a cavalry helmet. A little ragger drummer stands on his drum to place a skull wearing a shako on the head of a man jacketed with ribs. In the foreground a dwarfish, bow-legged creature with his head covered by a skull wearing a bonnet rouge, runs after a screaming little boy holding out in each hand a relatively huge skeleton hand. Other skull-headpieces in the background indicate the rear ranks. The officer on the extreme l., a grotesque figure, lean and with bent shin-bones, and an enormous queue, holds an eagle with a tricolour flag; he says: *Sacre Dieu! but tis the force of a Boney-party*. The Mameluke in a long furred robe and turban has a huge moustache; he holds a sabre with notched blade against his shoulder.

A satire on the losses of the French armies (before news of Leipzig). It is allegedly based on Napoleon's Bulletin of 13 Sept. in which 'we are made acquainted with the Emperor Napoleon's transcendent design of reinforcing the skeletons of all his old soldiers!' It anticipates the winter levies of young conscripts to fill the cadres of the French armies and of the National Guards. Cf. Napoleon's notes on conscription, of 27 Sept. 1813, *Corr.* xxvi. 254–6. See also Nos. 12013, 12088, 12100, 12111, 12115, 12201, 12202, 12225, 12239, 12246, 12247, 12250, 12586, 12606, 12711, 13486. Cf. No. 10117 (1803).

[1] Reid and Cohn explain it as the crossing of the Elster after Leipzig (Oct. 16–19).

For French satires see *La fête des innocents* (reproduced Bourguignon, ii. 207) De Vinck, No. 8875; and ibid., Nos. 8877–81.

Reid, No. 178. Cohn, No. 724. Broadley, i. 337 f.

$6\frac{7}{8} \times 13\frac{3}{4}$ in. With border, $7\frac{5}{8} \times 14\frac{3}{8}$ in.

12088 FRENCH RECRUITS, OR A BIRD'S EYE VIEW OF THE NEW CONSCRIPTION—

G. Cruikshank fec[t]
Pub[d] for the Proprit[ors] of Town Talk Nov[r]—1[st] 1813

Engraving (coloured impression[1]). Pl. from *Town Talk*, v. 245. Marie Louise, seated on a miserably decrepit horse or mule, with her son astride her shoulders, heads a grotesque recruiting procession. The animal, much caparisoned, is led by a dwarfish and crippled groom (l.), wearing a jockey cap and top-boots. The Empress wears a flowered gown, defining her figure, and a spiky crown. She extends her r. arm, saying, *Come Old & Young. Cripples, lame, blind deaf & dumb Napoleon wants you all at Dresden to bring him back to Paris, & to punish those rascals who have come with their long Beards & their long Pikes from the Banks of the Don, to annoy my poor Dear pacific husband.* She holds the child's l. leg. The boy has a nose like the beak of a bird of prey (as in No. 12172) and a long military pigtail which flies out horizontally. He wears a large crown surmounted by a cross. In his r. hand is a sceptre resembling a child's coral and bells, and he grasps a spike of his mother's crown. He says: *Daddy's gone a hunting: naughty daddy to leave Mama & me on a wild goose chase. Morblieu I wish I* [was] *a Man how I would fight these Cossacks.* Behind the horse a little drummer wearing a bonnet rouge beats a drum, and a man wearing a plumed cask for a cap blows a fife. A deformed infantine creature marches along on bare legs, holding a sword tucked under his arm. After him shuffles a youth dragging a musket by the barrel which he bestrides like a hobby-horse; on his head is a frying-pan. A tall emaciated soldier marches with an eagle, to which is attached a tricolour flag inscribed *Napol[eon]*; he drags along a weeping infant. A man carries on his head a basket inscribed *Sugar Plumbs for the Grand Army* [i.e. of children]. On the extreme r. a man on crutches with a wooden leg hobbles along. Above the heads of the procession are bayonets at various angles. Spectators watch from the l.; grotesque old women shout *Vive l'Empereur.*

For the Regency see No. 11998. On 7 Oct. the Empress Queen and Regent went in state from the Tuileries to the Senate to deliver an address, and a *projet* of a Senatus Consultum was presented to the Senate for a levy of 280,000 men of the classes of 1814 and 1815. *Cobbett's Pol. Reg.* xxiv. 687–9. See No. 12087, &c. Cf. No. 12051, &c.

Reid, No. 268. Cohn, No. 802. Broadley, i. 337.

$9 \times 14\frac{9}{16}$ in.

12089 BENEFITS OF A PLENTIFUL HARVEST.

C W [Williams] *fecit*
Pub[d] Novem[r] 1[st] 1813 by W N Jones N[o] 5 Negate Street.

Engraving (coloured impression). Pl. from the *Scourge*, vi. 349. The Lord Mayor, Scholey, sits enthroned, his chair framed in an alcove which forms the centre of the design. He wears a monkish gown over his dress and points above his head to a pair of scales where a quartern loaf is much lighter than

[1] Not folded, showing that copies were issued separately.

a weight inscribed *4 lbs 5 oz* $^1/_2$. The scales hang from the summit of the alcove, above which is the City shield held by two griffins. On a footstool in front of his dais the City Sword lies across the mace. Two men kneel on his r. and l., their knees on the edge of the dais. On his r. is a Quaker (a miller, corn-factor, or meal-man), with a bag inscribed *Sample* in each hand. On his l. is a baker, holding a large basket of loaves on his shoulders, and with a rolled document in his jacket pocket. The Mayor looks to the r., saying: *If you wish, my sons, for success in this world, or hope for happiness in the next, make no mental reservation—Maugre popularity, I will do my duty!* The baker answers: *What! must I confess all? Is there no hope of pardon without it? then I am undone indeed! for I have been very liberal in the use of alum—peas—potatoes—rice—nay stone—and sometimes deducted from the weight, &c—O L—d! O L—d! I wish I had been satisfied with plundering Sunday dishes!*— [dishes baked for customers in his oven]. His loaves are marked *W.* The Quaker: *Yea verily, friend I will confess and disburden my overcharged conscience.—I solemnly affirm that I have, all my life, been a strict worshipper in the Temple of Monopoly, erected by my forefathers; and albeit though I have never been scrupulous in my returns, and may occasionally have wanted wind and water to grind corn, I have never ceased to grind the public on every favourable opportunity—. Nha!*

On the r. (the Mayor's l.) is a group of Corporation notables. Alderman Wood (l.) turns to Quin to say: *I wonder M^r Q—n, that bakers have never introduced Quassia* [see No. 10574, &c.]*; it is a stomachic Wood, and I deal very largely in it.* Quin (also prominent among the supporters of the Princess of Wales) answers: *None of your tricks upon an old "Traveller"* [cf. No. 11657] *—by Jasus, I think the state of the labouring poor is bitter enough already,— O that I had the brushing of their bums.* Both men are fashionably dressed under their fur-bordered gowns. Curtis, wearing the sailor's dress of No. 11353, &c., stands in profile to the l., holding a bowl of steaming *Turtle* soup, into which he dips a spoon; he says: *I wish they were as honest as I have been with my biscuits* [cf. No. 11354], *or you holy father in your contract for hops.—A speedy reformation to them all, and that soon, say I* [see No. 11306]. A fourth man on the extreme r., dressed like Curtis, but holding his hat and an alderman's gown, puts his hand on Curtis's arm, saying, *Come! thats very good indeed!—I say brother trowsers, invite me to your next Turtle feast. I'll be sure to be in Time,—apropos your watch don't want repairing does it!* [He is probably an alderman belonging to the Clock-makers' Company.] Behind this group is a large open window through which is seen a street-corner inscribed *Mark Lane* (site of the Corn Exchange). Two Quakers in broad-brimmed hats, stand primly with clasped hands, facing two other men. One Quaker says: *Verily there is a large supply of foreign Wheat and the price has fell.* His vis-à-vis answers: *Then D—n you Aminadab werr'e dish'd!!!*

On the l., a pendant to the Aldermen, stand a starving family, anxious to approach the Mayor. The man, lean and ragged, in clothes denoting the middle-class citizen, drops his hat and looks over his shoulder at his wife, exclaiming *Oh wherefore breathe we in a christian Land?* The ragged, emaciated woman is suckling an infant, and is in an advanced state of pregnancy; she answers: *Christians! I think for my part there are very few left among us, the* [sic] *have all turn'd Jews and Turks.* Beside her is a girl, prematurely old, and behind are two boys, one gnawing a bare bone. Through the window behind them is seen a quay where a two-masted ship stands beside a warehouse from which sacks are being carried on board. On the extreme l. a neatly dressed man, wearing top-boots, turns to a farmer, John Bull, who

stands beside him; he points at the window, saying, *Look there Mr Bull! do you see whats going on Yonder the fish will not starve however.* John answers: *Good Heavens that the bounty of Providence should be so abused.*

In 1813 the price of corn was very high till it was lowered rapidly by an exceptionally good harvest. Under the assize of bread (see No. 9720) the Lord Mayor periodically fixed the price of the loaf, which he could legally do according to the price of either grain, meal, or flour, but by custom the price had a fixed ratio to the price of flour. There were complaints that the price of bread in London did not fall in proportion to the price of wheat, flour fell less than wheat. There were also prosecutions of bakers for selling underweight bread. The Mayor in September declared his intention of fixing the assize according to the price of wheat; he was visited by a deputation of bakers who protested that they would be ruined. On 4 Oct. a Court of Common Council (here satirized) was held on the Mayor's requisition to take into consideration the alarming price of bread notwithstanding the abundant harvest. In the debate (reported at length in *Cobbett's Pol. Reg.* xxiv. 457 ff., 9 Oct.) blame was laid on mealmen, millers, and corn-factors, rather than bakers, but there was strong opposition on *laissez-faire* principles, notably by Quin and Alderman Wood (who said he was taking the unpopular side) to any regulation; Wood was accused of acting from personal hostility to the Mayor (cf. No. 12038). In a recent case a baker had been convicted of adulterating bread with alum and potatoes, a judgement condemned by Cobbett on *laissez-faire* and *caveat emptor* principles, which he also applied to all price regulation and all attacks on corn-factors, &c., for 'monopoly', who are here condemned. Op. cit., pp. 817–25. For the monthly price of corn and the quartern loaf according to the assize of bread in London, see *Ann. Reg.*, 1813, p. 325. According to an act regulating the assize, wheaten loaves had to be stamped with W. Prothero, *English Farming Past and Present*, 1912, p. 450. The Report of the Select Committee on the Corn Trade, 11 May 1813, recommended free export of corn up to the high rate of 94*s.* 2*d.* a quarter (see Smart, *Econ. Annals of the Nineteenth Century*, i. 374–5, 407–17); this shocks John Bull. Corn-factors and 'Monopoly' had been the special subject of attack during the dearth of 1800–1, see No. 9717, &c. To buy by sample was to 'forestall' the market, and allegedly to raise the price. Here the 'City Patriots' are shown defending Monopoly at the expense of the starving poor. Aminadab was a stock name for a Quaker in old comedies. A 'burlesque ode', 'The Bounties of Providence counteracted or Benefits of a plentiful Harvest', *Scourge*, vi. 351–3, denouncing 'curs'd Mark Lane' and 'human locusts' was published 'in allusion to our caricature'. See Nos. 12095, 12110, 12265.

$7\frac{3}{8} \times 19\frac{11}{16}$ in.

12090 THE YANKEY TORPEDO. 215

E—s [Elmes] *Del—St.* *Price One Shilling Coloured*
Pub—Novr 1st 1813 by Thos Tegg 111 Cheapside London

Engraving (coloured impression). A sea-monster (l.) discharges flames and missiles against a British vessel, represented by a corner of the deck (r.), the taffrail inscribed *British Oak.* On this stands a sailor, clapping his r. hand to his posterior; his l. holds his sabre, inscribed *British Steel*, with which he steadies himself, the point resting on the deck. He looks over his shoulder at the monster with a contemptuous scowl. In his round hat is a broad blue ribbon inscribed in large letters *True Blue Dreadnought.* The monster, or torpedo, is barrel-shaped, with fanged and gaping jaws, a huge eye, and

smoke, flame, and thunderbolts rising from its nostrils. On its back stands a demon holding the American flag and pointing to a skeleton, Death, which stands, clenching its fists in a pugilistic attitude, in the flames rushing from the torpedo's jaws. The demon says to the skeleton: *Grapple him Citizen and I'll play one of my Infernal capers under his Bottom.* The skeleton says to the sailor: *I'll tip you a Yankey Torpedo.* The sailor: *Blow up my hull indeed—you may Kiss my —— tafferal—M^r Yankey doodle—"Shiver me—I'll tip you a taste of the Shannon and send you down to old Davy.* From the torpedo's jaws, among the flames, come serpents; objects discharged against the ship are a cannon, pistol, powder-barrel, &c., all emitting fire, and also crow-bar, scourge, chain-shot, spear, cross-bones, shears, hammer, pincers.

The torpedo, invented by Fulton, named after a fish emitting an electric ray, cf. No. 5911, was an enclosed mass of gunpowder designed to be exploded under or against a vessel. In the summer of 1813 'torpedoes and other explosive machinery' were used in the defence of New York against the British blockading fleet. Great indignation was caused in England by the throwing in the way of the *Ramillies* an American sloop in which gunpowder to be fired by clockwork was hidden under stores. This exploded after capture, an early instance of the booby-trap in war. The *Ann. Reg.*, 1813, p. 184, deplores that these methods were 'first encouraged by the English ministry' (see No. 10394). James, *Naval Hist.*, 1902, vi. 100 f. Cf. No. 10768. $8\frac{5}{8} \times 12\frac{7}{8}$ in.

12091 THE METEOR DISCOMFITING VICE AND EXPOSING FOLLY | THE METEOR N^O 1 NOVEMB 1^ST 1813.

G. Cruikshank fect.
Pub^d by T. Hughes Ludgate S^t

Engraving (coloured and uncoloured[1] impressions). Frontispiece to the *Meteor*, apparently deriving from Gillray's frontispiece to vol. i of the *Anti-Jacobin Review*, see No. 9243. The Meteor, personified by Truth, poised upon clouds, and irradiated from a star touching her head, stands full-face, as if descending from the sky. Her rays strike a circle of dark clouds. She wears clinging and floating draperies; in her r. hand is a fiery sword, whose flames reach a monster standing in a cave (l.) inscribed *The Abode of Vice.* This has a scaly body, with pendent breasts, serpents for hair, a long barbed tail; it holds a barbed dagger and flinches from the Meteor's weapon. Above its head four attendant demons, not winged, spring away, registering terror; they are: *Fraud, Hypocrisy, Intrigue, Licentiousness.* Other serpentine monstrosities above the cave are also flying off. The ground below the cave is the *Mire of Corruption.* Through this, editors of papers are floundering wildly, to escape from the Meteor. On the extreme l. is a man wearing a bonnet rouge and holding up a gibbet from which dangles a wig inscribed *Independent Wig.* He is followed by a man wearing spectacles, evidently a portrait, seated on the bent back of a man who walks supported on two sticks. He carries a large book inscribed *Scourge.* Next is a grotesque, almost naked, harridan, carrying on her head a large open book: *Town Talk.* Last runs a satyr wearing a fool's cap, carrying the *Satirist.*

On the r. is a fragile *Temple of Folly*, collapsing from the impact of a broad ray from Truth's mirror. A shallow dome, fluted and scalloped, supported on slender poles wreathed with roses topples to the r. The ray strikes the head of Folly, who is about to fall from a three-legged stool which stands on

[1] Not folded, showing that it was issued separately.

a pedestal under the dome. He holds a fiddle and bow in his l. hand, and throws up arms and legs in wild alarm. He wears an elongated fool's cap with bells, and has a long nose and satyr's ears. Grouped round the base of the pedestal are terrified worshippers of Folly: Coates, dressed as Lothario, has fallen to the ground (as in his fight with Altamont, see No. 12128), and points his sword upwards towards Folly. Beside him a crowing cock (see No. 11768) stands on a box of *Precious Stones Diamonds &c* [as worn by Coates on and off the stage]. Next, the Regent in back view except for a bulging cheek, flinches from Truth, his arms extended; three ostrich feathers float from his head. Under his feet is a large round box: *Wig & Whisker Box*, with a small cylindrical box. Near these are a *Wig Block* and a bottle labelled *Russia Oil*. A tiny McMahon, cringing and mean, runs off in profile to the r. On the r. is Skeffington, chapeau bras, running off to the r., but looking to the l. through his lorgnette. Heads and hands of other terrified people are indicated behind the pedestal.

Cruikshank continued to illustrate the periodicals (one Tory, two specializing in all-round scurrility) here stigmatized in their own vein by their new rival: *The Meteor; or, Monthly Censor. A Critical Satirical and Literary Magazine*, which was entirely illustrated by him (thirty-two etchings and eight woodcuts). There were eight monthly numbers, from 1 Nov. 1813 to 1 July 1814 (no number for June), comprising one volume and two numbers. The *Independent Whig* preached Reform and opposed the war with virulence, see No. 11380.

Reid, No. 262. Cohn, No. 553.
$7\frac{1}{4} \times 13\frac{3}{4}$ in.

12092 HER ROYAL HIGHNESS THE PRINCESS OF WALES. *Pl^te 2^d*

[G. Cruikshank.] [1 Nov. 1813]

Engraving. Pl. from the *Meteor*, i, see No. 12091. A flattering portrait of the Princess seated in an upright chair beside a small hexagonal table (l.) on which are writing materials. She looks pensively to the r., a book in her r. hand, her l. arm on the back of her chair. Her dress is décolletée, with short sleeves; she wears two feathers in her hair and long gloves.

Her book is probably 'The Book', see No. 11990, &c., which was so oddly acclaimed by her supporters as having established her innocence.

Reid, No. 263. Cohn, No. 553.
$6\frac{5}{8} \times 4\frac{7}{16}$ in.

12093 THE TWO KINGS OF TERROR.

T. Rowlandson del^t [Nov. 1813]

Aquatint (coloured impression). Heading to a printed broadside: '*Copy | of the | Transparency | exhibited at | Ackermann's Repository of Arts, | During the Illuminations of the 5th and 6th of November, 1813, | in honour of the splendid Victories obtained by | The Allies over the Armies of France, | at Leipsic and its environs.*' A skeleton, Death (l.), seated on a cannon, his elbows on his knees, faces Napoleon, not caricatured, in a similar attitude on a drum. The 'two Kings' gaze fixedly at each other, Death menacing, Napoleon as if trying to read a terrifying riddle. Death's l. foot rests on a cannon-ball, the r. on the broken shaft of an eagle. Behind is a symbolical representation of the battle. The Allies advance from the l. in regular formation with bayonets levelled at fleeing French soldiers. Four flags, with the eagles of Russia,

Prussia, and Austria, and the Swedish cross, are held up by standard-bearers in the third rank: they recede in perspective from l. to r. On the l. wing are two hussars, riding down the fugitives. The main French army is streaming in wild confusion up and over a hill, diminishing in perspective. Other soldiers, pursued by hussars, flee down a hill behind Napoleon (r.). Bodies of Frenchmen lie on the ground. Below the (printed) title is printed: 'This Subject, representing the two Tyrants, viz. the Tyrant Bonaparte and the Tyrant Death, sitting together on the Field of Battle, in a manner which promises a more perfect intimacy immediately to ensue, is very entertaining. It is also very instructing to observe, that the former is now placed in a situation in which all Europe *may see through him*. The emblem, too, of the Circle of dazzling light from mere *vapour*, which is so *soon extinguished* has a good moral effect; and as the Gas represents the dying flame, so does the Drum, on which he is seated, typify the *hollow* and *noisy* nature of the falling Usurper.

The above description of the subject appeared in the *Sun* of Saturday, the 6th of November. These pointed comments arose from the picture being *transparent*, and from a Circle, indication of the strength and brotherly union of the Allies, which surmounted the same, composed of *gas* of brilliant brightness.'

News of Leipzig, 'the battle of the Nations', 16–18 Oct., reached London on 2 Nov. (*Extraordinary Gazette*); the town was illuminated on 5 and 6 Nov. The first print to be published was perhaps Cruikshank's *The Emperor Boney escaping from Leipsic under Cover*, dated 8th Nov.; he hides under the petticoats of an old woman representing the Church of Rome (Reid, No. 269, not in B.M.). For gas-lighting cf. No. 10798, &c. For the battle see Nos. 12094, 12096, 12097, 12098, 12100, 12103, 12108, &c., 12109, 12110, 12169, 12171, 12177, 12187, 12188, 12192, 12201, 12202, 12203, 12204, 12235 A, 12318, 12319, 13487.

A folded impression, without text, shows that the pl. was used also as a book-illustration.

Imitated in *Conversation Sentimentale*, 1830 (against Charles X).

Grego, *Rowlandson*, ii. 255, 257, 272 (under date 1 Jan. 1814). Broadley, i. 338. De Vinck, No. 8825. Van Stolk, No. 6179. Hennin, No. 13777. Often reproduced, e.g., Dayot, *Napoléon*, p. 87; Fuchs, i. 180; Bourguignon, ii. 204; Klingender, p. 43.

$7\frac{3}{16} \times 8\frac{11}{16}$ in. Broadside, *c.* $17\frac{3}{4} \times 11\frac{7}{8}$ in.[1]

12094 COSSACK SPORTS—OR THE PLATOFF HUNT IN FULL CRY AFTER FRENCH GAME. *218*

W^m E—— [Elmes]. *Price One Shilling Coloured*
London Pub^d—Nov^r 9^th 1813 Tho^s—Tegg—N^o 111 Cheapside—

Engraving (coloured impression). Cossacks, led by Platoff, pursue, across a river, a fox with the head and huge bicorne of Napoleon. The Russians ride their horses through the water. The fox, larger in scale than the other figures, takes a flying leap to the shore (r.). He says: *Hark—I hear the Cry of Cossacks —The* [sic] *have got Scent of me—I must take to my heels once more—the are close to my Brush.* His tail is inscribed *Corsican Fox.* Across the lower edge of the design runs a strip of land on which are frogs; one, inscribed *French Frog*, waddles off, while one on the extreme l. is being speared. Of the other frogs a few turn to oppose the Cossacks with bayonets; these have a tricolour flag; the majority are escaping to the r., a row of heads and sloped bayonets,

[1] Copies vary considerably in size, the text being printed at different distances from the design.

with one eagle. Platoff, whose high fur cap has a long plume inscribed *Platoff*, riding with levelled spear, shouts: *Hark forward my boys get along! he runs in view—Yoics—Yoics—There he goes—Tally-ho!* His daughter, in the middle distance, rides through the water, pointing with the hand that holds the reins, and raising a whip; she shouts: *Hi—ho—Tally—ho!—For a husband.* Cossacks gallop up from the background (l.), leap from a low cliff into the river, and swim through it, one carrying a standard with the Russian eagle, behind the two Platoffs. In the background is a town flying a flag inscribed *Leapsic*; tiny horsemen, evidently Cossacks, gallop out of the city gate.

For Leipzig see No. 12093, &c., and for the offer of Platoff (one of the generals at Leipzig) to give his daughter to whoever captured Napoleon, see No. 11994, &c. This made a great impression in England, increased by a romantic admiration for the Cossacks, cf. No. 12040, &c. In the retreat from Leipzig many were drowned in the Elster, see No. 12108, &c. Napoleon has the customary profile and bicorne (associated with his first Italian campaign). For the 'Corsican Fox' cf. Nos. 10039, 12220.

Listed by Broadley. De Vinck, No. 8835. Milan, No. 2503.
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

12095 THE PROTECTOR—ROGUES IN GRAIN—A LESSON FOR MONOPOLIZERS.

[Williams.]
Pub^d Nov^r 9^th 1813 by S Knight N° 3 Sweetings Alley Roy^l Exchange

Engraving. Cromwell stands in a market-square, addressing corn-dealers; in the background are gabled houses forming a large rectangle, and (l.) wagons piled with neatly packed sacks. All wear quasi-Cromwellian dress, except for one man in cloak and trunk hose (l.) who says, bowing: *My Lord Protecto* [sic] *I have brought fivety load to market, I claim the Premium!* The next man, pointing to the wagons, says: *My Lord it's mine, I have brought three times as much, the premium's mine.* Cromwell turns his head towards them, pointing to the r., where an ungainly fellow eagerly holds out a rope noose; he says: *You precious Rogue in Grain! you shall be paid the money, and as I think it is not sufficient, I will give you a halter into the bargain—Hangman do your duty!* The man says: *If your Highness thinks proper both gentlemen may be rewarded, I have plenty of rope!* Two onlookers just behind the foreground figures say: *We are petty Rogues we should never be able to claim the premium!* and *But then we escape the rope.* A man on horseback says: *I'll go and sell my Corn at a fair price—its time to be honest I find.* His companion says: *Why Neighbour it appears to be a hanging Markett to day is the Protector come to purchase.* A youth (r.) waves his hat, shouting, *No Monopoly! the Protector for Ever! Huzza.* Below the design: *By unjust dealing and Monopoly during the Protectorate, a pretended scarcity haveing taken place in a plentifull year and Oliver Cromwell knowing there was a great quantity of grain in the Country, took the following method to find out and punish the rogues in Grain; He advertised £1000, as a premium to him who brought the greatest quantity of corn to market on a certain day—immense quantities were produced, but one man above all produced more than the rest—Oliver paid him down the money, telling him he woul* [sic] *give him a halter into the bargain, ordered the Monopolizer to be hanged—Dedicated to the late & present Lord Mayors, Schooly & Domvile Nov^r 9 1813.*

See No. 12089. The reason for the discrepancy between the price of wheat and flour was said to be that a dry season had deprived the mills of water. Published on Lord Mayor's day, when William Domville succeeded Scholey.

The phrase 'Rogue in Grain', punningly used for the dishonest dealer in corn, perhaps derives from an epigram of 1785, see No. 7070. The attitude to Cromwell is exceptional; he is usually pilloried as a dictator, cf No. 6380, &c. $8\frac{1}{4} \times 13$ in.

12096 CATERERS—BONEY DISH'D—A BONNE BOUCHE FOR EUROPE.

[Williams.]
Pub^d Nov^r 10^th 1813 by S Knight, N° 3 Sweetings Alley Roy^l Exch^e

Engraving (coloured impression). The Powers of Europe surround a circular table, almost covered by a large dish in which a little Napoleon, with his marshals and generals (as 'garnish'), gesticulates, kneeling on one knee. The officers sit on the rim of the dish, facing Napoleon, their hands tied behind them; those on the near side are identified (l. to r.): *Souham*, *Regnier*, *Marmont*, *Macdonald*, *Lauri*[*ston*], all of whom had commands at Leipzig. The 'caterers', who are discussing the fate of Europe, are with two exceptions, grouped on the farther side of the table. The two foreground figures (T.Q.L.) are the Tsar (l.) and (r.) Sir Charles Stewart[1] who is in back view, talking intently to Bernadotte. The Tsar, who presides, rests his r. hand on the hilt of his sword, and points to the dish; he looks at Francis I, who is seated on his l., and says: *I think Brother of Austria, this dish will be relished by all Europe.* Francis answers: *And I think Brother of Russia they will admire the Garnish!* Frederick William III wears hussar uniform with a skull and cross-bones on his high cap; he says: *It is rather too highly season'd for any taste, but French.* Bernadotte, Crown Prince of Sweden, holds his sword in his l. hand; he says to Stewart: *We must reduce the quantity of irritating articles, before we can produce it as a finish'd dish. what say you Steward of the feast??* Stewart holds a money-bag labelled *Subsidy*; he answers: *I agree with your Highness! John Bull prefers moderation.* On the back of his chair are the Royal Arms. These five are the principals, all with seats at the table, and all wearing uniform. There are six onlookers, standing just behind them. Behind Francis I stands the ultra-fat King of Würtemberg; he says: *Pray let Wurtemburg join in that Dish.* Behind him, and with his hand on the king's shoulder, is the King of Bavaria, saying, *And Bavaria, if you please!* Between Austria and Prussia, and in the centre of the design, stands a stout Dutchman, wearing a round hat and holding a pipe; he says: *Donder and Blikens, dat dish will please mine Vrow!* Between Prussia and Bernadotte stands a plainly-dressed Swiss, with lank hair, holding a cudgel; he says: *William Tell never invented a better dish, I hope we shall have a taste of it!* An Italian, resembling a peasant, stands behind the Swiss, saying, *By the god of Love! that is better dish den Maccaroni.* On the extreme r. is a weeping old man, with his hands held as if in prayer; he says: *oh dear! dear! I hope they won't Dish the poor old King of Saxony!!*

A satire on the military and diplomatic consequences of Leipzig, see No. 12093, &c. Of the five French officers particularized Lauriston and Reynier were the most important of the thirty captured generals; Souham and Marmont were wounded, Macdonald lost his artillery and escaped by swimming his horse across the Elster. Major-General Sir Charles Stewart, half-brother of Castlereagh, was the British Minister Plenipotentiary and Ambassador Extraordinary to Prussia and British Commissioner to the Allied Armies; he fought at Leipzig, but his great service to the Allies was his

[1] Called the Prince Regent by Broadley.

successful pressure on Bernadotte, who was disposed to use his subsidy for the capture of Norway instead of the defeat of France, and after Leipzig was opposed to the invasion of France. Stewart was in the public eye as the writer of the accounts of Leipzig published in the *Gazette*. The British policy was to complete the victory, and to avoid humiliating France: the Regent's speech on the opening of Parliament (4 Nov.), after exhortations to persevere in the defeat of French views of domination, declared that 'no disposition to require from France sacrifices of any description inconsistent with her honour, or just pretensions as a nation, will ever be on his part, or on that of his majesty's allies, an obstacle to peace'. *Ann. Reg.*, 1813, p. 200. The kings of Bavaria and Würtemburg were associated as members of the Confederation of the Rhine, but their relations had not the amity suggested in the print (see No. 12101). Bavaria made a treaty with Austria on 8 Oct. (at Ried); Würtemberg followed on 2 Nov. with the Treaty of Fulda (see No. 12101), after the Würtembergers had deserted to the Allies at Leipzig. Frederick Augustus of Saxony was with Napoleon at Leipsig, and was taken prisoner; despite his offer to make common cause with the Allies and the desertion of Saxon troops during the battle, he faced the prospect of the absorption of Saxony in Prussia. The defeat of Napoleon foreshadowed the disappearance of his power in Holland, Switzerland, and Italy; at this date the Powers had just made the 'Frankfort proposals' (9 Nov.) for negotiations with France on the basis of her 'natural limits'.

Broadley, i. 340. Van Stolk, No. 6180.
$8\frac{5}{8} \times 12\frac{15}{16}$ in.

12097 THE COSSACK EXTINGUISHER. *217*

W^m E—^s [Elmes] *Del—Scul^t*
London Pub^d Nove^r—10^th—1813 by Tho^s Tegg—111 Cheapside. Price One Shilling Coloured

Engraving (coloured impression). A smiling bearded Cossack strides towards the spectator, spear in hand, with the l. hand he places his conical furred cap over a tiny terrified Napoleon. He says: *I'll Extinguish Your little French—Farthing—Rush light—Master Boney.* Napoleon exclaims, trying to run away: *Death and Fury!—how I burn with Rage—those "Frightful—"Contempable* [sic] *Cossacks has Clouded all my hopes.* They are on a plateau: the head of the Cossack's horse is on the extreme l.; troops are marching on the plain, where a Cossack is galloping. In the background is the walled town of Leipzig, backed by mountains.

See No. 12093, &c. For the Cossack 'Cloud' cf. No. 11992. A detail in No. 12254 seems to derive from this print. For the extinguisher cf. No. 12120.

Broadley, i. 325 (reproduction). De Vinck, No. 8836. Reproduced, Rosner, *The Writing on the Wall*, 1943.
$12\frac{1}{4} \times 9$ in.

12098 THE DAW STRIPT, OF HIS BORROWED PLUMES *Vide Gays Fable of the Daw* [and][1] *other Birds*

[W. Heath.]
Pub Nov 10^th 1813 by S Knight 3 Sweetings Ally

Engraving (coloured impression). A jackdaw, with the head of Napoleon, turned in profile to the r., is assailed by four eagles, all wearing crowns on their heads and, round their necks, crown-like circlets inscribed with their

[1] Mutilated.

names. These strip him of his borrowed plumes: *Russia* and *Prussia* are the largest birds. The former, Alexander, has two heads, both crowned; one beak seizes Napoleon's crown, the other the ribbon of the Legion of Honour which is round his neck. Russia's l. claw clutches a baton. The other birds seize the peacock's feathers with which the daw is decked, actually ostrich feathers with eyes formed by the round tricolour cockade worn by the French. *Sweeden* (Bernadotte) has secured a small feather, *Prussia*, Frederick William III, standing on the r., has a large one; *Austria* (Francis I) flying downwards towards Prussia, has another. Two remain in the daw's tail. Three crowns supported by wings hover in the air: *Poland*, *Boheamia*, *Spain*. In the background (l.) a mounted Cossack transfixes two Frenchmen on his long spear (cf. No. 11996), a third flees to the l.

A satire on Leipzig, see No. 12093, &c. The last remnant of Poland, the Grand Duchy of Warsaw, disappeared after the retreat from Moscow, when Warsaw was occupied by the Russians. Joseph lost his crown after Vittoria, see No. 12068. Bohemia may be an error for Bavaria, an ex-satellite kingdom. 'The Daw stript . . .' is one of Æsop's fables not included in Gay's *Fables*.

Le geai dépouillé de ses plumes empruntées, a French copy, reversed, with a Spanish-looking castle replacing the Cossack and the Frenchmen, is reproduced, Broadley, ii. 46, attributed to spring 1814.

Broadley, i. 340. De Vinck, No. 8830. Van Stolk, No. 6193, accompanied by a printed explanation in Dutch, with ten lines of verse, *De Fransche Kraal met kroon en vederpracht*. Milan, No. 2504.

$8\frac{3}{16} \times 13$ in.

12099 THE WORKING OF THE PROPHECIES OF SAMUEL THE PROPHET OR THE BREWER SUFFOCATED IN HIS OWN WORK TUB

[W. Heath.]

Pub 12 Nov 1813 by S W Fores 50 Picadilli

Engraving (coloured impression). John Bull stands beside a large cask, inscribed *Home Brewed*, from which emerge the head and shoulders of Whitbread, surrounded by billowing froth which fills the upper part of the design. His words are in a label on the upper part of the froth: *I shall be Suffocated help—help D—n the Chotholic question*. His former words surround his head, inscribed on the froth: *Alexander, a weak spiritless Monarch a mad man to Oppose the all Conquering Arme of Bounaparte Emperor of Austria Firmly attached to Boney King of Prussia in Strict alliance with him & not to Be moved Saxony Bavaria Bohemia and all the Principle Powers united to him by Choice not liable to be Drawn away. Spanish Resistance Futile British Assistance Childish Imbicility*. John says: *I say Mr Brewer, I hope you have Got Enough of Propecying for your Friend If you can't make a better Brewing than that I would Advise you To Leave off Buiseness*. He stands in profile to the l., clasping a thick staff as a walking-stick, and derives from Woodward's typical John Bull. Beside him is a dog, barking at the cask. Above the design floats a scroll: *Tis Madness To Oppose the Destinies*.

Whitbread was the most uncompromising and persistent of the Opposition in his defeatist attacks on the policy and conduct of the war and demands for peace negotiations. See M. Roberts, *The Whig Party: 1807–1812*, 1939, ch. ii, and Nos. 11848, 11905, 11993, 12189, 12532. He is confuted by Leipzig and its consequences, see No. 12093, &c. Cf. the effect on the Whigs of the Battle of the Nile, No. 9248, &c.

$12\frac{3}{4} \times 8\frac{15}{16}$ in.

12100 THE CORSICAN · MAD DOG OR THE HOPEFULL SITUATION OF THE DESTROYER OF THE HUMAN SPEICE

[W. Heath.]

Pub Nov 16 1813 by Fores 50 Picadilli

Engraving (coloured impression). A dog with the head of Napoleon, with crown falling from its tail, flees before soldiers (l.) of different nations, along a road where a gibbet-signpost (r.) is inscribed *Road to Fran*[*ce*]; from this hangs a rope inscribed *for Boney*. Still tied to his tail are the crown of *France*, and a smaller one inscribed *Rome*; *Italy* dangles by a string, but the crowns of *Holla*[*nd*] and *Spain* have fallen off. The ribbon of the Legion of *Honor* is round Napoleon's neck, the cross streaming behind him. In the foreground (l.) is a cask inscribed *Holland*; a Dutchman in bulky breeches, using it as cover, aims his pistol at the fugitive. The two foremost pursuers are a Russian Cossack levelling his long spear, and a Prussian hussar with raised sabre. They are closely followed by an Austrian with lifted sabre, and (?) a Swede. A Spaniard, in slashed tunic and ruff, points at Napoleon. There are three other figures of doubtful nationality: a hussar, a man with a profile which suggests a British officer, and a man on the extreme l. who is almost hidden. In the middle distance a man dressed as a peasant approaches the dog from the r., holding out a pitchfork inscribed *Tet*[*ten*]*born*. In the background one mounted Cossack chases three little French soldiers inscribed *Conscripts*; the last, a mere child, has fallen on his hands and knees. Below the title: *M*[*r*] *Pitt in Reply to one of the Jacobinacal Speaches made by the Opposition respecting the Futility of this Country!!! Prophetically Asserted The Energies of this Country will one Day Afford an Example for all Other Nations to Emulate & be roused by the Energies of their Own to Assert and Secure their Independance behold Ye Jacobines & wonder & perish Despisers.*

A satire on the consequences of Leipzig, see No. 12093, &c. It can hardly have been known to the artist that on 12 Nov. Russian Cossacks entered Holland from the north-east, the French retreated, and orange cockades appeared. The Dutch civilian who takes action under cover of the military advance of the Allies is a fair representation of the sequence of events in the Netherlands in November. See Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands*, 1930, pp. 98 ff. General Tettenborn was in command of Cossack scouts who harassed the French in the autumn of 1813, his name appearing in the bulletins of Bernadotte, e.g., on 4 and 22 Sept. His troops occupied Bremen after Leipzig. For the young French conscripts see No. 12087, &c. Pitt's words may derive from his famous speech of 9 Nov. 1805: 'England has saved herself by her exertions, and will, as I think, save Europe by her example.' On 22 July 1803 he prophesied complete victory; 'that the result of this great contest . . . will afford the means of animating the spirits, of breaking the lethargy of the surrounding nations of Europe . . .'. Pitt, *War Speeches*, ed. Coupland, 1940, p. 329. Cf. No. 12103.

Broadley, i. 325 f. Reproduced, Rosner, *Writing on the Wall*, 1943.

$8\frac{1}{2} \times 13\frac{1}{2}$ in.

12101 TOM THUMB AND THE GIANT OR A FORCED MARCH TO FRANCKFORT.

[Williams.] [Nov. 1813]

Engraving. Napoleon (l.), not caricatured apart from his huge bicorne, rides in profile to the r., extending horizontally his enormous sword to the grotesquely fat King of Würtemberg, a giant with very short legs. The King wears a ribbon and star, and a long patterned waistcoat of antique type, with a crown,

from which large drops of sweat fall down his face. Napoleon says: *On Sir—to Franckfort—and there await my coming.* The King waddles to the r., looking over his shoulder to say: *Well I am going as fast as I can pretty work this for a Man of my Importance!! was it for this that you put a Crown upon my head* [cf. No. 10440]. The Emperor's charger has an elaborately braided mane, its long tail is tied with ribbons; huge pistols are in holsters decorated with a large *N*. After the title: *Kings are his Centinels, Vide Sheridans Speech | A Letter from Stralsund states that Buonaparte on his journey to Paris, sent a Courier to the King of Wi——g with Orders for him to proceed to Frackfort* [sic] *on the Maine and the latter would meet him there.*

Sheridan, in a speech of 1807 deprecating 'petty squabbles' over Irish affairs, at a time of emergency, said of Napoleon: 'His are no ordinary fortifications. His martello towers are Thrones; sceptres tipt with crowns are the palisadoes of his entrenchments, and Kings are his sentinels.' Moore, *Life of Sheridan*, 1825, ii. 353. Napoleon reached Frankfort on 31 Oct., after defeating Wrede at Hanau, the place shortly afterwards becoming the headquarters of the Allies. On 2 Nov. the shifty Frederick made peace with Austria at Fulda (after informing Napoleon that as a result of the alliance between Austria and Bavaria he was forced to ask for an armistice). But afterwards he was to enter into secret correspondence with Napoleon. Aberdeen wrote 24 Dec. 1813 to Castlereagh that the King 'has written to Bonaparte to say that the alliance was forced upon him, and that he looks forward to the time when he may be able to assist him with effect . . . the cause of this conduct is to be found in his hatred of Bavaria'. *Castlereagh Corr.* ix. 110; cf. No. 12096. For the King (the Regent's brother-in-law) see No. 9014, &c. and *Corr. of George IV*, 1938, i. 348–67.

Broadley, i. 341.

$8\frac{9}{16} \times 13\frac{1}{8}$ in.

12102 A LONG PULL A STRONG PULL AND A PULL ALTOGETHER. *233*

[Rowlandson.]

Publishd by Thos Tegg 1813 Novr 25 No 111 Cheapside

Engraving (coloured impression). The representatives of six of the Allies, the most prominent being John Bull, stand on a bluff (l.) tugging at a rope by which they pull a row of seven uniform Dutch men-of-war from the opposite coast. The ships are small, their sails are inflated by a favourable wind; they fly Dutch flags, one inscribed *Texell Fleet*; John Bull, a stout 'cit', pulls side by side with a Spaniard in slashed tunic, ruff, and feathered hat. Behind this pair a Russian wearing a fur hood steadies the rope. A Prussian Death's Head Hussar hauls at the end of the rope, his back to the sea, but looking over his shoulder. Beside him is an Austrian officer, while a Portuguese or Sicilian waves a feathered cap. On the extreme r., behind the Dutch fleet, are two little figures making frantic gestures: Napoleon waving his sword exclaims:

Oh Brother Joe—I'm all Fire, My Passion eats me up
Such unlooked for Storms of ills fall on me
It beats down all my cunning, I cannot bear it
My ears are fill'd with Noise my Eyes grow dim
And feeble shakings seize every Limb.

Joseph stands behind, his crown at his feet, saying: *Oh Brother Nap Brother Nap we shant be left with half a Crown apiece* [see No. 12068].

The ships are filled with Dutch sailors; others are on the shore (r.) pushing

at the stern of the nearest ship in order to launch her. This partly obscures the others, which are in line, diminishing in perspective. A ship's boat rows towards the horizon. A large sun (r.), irradiated and inscribed *Sunset of Tyranny*, sinks into the sea. Between it and the coast (l.) is a row of five men-of-war at anchor, flying the flags of the Allies, their poops in a line. The ship on the r., nearest Holland, flies a Russian flag, the next, with the highest masts, flies British flags. In the foreground (l.), lying at the base of the bluff on which the Allies stand, are two casks inscribed *Real Hollands Best Double Proof* and *Genuine Spirit Neat as Imported*.

The news of revolt in Amsterdam, on 16 Nov., when the place was evacuated by the French, and of the proclamation of 17 Nov., beginning 'Orange Boven! Holland is free', was published in an *Extraordinary Gazette* of 21 Nov. It had been brought by two emissaries from the Provisional Government, who also reported incorrectly that the fleet at the Texel had revolted against the French. The liberation of Holland is rightly attributed to the defeat of Napoleon by the united efforts of the Allies, rather than to the efforts of the Dutch. See Renier, *Great Britain and the Liberation of Holland*, 1930, pp. 98–124; *H.M.C., Bathurst MSS.*, 1923, pp. 240–50. The British victories in Spain are (unwontedly) given precedence over the Leipzig campaign. The many prints on the liberation of Holland reflect the enthusiasm occasioned in England: on 22 Nov. almost everyone in London was wearing orange. Scott describes the wild delight in Edinburgh. *Letters*, ed. Grierson, iii. 387 f. No. 6165 has the same title. See Nos. 12104, 12105, 12106, 12112, 12114, 12116, 12117, 12118, 12119, 12123, 12172, 12174, 12188, 12342, 13491.

Grego, *Rowlandson*, ii. 258 f. (reproduction). Van Stolk, No. 6194. Copy, Ashton, *English Caricature and Satire on Napoleon*, ii. 159. Listed by Broadley. Milan, No. 2446.

9×13⅜ in.

12103 EXECUTION OF TWO CELEBRATED ENEMIES OF OLD ENGLAND AND THEIR DYING SPEECHES NOV^{R} 5 1813

[Rowlandson.]

Pub^{d} Nov^{r} 27—1813 by R. Ackermann N^{o} 101 Strand

Engraving (coloured impression). The arms of two gibbets extend symmetrically, high above a bonfire; between them is an equally high post supporting a board on which the title is etched. From one (r.) dangles a realistic effigy of Napoleon (scarcely caricatured) in cocked hat, uniform, and Hessian boots. From the other hangs a ruffianly fellow holding a dark lantern. They face each other in profile. The fire is under Napoleon; smoke and flames drift towards Guy Faux. Country people cheer the bonfire, with two boys capering hand in hand in the centre foreground. Below the design (an alternative title): *Bonfire at Thorpe Hall near Louth Lincolnshire on 5th Nov^{r} 1813 given by y^{e} Rev^{d} W. C. to the boys belonging to the Seminary at Louth in consequence of the arrival of news of the Decisive Defeat of Napoleon Buonaparte by the Allies* [see No. 12093] *at 11 O Clock P M on y^{e} 4th & Louth Bells Ringing all night.* Below is etched in two columns (l.): *GUY FAUX'S DYING SPEECH I Guy Vaux meditating my Country's ruin by the clandestine and diabolical means of Gunpowder Plot, was most fortunately discovered and brought to condign punishment by Old England and here I bewail my fate.*

NAPOLEON BUONAPARTES DYING SPEECH [r.]. *I Napoleon Buonaparte flattered by all The French Nation that I was invincible, have most cruelly and most childishly attempted the subjugation of the World, I have lost my fleets, I have lost the largest and finest armies ever heard of, and I am now become the indigna-*

tion of the World, and the scorn and sport of boys. Had I not spurned the firm wisdom of the Right Hon. Wm Pitt I might have secured an honourable Peace. I might have governed the greatest Nation but Alas my ambition had decieved me and Pitts plans have ruined me.

For the adoption of Pitt's plans for the defeat of Napoleon and the reconstruction of Europe see C. K. Webster, *The Foreign Policy of Castlereagh*, i. 53–63. Cf. No. 12100. W. C. is William Chaplin of Louth Hall who was a chaplain to the Regent. For the 'Dying Speech' cf. No. 12115, &c.

Rowlandson, ii. 260. Broadley, i. 338 f. De Vinck, No. 8840. Van Stolk, No. 6203.

$8\frac{1}{4} \times 9\frac{1}{16}$ in. Pl. $13\frac{3}{4} \times 9\frac{3}{4}$ in.

12104 THE CORSICAN TOAD UNDER A HARROW.

[Rowlandson.]

Pubd Novr 27 1813 by R. Ackermann N 101 Strand

Engraving (coloured impression). Napoleon (r.) lies on his face under the sharp teeth of a harrow; two ropes are attached to it, at each of which representatives of three nations are tugging. In the foreground a British sailor hauls behind him a Spanish don in slashed tunic and breeches, feathered hat, cloak, and ruff. The third is a man of nondescript appearance wearing a cap with a drooping peak, probably intended to represent Sicily, which the British had held as an outpost against Napoleon. On the other rope the chief figure is a Prussian hussar; next him is (?) a Swede in a fur cap, and on the end of the rope a man wearing a cavalry helmet of French type is probably intended for an Austrian. These six fill the l. of the design. Russia is represented by a bearded Cossack who stands on the r., prodding at Napoleon with his long spear. On the harrow sits a fat Dutchman, smoking his pipe with a fiercely preoccupied expression, with his l. hand in his breeches pockets. Napoleon, much distressed, cries: *Oh this heavy Dutchman. O had I not enough to bear before!!!* Two birds swoop down from the l.; one says: *I smell Carrion.*

For the liberation of Holland see No. 12102, &c. The successes of the British Navy and Army are equated with the effects of the Russian and Leipzig campaigns.

Grego, *Rowlandson*, ii. 259. Broadley, i. 341 f. De Vinck, No. 8841 Van Stolk, No. 6222. Reproduced, Grand-Carteret, *Napoléon*, No. 265.

$8\frac{11}{16} \times 13\frac{1}{4}$ in.

12105 DUTCH NIGHT-MARE OR THE FRATERNAL HUG RETURNED WITH A DUTCH SQUEEZE

[Rowlandson.]

Pubd Novr 29. 1813 by R Ackermann No 101 Strand—

Engraving (coloured impression). Napoleon lies in bed, with a fat Dutchman seated on his chest, puffing tobacco smoke at his face, and saying *Orange Boven.* He grips Napoleon's neck between his legs; the two men face each other in profile, one staring up, terrified, the other looking down. Napoleon's r. arm hangs down from the bed, his fist is clenched, his feet (r.), with crisped toes, project from under the coverlet. The Dutchman wears a high-crowned hat, with a large (orange) cockade, and bulky breeches; his l. hand is in his breeches pocket. The curtains and counterpane are patterned with eagles; the curtains hang from a circular canopy topped by a large crown and a trophy of sword, sceptre, and eagle. They are drawn aside to frame the two figures. On the fringed pelmet eagles alternate with crowns and a papal

tiara, emblem of the humiliation of the Papacy. On the r. stand two enormous fasces with projecting lictor's axes, the blades turned towards Napoleon. On a stool in front of the bed are the Emperor's bicorne and sword.

See No. 12102, &c. The liberation was the subject of a 'new song' (printed in Leicester) with the chorus 'Holland's free!—shout Orange Boven', see Van Stolk, No. 6209. For the fraternization of the Dutch with the French invaders in 1795 and their rapid disillusionment see No. 8608, &c. The 'hug Fraternal' is mentioned in No. 9419 (1799); it was further exemplified in the establishment of Louis Bonaparte as King, see No. 10581, &c., and by the annexation of Holland in 1810. For Napoleon's nightmare cf. No. 11736. One of many echoes of Fuseli's picture, cf. No. 12455.

Grego, *Rowlandson*, ii. 260 f. Broadley, i. 342. De Vinck, No. 8842. Van Stolk, No. 6223. (Van Stolk, No. 6224, is a close copy without imprint, with the 'or' of the title replaced by 'of'.)

$12\frac{3}{16} \times 9\frac{1}{16}$ in.

12106 PLUMP TO THE DEVIL WE BOLDLY KICK'D BOTH NAP AND HIS PARTNER JOE. *234*

[Rowlandson.]

Pub^d^ Nov^r^ 30 1813 by Tho^s^ Tegg N^o^ 111 Cheapside

Engraving (coloured impression). A fat Dutchman (r.), with l. leg raised high, has kicked Napoleon into the air, towards a large exulting Devil crouching before the flames of Hell (l.). Napoleon's bicorne is falling to the ground, his sword flies up, attached to the belt. The Devil grasps Napoleon by the l. ankle. He is a naked satyr with hairy legs, barbed tail, fierce talons, as in No. 6283 by Rowlandson. The Dutchman holds a goblet above his head, in his l. hand is a long tobacco-pipe. He wears the usual bulky breeches with short jacket, and has a big (orange) cockade in his high-crowned hat. In the background a second Dutchman lunges forward with a pitchfork pressed against the posterior of Joseph, who runs screaming towards the flames, his crown on the ground behind him. The scene is the sea-shore, with three ships (r.) at anchor.

Consequences of the battles of Leipzig and Vittoria are depicted; for the liberation of Holland see No. 12102, &c. Though Joseph's loss of the crown of Spain, see No. 12068, &c., had nothing to do with events in the Netherlands, it is appropriate to the (altered) quotation from Dibdin's popular song *The Waterman*, see *Professional Life of Mr. Dibdin*, ii. 240, 250–2, also illustrated in No. 11036; cf. No. 8907, *My Poll & my Partner Joe*.

Grego, *Rowlandson*, ii. 261. De Vinck, No. 8843. Van Stolk, No. 6226. Listed by Broadley. Milan, No. 2464.

$8\frac{9}{16} \times 12\frac{7}{8}$ in.

12107 GRASP ALL LOOSE ALL—ATLAS ENRAGED—OR THE PUNISHMENT OF UNQALIFED [sic] AMBITION *254*

[Williams.]

*Pub^d^ Dec^r^ 1^st^ 1813 by Tho^s^ Tegg 111 Cheapside—Price one Shilling Col^d^*

Engraving (coloured impression). Atlas (r.), bearded and muscular, nude except for swirling drapery, kneels on one knee, supporting with both hands a terrestrial globe which he pushes towards Napoleon on whom it is about to fall. The Emperor staggers back, dropping his sword, his l. arm and r. leg are raised high, to ward off the impact. He looks up, terrified, and says: *France be mine! Holland be mine! Italy be mine! Spain & Poland be mine!*

Russ, Prussia Turky, de whole World vil be mine!!! Mons^r Atlas hold up dont let it fall on me. Atlas, with a menacing frown, answers: *When the Friends of Freedom and Peace have stop'd your shakeing it on my shoulders* [and] *got their own again, I'll bear it, till then you may carry it yourself Master Boney!* Close behind Napoleon (l.) two French marshals or generals flee to the l., looking back at the globe One (l.) says: *By Gar tis true tis fall on your Head! votre Serviteur! we no stop to be crush vid you*; the other: *Votre Serviteur Mons^r Boney.* Napoleon's head is scarcely caricatured, the generals are grotesques in the manner of Gillray, e.g. in No. 9403, *French Generals retiring, on account of their Health* . . . The globe is patterned with continents and islands regardless of geography. After the title:

> *"Most wretched wight, whom nothing might suffice*
> *"Whose greedy lust, did lack in greatest store*
> *"Whose need had end, but no end covetise*
>
> *Spencer* [*Faery Queen*, I. iv.]

At this date the consequences of the Spanish and Leipzig campaigns were the crumbling of the Confederation of the Rhine, the liberation of Holland, see No. 12102, &c., the establishment of British forces in France by the passage of the Nivelle, 10–12 Nov., Wellington's dispatch of 13 Nov. being published in an *Extraordinary Gazette* of 23 Nov. The Allies occupied the line of the Rhine, see No. 12109. Napoleon's refusal to surrender his conquests had led to the loss of two opportunities for a not unfavourable peace: at Prague, see No. 12077, &c., and the Frankfurt Proposals, 9 Nov., offering France the 'natural limits', see No. 12169. One of many satires on Napoleon's designs on the globe, cf. *The Modern Atlas asking a favour of John Bull*, No. 10760, and No. 12171.

Broadley, i. 343. Van Stolk, No. 6270.

$6\frac{3}{4} \times 12\frac{7}{8}$ in.

12108 BONAPARTE'S BRIDGE, *to the Tune of, This is the House that Jack built* *253*

La Nourice du Roi de Rome Inv^t [Williams f.] *Price one Shill^g*
Coloured
Pub^d Decem^r 1. 1813 by Tho Tegg 111 Cheapside

Engraving (coloured impression). Eight designs in two rows, each with lines parodying 'the House that Jack built' etched above each. Some section of the bridge appears in Nos. 1–5. [1] Tiny French soldiers gallop across the bridge; a man punts in the rapidly flowing river. Behind is Leipzig, a walled town backed by hills. Above: *This is the Bridge that was blown into air.* [2] Three men, wearing helmets and aprons, excavate a pit beside the bridge, from which a man looks down: *These are the Miners that had the care | Of mining the Bridge* . . . [&c.]. [3] A Grenadier corporal holds a long match towards the covered pit; three tiny Grenadiers run across the bridge: *This is the Corporal, stout and strong, | Who fired the Mine with his match so long, | Which was made by the Miners* . . . [&c.]. [4] A swaggering officer points at the ground, looking over his shoulder at the corporal, who runs forward with his match, saluting obsequiously: *This is the Colonel of Infantry, Who ordered the Corporal* . . . [&c.]. [5] The colonel listens deferentially to an officer who whispers in his ear, pointing downwards: *This is the Marshal of high degree | Who whispered the Colonel* . . .[&c.]. [6] Napoleon gallops from the battlefield, indicated by a drum in the foreground and bodies in the background: *This is the Emperor who scampered away, | And left the Marshal* . . . [&c.]. [7]

Refugees, including women with infants and an old farmer, make gestures of despair. Behind is the blazing town which more fugitives are leaving: *These are the Thousands who cursed the day*, | *Which made him Emperor* . . . [&c.]. [8] Four allied sovereigns in a tent consult over a map held between them. Alexander (l.) sits on a camp-stool, the others stoop over the map: the King of Prussia is in back view, facing the Emperor of Austria. Bernadotte faces the Tsar: *These are the Monarchs so gen'rous and brave*, | *Who conquered the Tyrant, and Liberty gave*, | *To Thousands on Thousands* . . . [&c.].

The verses (attributed to 'La Nourice . . .') are from the *Morning Chronicle*, 24 Nov. 1813 ('Spirit of the Public Journals, 1813', p. 332 f.) For Leipzig see No. 12093, &c. Its chief aspects in caricature are Napoleon's flight, cf. No. 12109, and the bridge; a corporal of engineers had been ordered to blow it up when the pursuers were at hand; he fired the mine before the rearguard had crossed,[1] owing to the skilful flanking movements of the light Russian troops under Sacken. Napoleon rode with the fugitives from the battlefield. J. H. Rose, *Napoleon I*, 1934, ii. 364 f. See also Nos. 12094, 12113, 12169, 12205 [3], 12229, 12479, 12569, 12602, 12608.

Broadley, i. 343 f. Van Stolk, No. 6195.

1–4: $4\frac{3}{16}\times3\frac{1}{8}$ in. 5–8: $4\frac{11}{16}\times3\frac{1}{8}$ in. Whole design, $8\frac{7}{8}\times13\frac{1}{8}$ in.

12109 THE IMPERIAL TYGER HUNT. | SATIRIST 1ST DECEMBER 1813.

Amateur del^t et sculp^t [E. H. Brooke.]

Engraving (coloured impression). Pl. from the *Satirist*, xiii. 473. A tiger with the head of Napoleon, badly wounded, leaps from a low bluff into the river *Rhine*, closely pursued by five sovereigns. The principal figure is the Tsar, bearded and dressed as a Cossack and unrecognizable, on a rearing horse; he is about to strike with his spear, his cloak swirling above his head. On the trapping of his horse is the word *Moscow*. Bernadotte stands on the brink; his spear, inscribed *Sweden*, is raised. Above his head is a star, indicating the Swedish order of the Polar Star. The King of Bavaria, who deserted Napoleon before Leipzig, raises a spear inscribed *Bavaria*, he holds a (?) crown inscribed *Legion of Honor* (received from Napoleon). He wears a crown and ermine-bordered robes. Prussia has a bare torso, on which is (incorrectly) a large double eagle; he runs forward, his r. arm raised, showing that he has hurled one of the spears with which the tiger is pierced; he carries three in his l. hand inscribed *Katzbach* [see No. 12086], *Partha*, *Leipsic*. A knight in armour (r.) with his face obscured by a visor, gallops at the head of an army indicated by spears and a sea of heads. In his r. hand is a sword, in his l. a spear, and on his surcoat is a cross, with the word *Prague*, showing that he is the Emperor of Austria, who was also King of Bohemia. The tiger is bleeding from wounds in which (broken) spears are embedded; he wears a broken crown, and his head is gashed.

The pursuit of Napoleon to the Rhine (see No. 12108) after Leipzig, see No. 12093, &c., had none of the savage energy depicted. Napoleon defeated the Bavarians under Wrede at Hanau, 29–31 Oct., and crossed unmolested at Mainz on 2 Nov. The Coalition was incapable of 'swift and purposeful action'. *Camb. Mod. Hist.* ix. 540. The text elaborates the theme of Napo-

[1] To Heaven is blown Bridge Lindenau;
Wrecked regiments reel therefrom;
And rank and file in masses plough
The sullen Elster-Strom.
Hardy, *Dynasts*.

leon's flights, from Egypt, from Russia, and from Germany, and of the flights of Jerome and Joseph from Cassel and Madrid. The theme was current in France after Waterloo, see No. 12564, &c. For Napoleon as a tiger cf. Nos. 10254, &c., 12509, 12565.

Broadley, i. 342 f. Reproduced, Rosner, *Writing on the Wall*, 1943. 7×13 15/16 in. With border, 7 1/2×14 7/16 in.

12110 NATIONAL PHRENZY, OR, JOHN BULL AND HIS DOCTORS! *Pl^te 1st*

G. Cruikshank fec^t *Pub^d for the Meteor* [1 Dec.] *1813*

Engraving (coloured impression). Pl.[1] to the *Meteor*, i. 83. John Bull, a fat 'cit', beset by doctors, leans back on a cushioned seat, with gaping mouth and goggling eyes, registering bewildered alarm. His dress is completely topsy-turvy: his breeches are round his neck in place of a coat, his arms thrust through the legs, with shoes on his hands. His legs are in the sleeves of his coat and his collar is across his waist; there are gloves on his feet, and pockets hang inside out. On his head is a hat, above this is his wig, topped by his night-cap. At his feet are two big bottles labelled *Commercial Alterative* and *Wellington Drops*. He is much larger in scale than his doctors, two of whom stand on a table behind his head: Liverpool pierces his arm with a *Liverpool Lancet* as long as himself, saying, *I have an infallible lancet which Iohnny bares his arm to very kindly, see how the Blood flows, who says the Bull's exhausted?!!* A golden cascade spouts up from the point of the lancet and falls into a *Waste Butt*, a ramshackle cask. The stream is inscribed *Pension Places &c, for Dinners &c, Subsidy* [three times], *Pensions, For Fetes, Princess Charlottes Establishment*. Three little demons frolic on the summit of the cask, to get a share; one is inscribed *Pensioner*. Caterpillars crawl up the cask inscribed *Pensioner* and *Placeman*, they nibble at the wood, which is broken in various places, letting coins fall out. The cask stands on low trestles and the tap is turned on, letting *Secret Service Money* gush out. On the extreme l. McMahon, dwarfish and blotched and hideous, with a pen behind his ear, stands turning on a side-tap, inscribed *Stop Cock*, from which coins shoot out into a bulging sack inscribed *P P P* [see No. 11874, &c.] which he holds. A label projects into the design from the l. above McMahon's head, enclosing words spoken by the (invisible) Regent: *Fill it brim full, Mac!* McMahon answers: *Leave me alone to take care of the privy Purse*. The Lord Chancellor, Eldon, stands on tiptoe on a stool inscribed *Chancery Suit*, to feel John's pulse; he holds up a watch and says: *They may call us Quacks if they please but we are on the Right side of the question & it shall go hard but we'll keep our places*; the mace and the purse of the Great Seal project from his gown, like medical implements, and his wig hangs below his knees.

The other doctor on the table is Castlereagh, barely recognizable, with a heavy jowl and broad medical wig; he holds to John's head a long spoon on which are two balls inscribed respectively: *Total Defeat for Bounaparte* and *Cheap Bread*. He says: *Cant you be aisy John. [T]hen take these Bolus's they will make you bleed freely. And my Friend Death, there is preparing you a reptile soup, an infallible specyfic in your case*. Two large pots stand on the table beside him; one (r.) topped with *Regency Froth*, the other heaped with balls inscribed: *Hanover, Dresden, Leipsic, Orange Boven, France Invaded*. John exclaims: *What! My shop door open,! My business going on!! Hurrah hurrah, little Boney destroyd!!!! Leipsic taken, Hanover restored, Holland free & France invaded!!!!! Is not this too much to swallow?* At John's feet (r.) is an

[1] Not folded, showing that it was issued separately.

apothecary's mortar in which Napoleon sits, wearing a much feathered bicorne, and with his jack-boots projecting upwards. He gapes up terrified at the huge *Allied Pestle* with which Death is about to smite him. Death wears old-fashioned physician's dress, is more emaciated than a skeleton, and has a skull-like head, with spectacles framing the eye-sockets. He puts one foot on the edge of the mortar, and says: *D—m you I'll Doctor you.* At his feet are large balls or boluses inscribed *England, Prussia, Russia, Sweden.* On the r., behind Death, a man in legal wig and gown seizes Burdett by the throat, in his l. hand is a clyster-pipe inscribed *Law of Libel*, with which he is about to smite his antagonist. He says: *Curse you what do you want here.* Burdett, in profile to the r., and much caricatured, is dressed as a butcher-surgeon, wearing trousers and a belt from which hangs a butcher's steel, with two knives, one with a serrated blade. He raises above his head a saw and an axe, both inscribed *Reform*, and says: *I knew they would drive him Mad at last nothing can save him but applying the Axe to the Root or Sawing off the excrescences of y^e State.* On the extreme r. three opposition Whigs slink off hurriedly to the r. The most prominent is Grenville, stooping low, and walking with a physician's gold-headed cane; his posteriors are spherical and are inscribed *Fat Sincure* [sic] *Tellings of the Exchequer* [see No. 10543, &c.]. He says: *Pretty goings on—well I'll be off—Broad Bottams for ever I say* [see No. 10530]. Grey, beside him, says: *Aye Aye they will be no good without Us.* Lord Holland, on the extreme r., walks off with a deprecating gesture. Portraiture is not attempted except for the three Whigs who are after Gillray.

John Bull, despite his words, appears bewildered and perturbed at victories which are combined with disastrous expenditure and waste. Leipzig, see No. 12093, &c., is associated with the defeat of Dresden (26 Aug.). The French occupation of Hanover ceased after Leipzig, and the Duke of Cumberland entered the country on 4 Nov., see *Corr. of George IV*, 1938, pp. 324, 327–9. For the liberation of Holland see No. 12102, &c.; for the price of bread, No. 12089, &c. All political groups are condemned: Carlton House for selfish extravagance, the Ministers are quack doctors, the Foxite leaders abandon John Bull (cf. No. 11888, &c.); Burdett offers the remedy of a blood-thirsty surgeon, cf. No. 9092, &c.; his opponent is probably Sir Vicary Gibbs, notorious when Attorney-General (1807–12) for his ex-officio Informations, see No. 11717, &c. Victories appear only as quack remedies. The theme, except for the attack on Burdett, is that of Cobbett, who had refused to believe in the possibility of victory, and when it came complained: 'Tax-gatherers yet unborn will cover the land in consequence of this war, the apparent result of which is such matter of bragging.' *Pol. Reg.* xxiv. 715 (4 Dec.). Cf. No. 12118. For bleeding John Bull cf. No. 12756, &c., for Reform as the axe to the root, Nos. 8817, 11323, for 'cheap bread', No. 12089. Cf. No. 11340.

Reid, No. 266. Cohn, No. 553. Listed by Broadley.
$7\frac{7}{8} \times 19\frac{1}{8}$ in.

12111 GASCONADEING—ALIAS—THE RUNAWAY EMPEROR HUMBUGING THE SENATE.

[Williams.]
Pub^d Decem^r 1^st 1813 for the Proprietor of Town Talk.

Engraving (coloured impression). Pl. from *Town Talk*, v. 325. Napoleon, standing in front of the throne, addresses senators who stand facing him on the l. and r. He wears his crown and coronation robes as depicted by Gillray

in No. 10362; he extends his arms, a long sceptre in his r. hand, and turns his head in profile to the r., saying: *Senators! the glorious success of our Arms, has forced me to give way to the impulse of quitting the field of honour, that I might have the satisfaction of presenting to my faithfull Senate the glorious trophies of our Victories, Senators! your resless, envious, enemies, shall be humbled to the dust, your Emperor wills it so, this Arrogant confederacy shall be punished for their temerity, and our brave Soldiers shall repose in peace. Senators! for this purpose I shall require the small Sum of 25.00000 a sum the flourishing state of our finance will easily produce—and to replace the Vacancy made in my Army 500'000 from the consciptions* [sic] *of 4 Years to come will be all that I demand, Frenchmen the will of your Emperor and the Glory of the great Nation requires it.* The Devil, a winged imp, clutches an arm of the throne and looks up at the Emperor to say: *Thats right my Boy Humbug them out of another Conscription, to send me before you come yourself!* On the back of the throne is a carved eagle which glares menacingly down. Outside the imperial carpet are benches facing each other. From these the senators have risen; all wear long gowns with escutcheons on the sleeve, blank except for a small device in one quarter. Their leader (r.), answers with extended arms: *Great Emperor of the Great Nation the Senate devotes the lives and property of the People to your service.* The man behind him takes snuff, frowning; he mutters: *Ces't* [sic] *dire un peu trop cela!* Two men in the second row say to each other: *What has he done with the last Grand Army, that he wants so many again!* and *They are gone to see how their friends in Russia do.*

On each side of the throne, beside the dais, stand two turbaned Mamelukes with drawn sabres and pistols in the belt. Behind the senators are soldiers of the Imperial Guard. Those on the l. hold trophies: two standards inscribed *Bavaria*, and spears from which dangle military equipment: pistols, knapsack, bottles, a sabre. Two senators on the extreme l. whisper to each other: *Why these trophies belong to our allies ces't drole cela!* and *Another Russian buisiness depend upon it.* After the title:

> *"Some are short and some are tall*
> *"But it's very well known that he hums them all,*
> *"And then sings fal de ral tit.*

Three occasions are combined: (1) Napoleon's address to the Senate on 14 Nov., which ended: 'Frenchmen will shew, by their devotion and by their sacrifices that no nation has ever better understood its duties towards the Country, Honour, and the Sovereign.' It was short and dignified: '. . . a year only has elapsed since Europe was with us; now all Europe is marching against us. It is because the opinion of the world is formed by France, or by England. . . . Posterity shall say that if great and critical circumstances presented themselves, they were not above France and me.' (2) The *projet du sénatus-consulte* presented to the Senate on 12 Nov., and accepted unanimously on 15 Nov., for 300,000 conscripts from the classes of 1811 to 1814 and 1806, 1807 (see No. 12087, &c.). (3) The presentation by the Minister of War to the Empress on 15 Nov. of 'twenty stand of colours taken at Wachau, Leipzig [see No. 12093], and Hanau [see No. 12109] . . . each carried by an officer . . . these colours will attest to posterity the valour of our French armies. Treasons, without example, have procured our enemies great advantages, they are for them without glory; they cannot support them by similar trophies . . .'. *Examiner*, 21 and 28 Nov. 1813. For these trophies see Nos. 12112, 12113, 12123, 12169, 12318.

Broadley, i. 342.

$7\frac{1}{16} \times 18\frac{7}{8}$ in.

12112 NAPOLEON LE GRANDE

Inventé par Dabos Alex Tardieu Effigiem Del [Rowlandson]
Deposée a le Bibloteque Impereale [sic]
To be had at R. Ackermann's 101 Strand, London. [2[1] Dec. 1813]

Engraving (coloured impression). A travesty of a French print, an apotheosis of Napoleon by Tardieu after Dabos. As in the original, the title is on a piece of fringed drapery between two naturalistic eagles; these flank an arc of the globe, its northern summit, more flattened than in the original. On the globe is a map, with *France* in the centre, flanked (l.) by *Golfe of Venice* and *Italy* and (r.) *Espagne* and *Pologne*. On the north are *Amsterdam Pres Unie* [sic] and *Whestphalia*. From the summit of the globe rises a pole supporting the face of Napoleon, copied from the original but with the addition of a melancholy frown and transformed by the pole into a decollated head. It is inscribed *Polar Star* and enclosed in a circle of writhing serpents which takes the place of a laurel wreath. Rays extend from the circle over the greater part of the design, with inscriptions radiating outwards: *Assisting in the Assassination of Louis the 16th my Benefactor*; *Murdering the Citizens of Paris under Roberspierre* [cf. No. 9534]; *Murdering the Citizens of Toulon* [see No. 10095]; *Insulting the Pope robbing and plundering the Churches &c &c.* [see No. 8997]; *Poisoning my own Sick Soldiers in the Hospital at Jaffa* [see No. 10063]; *Murdering the Duke Danguilme* [d'Enghien, see No. 10251]; *Treacherously betraying the king of Spain and his Family* [see No. 10990]; *Murdering the inhabitants of Madrid in cold Blood* [see No. 11000]; *Murdering Captain Wright in the Temple at Paris* [see No. 11057]; *Marrying two Wives and intriguing with the Daughter of one of them* [Hortense, cf. No. 10362]; *The Murder of Palm* [see No. 11053] *of Hoffer &c &c.*; *Leading 500000 Frenchmen to perish in Russia by the Severity of the Season 1812* [see No. 11917, &c.]; *Loosing another similar Army the following Year in Germany 1813* [see No. 12093]; *Writing lying Bulletins* [see No. 11920]; *Loosing all the Colonies Commerce and Shipping* [cf. No. 10439, &c.]. At this point, in the upper r. corner, an open cask inscribed *Dutch Comet*, divides the inscriptions. A fat Dutchman smoking a pipe sits astride it; he directs the contents of the cask against Napoleon (see No. 12102). The final inscription: *And for all these brilliant Exploits am now to be sent headlong to the Devil.* In the original the rays are faintly inscribed 'Marie Louise' and 'Roi de Rome'.

The design is surmounted by the head of the Devil wearing a spiky crown inscribed *Damnation*, between two oval shields: on one a heart, *Heart of a Tyrant*, on the other a *Vulture*. These emblems replace a crown between two shields, one with the Napoleonic eagle, the other with the Habsburg eagle. From this centre-piece flames and smoke (replacing olive branches) stream l. and r., with a scourge and a barbed trident. The lower corners are decorated with trophies slanting outwards from the eagles: spears, eagles, axes, &c., one spear supporting a placard: *Flags manufactured for the Empress.* In the original spears are faintly indicated. Below the title (as in the original):

> Astre brillant, immense, il éclaire, il feconde,
> Et seul fait, a son gré, tous les destins du monde,
> *Vigée.*

One of many satires embodying anti-Napoleon propaganda ranging from *canards* through half-truths to facts, and forming a scurrilous life-history, cf. No. 11736. A new element is introduced: failure as well as crime. The execution of Hofer, the Tyrolean patriot, was especially ordered by Napoleon

[1] Date from Broadley.

in a dispatch of 10 Feb. 1810 (J. H. Rose, *Napoleon*, 1934, ii. 201). The flags are those sent to the Empress by Napoleon to herald his return to Paris, see No. 12111, &c. The map connotes the French empire at its height. Jérôme fled from his kingdom after Leipzig, cf. No. 12549.

Grego, ii. 263 f. Broadley, i. 344. Reproduction of the original, Dayot, *Napoléon*, p. 388.

$12\frac{1}{2} \times 9$ in.

12113 THE CORSICAN MUNCHAUSEN—HUMMING THE LADS OF PARIS.

[Rowlandson.]

Pub^{d} December 4. 1813 by R. Ackermann N. 101 Strand.

Engraving (coloured impression). A design based on Gillray's *Maniac Ravings*, No. 9998. Napoleon, scarcely caricatured, but poorly characterized, stands addressing an audience of seated men who listen with varying expressions, the corner of his platform projecting into a sea of heads (l.), while on the r. a file of soldiers with fixed bayonets or drawn swords is indicated. At his side, the little King of Rome, in officer's uniform, with a plumed bicorne, gapes down at the audience; his over-long sabre trails on the ground, he bestrides a tall military cane; his profile resembles without repeating (as in other prints) that of his father, but remains childish and blank. Napoleon stands in a commanding attitude with his r. arm extended, his l. hand on the hilt of his sabre, legs apart. He wears military dress with a plumed bicorne in which a tricolour cockade is unusually conspicuous. Behind him (r.) his arm-chair, closely copied from the 'Consular Chair' of No. 9998 and with a similar Medusa head, falls, all its legs in air. Beside it, a damaged terrestrial globe, as in No. 9998, has fallen, but is directed to the l. instead of to the r.; it has the inscriptions *America* and *Atlantic Ocean*. As before, Napoleon's words radiate from his head as if inscribed on clouds. On the r., reading downward: *Did I not swear I would destroy Austria? Did I not swear I would destroy Prussia Did I not leave the Russians 1200 pieces of cannon to build a monument of the victory of Moscow Did I not lead 498,000 men to gather fresh Laurels in Russia—Did I not burn Moscow—and leave 400,000 brave soldiers to perish in the snow for the good of the French nation?* On the l.: *Did I not swear I would destroy Sweden Did I not swear "I would have" Colonies & Commerce* [see No. 10439, &c.] *Did I not build more ships than you could find Sailors for" Did I not burn all the British produce bought and paid for by my faithful merchants—before their faces, for the good of them and my good people of Paris? Have I not called my troops from Holland—that they might not winter in that foggy climate?* [see No. 12102, &c.] *Have I not called my troops from Spain and Portugal to the ruin of the English? Did I not change my religion and turn Turk, for the good of the French Nation* [see No. 9973, &c.]. *Have I not blown up*[1] *the Corporal, for blowing up the Bridge* [see No. 12108] *Have I not robbed the Churches of twenty flags to send to my Empress, for the loss of my own flags & Eagles? And now for the good of my Empire, Behold! O ye Lads of Paris! I have put the King of Rome in Breeches!!!*

After his return to Paris on 9 Nov. Napoleon attempted to conciliate public opinion, cf. No. 12111. The 'twenty flags' sent to the Empress by Napoleon on 1 Nov. were taken in battle, see No. 12111, &c. On 22 Nov. the Paris papers reported a review by Napoleon at the Tuileries, at which 'the king of Rome, dressed in uniform, walked for a long time in the middle of the

[1] The earliest instance in the *O.E.D.* of blow up, meaning to scold, is Lytton's *Pelham*, 1827.

troops'. The *Examiner* (5 Dec.) comments: 'It is thus that grown men are deluded, and that children are fondled and fine coated into annoyers of their species.' See Nos. 12123, 12178. By the Fontainebleau Decree of 18 Oct. 1810 prohibited goods (including all British industrial products) smuggled into Europe were ordered to be publicly burned, inventories appearing in the *Moniteur*. Heckscher, *The Continental System*, 1919, pp. 202 f., 227–9. Cf. No. 12202. For the retreat from Moscow see No. 11917, &c. For Napoleon as Munchausen, cf. No. 12117. For 'Humming the Lads of Paris', cf. No. 12257.

Grego, *Rowlandson*, ii. 261. Listed by Broadley. Van Stolk, No. 6271. Reproduced, Grand-Carteret, *Napoléon*, No. 268; Fuchs, i. 168.
$9\frac{3}{4} \times 12\frac{15}{16}$ in.

12114 FUNCKING THE CORSICAN.

T. Rowlandson del^{t}
Pub^{d} December 6th 1813 by R. Ackermann N^{o} 101 Strand

Engraving, slightly aquatinted (coloured impression). Napoleon, surrounded by the Powers of Europe who puff smoke at him, dances, frantic with rage and fear, upon the head of a large cask of *Real Hollands Geneva*. The cask-head tilts under his feet, the contents splash out, and he is on the point of disappearing inside it. On the cask are the words: *The Fly that sips Treacle is lost in the sweet* [Gay, *Beggar's Opera*]. The most prominent smoker, nearest the cask on the l., is a fat Dutchman in bulky breeches, with a big orange cockade in his small hat. He sits on a small barrel inscribed *Dutch Herrings* and *Crimp Cod* and leans forward and to the r., puffing upwards a cloud of smoke. In his l. hand he holds up his long pipe, his r. is on the handle of a jug inscribed *Success to his Serene Highness*. Beside him are a *Dutch Cheese* [cf. No. 9412], a *Tobacco Pouch*, three closely coiled twists of tobacco, and a jug of *Dutch Drops*[1] [see No. 12118]. Almost equally prominent is an obese John Bull, a 'cit' holding a pipe and a frothing tankard of *Brown Stout*, who stands close to the cask in profile to the l., looking up with amused satisfaction, a cloud of smoke rising from his mouth. Next him and on the r., a Prussian hussar sits on a cannon, holding a pipe with a long curved stem, and turning a grotesque profile toward Napoleon. Behind John Bull is a (?) Hanoverian wearing a helmet, puffing steadily. Above them and near the upper margin are four heads: one very close to Napoleon, emerging from cloud, is perhaps a Saxon. A man wearing a high fur-bordered cap is probably a Russian, and a profile smoking a pipe with an ornate bowl may be Swedish. The man on the extreme r. smoking a German pipe may represent Bavaria. On the l., standing behind the Dutchman, the bulky King of Würtemberg is conspicuous. His antique dress, with a long flowered and gold-laced waistcoat, is reminiscent of the caricatures of his courtship and marriage, see No. 9014, &c. He holds a bottle of *Wirtemberg Drops*, and smokes a large curved German pipe. Above him are the heads of two men, an Austrian and a Spanish don, probably the Emperor of Austria and Ferdinand of Spain. Napoleon stands among clouds of smoke, which also form a background to the heads. He storms: *Oh you base Traitors and Deserters. Eleven Hundred Thousand Lads of Paris* [cf. No. 12113, &c.] *shall roast every one of you alive, as soon as they can catch you!*

One of many satires on the consequences of Leipzig, see No. 12093, &c., and Wellington's victories, the subject being the defection of Napoleon's

[1] A balsam or popular nostrum, prepared with oil of turpentine, nitric ether, &c. *O.E.D.*

former vassals. As in other prints at this time, the prominent part taken by Holland illustrates the importance to England of the revolution (called counter-revolution in the radical press), see No. 12102, &c. This and other prints of early December reflect the 'triumphant events' for which the Tower guns were fired four times in the week 20–27 Nov.: on 21 Nov. for revolution in Holland, on 23 Nov. for the liberation of Hanover (see No. 12110), on 24 Nov. for the Battle of the Nivelle (on 10 Nov.), and (later) for the surrender of Dresden (11 Nov.). These events were followed on 25 Nov. by news of the fall of Stettin, and were accompanied by rumours of insurrection in Paris and the assassination of Napoleon. *Examiner*, 28 Nov. 1813. The Prince of Orange (William VI) landed from England at Scheveningen on 30 Nov. (whence his father had escaped to England on 18 Jan. 1795, see No. 8631). He was proclaimed Sovereign Prince at Amsterdam on 2 Dec. See Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands*, 1930, pp. 120–8. See also Nos. 12116, 12117, 12118, 12119, 12120, 12122, 12123, 12171. To funk is to puff smoke at, figuratively to smoke or stink from fear, see Partridge, *Slang Dict.*, 1938 and No. 8086, Gillray's *Austrian Bugaboo, Funking the French Army* (1792).

Grego, *Rowlandson*, ii. 262. Listed by Broadley. De Vinck, No. 8844 (a copy is No. 8845). Van Stolk, No. 6272, accompanied by a printed broadside headed *Verklaring . . . de berooking van der Korsikaan met regie-tabak* (20 lines of verse). There is also a poem: *De lelijke pijp tabak, Wijze: Van de jonge Matroos.*

$9\frac{3}{8} \times 13\frac{5}{16}$ in.

12115 UN · EMPIRE A VENDRE · UN EMPEROR A PANDRE [*sic*] · UNE EMPERATRICE A RENDRE[1],

[W. Heath.] *Vid Placards posted in Paris Pub Dec 9 1813 by S W Fores 50 Piccadilli*

Engraving (coloured impression). Perhaps a copy of a French print: above the design: *This Placard was posted on the Walls in Paris.* The title indicates the three figures of the design, each above the relevant words. In the centre is Napoleon, standing disconsolate under a gibbet, the noose just above his large plumed bicorne. He is directed to the l., turning up his eyes, his thumbs together, fingers interlaced. From his coat-pocket, beside a large sword-hilt, hang two papers: *D—n Moscow* [see No. 11917] and *Last Dying Speech of Boney.* A dog with its collar inscribed *Dutch Pug* befouls his boot (a traditional incident in caricature, cf. No. 5472). On the l. Talleyrand, wearing a long robe and papal tiara, sits on a gilt chair writing at a table which extends behind the post of the gibbet. The block under the foot on his lame leg is conspicuously planted on a *Map of France* inscribed *To Be Nockd Down to the Highest Bidder.* His pen rests on a paper inscribed: *New Taxes & Leives* [sic] *for the Spo . . of the War Conscrip . . .* [see No. 12087]. On the r. stands Marie Louise, much taller than her husband, her head turned in profile to the l., weeping with clasped hands. She wears a crown, a décolletée dress with a vandyked ruff and long sleeves, a sheath-like skirt, with an over-dress of gold. All the figures are in a landscape: behind the Empress a road inscribed *Road to Viania* [sic] recedes to a dome and spires among trees, behind which is a large sun just above the horizon, which irradiates the sky behind her.

A prophetic satire: on the return of Napoleon to Paris in November, see No. 12111, &c., Talleyrand saw that he was 'finished'; he already secretly

[1] The last two words are in pen.

supported the Bourbon cause, see Nos. 12168, 12216, 12225; cf. No. 11054. For the liberation of Holland see No. 12102, &c. Marie Louise left Orleans to rejoin her father on 12 Apr. 1814. For Napoleon's 'Dying Speech' cf. Nos. 10058, 10099 (1803), 12103, 12121, 12174, 12200, 12226, 12580.

Broadley, i. 336 (reproduction), 345.

$8\frac{5}{16} \times 12\frac{5}{8}$ in.

12116 THE MOCK PHŒNIX!!! OR A VAIN ATTEMPT TO RISE AGAIN.

[Rowlandson.]

Pub^d^ Dece^r^ 10^th^ 1813 by R. Ackermann. N^o^ 101 Strand.

Engraving (coloured impression). Napoleon emerges from the flames of a huge fire burning on the summit of a rock, on the face of which is an opening, like the door of an oven, whence issue flames and serpents. These are being stirred up by the long spear of a Cossack (r.), who gazes up at Napoleon, while a sturdy Dutchman (l.) plies a huge pair of bellows. The head of Napoleon is based on Gillray's *Apotheosis of the Corsican-Phoenix*, No. 11007, but as a 'Mock Phœnix', he has not the wings and body of a bird, but the body of a man, though one claw extends from the fire, dropping an orb, as in that print. His flaming crown rises from his head, as in No. 11007, but he clutches his breast with the r. hand, and raises the l. arm in a gesture of agonized despair; his sceptre falls into the fire. The flames and smoke have more lateral spread than in No. 11007, and are filled with demons, ranging from quasi-human devils and imps to serpents. The Dutchman, in bulky breeches, wears a large orange cockade in his hat; he looks up, the smoke from his pipe merging with that of the pyre. The Cossack is bearded, with the high furred cap of other prints. The scene is a plateau surrounded by rocky peaks.

One of the many prints exulting at the victories, see No. 12114, in which the liberation of Holland (invaded by Cossacks), see No. 12102, takes a prominent part.

Grego, *Rowlandson*, ii. 262. Listed by Broadley. De Vinck, No. 8846 Van Stolk, No. 6273.

$9\frac{1}{8} \times 13\frac{1}{8}$ in.

12117 FRIENDS & FOES—UP HE GOES—SENDING THE CORSICAN MUNCHAUSEN TO S^T^ CLOUD'S

[Rowlandson.]

Pub^d^ December 12^th^ 1813 by R. Ackermann N^o^ 101 Strand.

Engraving (coloured impression). The Powers of Europe toss Napoleon in a blanket. He flies into the air, legs above his head, dropping crown and sceptre, his sword also falls. He exclaims with an agonized expression: *O Misericordé*. Three figures hold the front of the sheet, in back view, but with upturned profiles: in the centre is John Bull, a fat 'cit', bald-headed, his hat and wig on the ground. On his l., their hands touching, is a Dutchman smoking, and with a big orange cockade in his hat. On his r. is a Spanish don, in feathered hat, ruff, cloak, slashed tunic and breeches. At the extreme ends of the sheet are (l.) a Cossack, next the Dutchman, and (r.) the fat King of Würtemberg. Seven men hold the farther side of the blanket (l. to r.): the Pope, wearing his tiara, a man wearing a fur cap with a star, inscribed *Polar Star*, identified in a contemporary hand as Poland, despite the association with Sweden (see No. 10997). His neighbour is identified as Bernadotte,

but resembles Francis I. The next two are identified as Russia and Austria, one is perhaps Bavaria (Russia being represented by the Cossack as England is by John Bull). Next is the hussar who commonly stands for Prussia. A man wearing cocked hat and star is identified as Hanover, but does not resemble the Duke of Cambridge or of Cumberland and is not unlike Bernadotte.

One of many prints exulting at victories, see No. 12114, and giving prominence to Holland, see No. 12102, &c. For Napoleon as Munchausen cf. No. 12113; he is tossed in a blanket in No. 10001 (1803).

Also an impression with the final letter of the title removed.

Grego, *Rowlandson*, ii. 262 f. Broadley, i. 345. De Vinck, No. 8847. Reproduced, Fuchs, i. 168; Klingender, p. 41.

$9\frac{3}{16} \times 13\frac{3}{8}$ in.

12118 BLEEDING & WARM WATER! OR, THE ALLIED DOCTORS BRINGING BONEY TO HIS SENSE'S *287*

G. Cruikshank fec^{t}
Pub^{d} Dec^{r} 12th 1813 by T. Tegg Cheapside

Engraving (coloured impression). Napoleon, a grotesque mannikin in a strait-waistcoat, sits on a three-legged *Stool of Repentance* which stands in a large tub of *Hot Water*, whose steaming contents are inscribed *Sea of Troubles*. The waistcoat is inscribed *Allied Strait Waist-coat*; it has long sleeves extending far beyond his hands, the ends held by the Tsar (l.) and a Cossack (r.) so that the captive's arms are horizontally extended. His head is bald and is in profile to the l.; he has a beak-like nose and his mouth gapes like a young bird's for a huge bolus inscribed *Invasion of France* which John Bull, a fat 'cit', puts into his mouth. Alexander, who wears an ill-fitting bag-wig poised on his own hair, holds a knout with knotted lashes, inscribed *Russia Hemp*; he says: *I have found, a constant application of this Russian Knout to work Wonders!!* John Bull, who stands beside him, says: *Work away my Masters I'll pay you your fees ay ay rave & rant Master Boney but the Devil will Bone you at last*. In the centre of the design, high above the other figures, stands a grotesque Dutchman, with a conical hat, a frill round his neck, and grinning features. In his hat is a ribbon inscribed *Orange* and a pipe. He holds up a short cannon or mortar inscribed *Dutch Drops* [see No. 12114], from which pours a flood containing tiny replicas of himself armed with dagger, axe, a blunderbuss or bayonet, who descend upon Napoleon's head; among these are balls (bullets or oranges), the largest inscribed *Orange Boven*. He says: *We'll try what Dutch Drops will do!* By the tub (r.) kneels a Spanish don, wearing slashed tunic and breeches, with cloak and ruff; he applies a plaster to Napoleon's back inscribed *Spanish Flies* [cantharides or blister-beetles, see No. 11016], and grins broadly, saying, *Here is a Plaster of Spanish flies for his* ——. Behind him stands the Cossack, piercing Napoleon's l. arm with his long spear, making a fountain of blood spurt into a bowl, inscribed *Crown Bowl*, held by Bernadotte, the Crown Prince of Sweden. Bernadotte wears an absurd powdered wig with queue perched on his own hair which is in a small pigtail. On the wig is poised a cocked hat. He says: *I think my Crown Razors have shaved his Crown pretty close*. From his belt hangs an open razor, the blade inscribed *Best Crown Steel*. Like Alexander, he wears uniform with jack-boots. The tub stands upon flames inscribed *Moscow* from which emerge the towers and buildings of the city, see No. 12049. Napoleon frantically flourishes above the water one thin leg in a huge jack-boot with a giant

spur. He exclaims: *Hence with your Medecines—they but drive me Mad—Curse on your Dutch Drops your Leipsic Blister* [see No. 12093, &c.] *& your Spanish flies they have fretted me to what I am D—n your Cossack Lancets they have drained my veins and rendered me poor & vulnerable indeed!—Oh! how I am fallen—But I will still struggle—I will still be great—Myriads of Frenchmen still shall uphold the glory of my Name the Granduer* [sic] *of my Throne & write my disgrace in the hearts of ye—ye Wretched creatures of English Gold!* On the extreme r. a Frenchman wearing a bonnet rouge looks in through a window, much perturbed. He says: *By gar de grande Bounaparte get into de hot water at last. he no like his Doctors—by gar he say they be no doctors. but de journeymen of dat great Doctor John Bull.* Behind Alexander and on the extreme l. is the *Allied Medecine Chest*. It contains a jar of *Surgical Instruments* bristling with cutting and slashing weapons, axes, bayonets, sword, &c., with a jagged saw; a pile of *snow balls* [cf. No. 11917, &c.], and a jar of *Cossack Leeches*.

One of many prints exulting at the French defeats, see No. 12114, &c., with the liberation of Holland, see No. 12102, &c., taking a prominent place. As in No. 12110, England's part as paymaster of the Allies is stressed, but without rancour, John Bull being transformed from patient to doctor. 'Invasion' is a reference to Wellington, the Allies did not cross the Rhine till 20 Dec. For 'English gold' cf. No. 12542. Cf. No. 10970 (1808), where 'Doctor Boney' deals with the Powers of Europe.

A Dutch print, *'t zickbed van Napoleon de 1e*, Van Stolk, No. 6264, is said by Broadley to derive from this print, but is an entirely different design.

Reid, No. 276. Cohn, No. 931. Broadley, i. 345 f.
$8\frac{13}{16} \times 13\frac{1}{4}$ in.

No. 11026, *A Spanish Pass-port to France!!*, Woodward del., Rowlandson f., was reissued by Ackermann, 12 Dec. 1813 (the day after the Treaty of Valençay, cf. No. 12123). De Vinck, No. 8399. Hennin, No. 13501; Van Stolk, No. 6274, with a printed explanation, fourteen lines of verse in Dutch. Not in B.M.

12119 THE SEA IS OPEN. TRADE REVIVES

De Zee is vry de Koophandel herleevt
Published Decr 13th 1813 by R. Ackermann Strand.

Engraving (coloured impression). A British and a Dutch sailor in Amsterdam fraternally celebrate the liberation of Holland. The Englishman (l.) sits on a bench, his r. leg sprawling on the top of a cask which serves as table, his l. arm round the waist of the Dutchman who stands beside him with a paper inscribed *Paris Imperial Decree Napol[eon]* under his foot; the latter's r. knee is raised high in the act of trampling. The Englishman holds up a foaming tankard of *Brown Stout*, the Dutchman holds up a tobacco-pipe in his r. hand, a bottle of *Hollands* in the l. The Englishman wears loose trousers with a jacket; the Dutchman wears a double-breasted jacket and trousers, with an orange favour in his hat. Behind them are their respective flags, leaning towards each other: (red) ensign and the striped flag of the Sovereign Prince, inscribed *Orange Boven 1813*, and with a shield held by two supporters, one concealed by the Dutchman's hat, the other (sinister) a lion. On the cask (l.) are a large loaf, a round Dutch cheese with a slice out of it, tobacco-box, pipe, glass, and knife. On the ground (l.) is a collection of documents which has been set on fire: a large ledger inscribed *Continental System* and papers: *Confederation of the Rhine*, *Napo[leon]*, *Seventeenth Military*

Division, Senatus Consultum. On the r. by the Dutchman are a cannon and money-bags inscribed *Ducats* and *Guilders.* In the background (l.) are the sails of a fleet flying the Orange flag, and (r.) the buildings of *Amsterdam* flying the same flag, with French troops in the middle distance marching off to the r., their muskets sloped, and with a flag and an eagle. A Dutchman kicks a retreating Frenchman and prods him with a pitchfork. Above the two flags floats a ribbon inscribed in large letters: *Fendragt maakt Magt* and below (in smaller letters) *Concord makes Power.*

The French garrison left Amsterdam on the night of 14–15 Nov. To avoid pillage by the Dutch, a popular Orangist, Job May, grandson of an Englishman, and an ex-captain in the Dutch navy (perhaps depicted) incited the populace to fire the custom houses which were a symbol of French oppression, probably symbolized here by the burning of the 'Continental System' (see Nos. 10773, &c., 12113), with the other emblems of the Napoleonic Empire. Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands*, 1930, p. 111 f. For the dissolution of the Confederation of the Rhine see No. 12122, &c. On 2 Dec. William VI was proclaimed in Amsterdam as William I, Sovereign Prince. For the liberation of Holland see No. 12102, &c.

$11\frac{7}{16} \times 9\frac{1}{8}$ in.

12120 THE HEAD OF THE GREAT NATION, IN A QUEER SITUATION!

G. Cr. fec^{t}
Pub^{d} Dec^{r} 1813 by S Knight Sweetings Alley Roy^{l} [sic]

Engraving (coloured impression). Napoleon, a little figure with a big head, stands with legs astride, head turned to the l., hair on end; his arms are extended, fingers spread, mouth open as if shrieking. He has a grotesque profile with corvine nose and wears high jack-boots with large spurs. At his feet lies a broken baton inscribed *Magic Wand.* Five allies threaten him at point-blank range, and from a circle of cloud an arm emerges holding a conical *Allied Extinguisher* above his head. On the extreme l. Wellington aims a blunderbuss, saying, *Take a good aim at the Head Gentlemen, & we shall soon settle the Business.* On Wellington's l. stands Francis I, aiming a small pistol; by his head are the words: *Away M^{r} Boney the Hand of Justice* [see No. 12247] *will put your Night Cap on at last.* On the extreme r. a fat Dutchman, wearing a conical cap as in No. 12105, stands behind a small cannon holding a lighted match and a cannon-ball inscribed *Orange Boven*; he says: *I'll deal out my Oranges to him Wholesale.* Beside him are piled cannon-balls inscribed *Orange.* In his hat are orange ribbons inscribed *Orange Boven* and a tobacco-pipe. Next him the Tsar leans forward, aiming a large pistol; he says: *I'll rattle a few Snow Balls at his Cranium.* On Alexander's r. stands Bernadotte, aiming a small pistol; he says: *By gar we shall mak de head look like de plomb Pudding.* All but the Dutchman wear uniform with cocked hats. A background of smoke or cloud is indicated.

One of many satires exulting at victories and the liberation of Holland, see No. 12114, &c., and the first of these in which Wellington appears in person. The symbol of the extinguisher (cf. No. 12097) was much used in French satirical prints in 1815, see No. 12588. It was used in Nos. 8701 (1795), 10013 (1803). For the title cf. Nos. 5661, 11564.

Reid, No. 275. Cohn, No. 1187. Listed by Broadley. Milan, No. 2506.

$8\frac{11}{16} \times 13\frac{3}{16}$ in.

12120A LE CHÈF DE LA GRANDE NATION DANS UNE TRISTE POSITION

Engraving. A close copy (? 1814), the inscriptions literally translated. Said to be published also with the title *L'Eteignoir des Alliés* (which is on the extinguisher).

Reid, No. 275. Listed by Broadley (Latta Coll.). De Vinck, No. 8985. Milan, No. 2455. Reproduced, Dayot, *Napoléon*, p. 324.
$8\frac{9}{16} \times 12\frac{3}{8}$ in.

12121 NAPOLEON BONAPARTE. | CHEF DE BRIGANDS; | AT HIS POST OF HONOR.

Published by Baldwyn, Catherine Street, Dec. 1813—

Engraving (coloured and uncoloured impressions). A bust portrait of Napoleon in profile to the r., wearing uniform with his petit chapeau, not caricatured, and apparently from the engraving (reversed) by Lehmann after Dähling (1807) which was the basis of No. 12177, &c. It is framed by the rectangle of a gibbet, the post on the l., with the noose dangling above his head. Cf. No. 12115, &c.

Listed by Broadley. De Vinck, No. 8858. Reproduced: Grand-Carteret, *Napoléon*, p. 18; Dayot, *Napoléon*, p. 322; Fuchs, i. 170.
$7\frac{1}{2} \times 4\frac{7}{8}$ in. (pl.).

12122 POLITICAL CHEMIST AND GERMAN RETORTS OR DISSOLVING THE RHENISH CONFEDERACY.

[Rowlandson.]
Pub^{d} December 14 1813 by R Ackermann N 101 Strand

Engraving (coloured impression). In a goblet-shaped glass vessel on the top of a cylindrical *German Stove* a little Napoleon is being heated to dissolution point. Two retorts are connected with this vessel inscribed *Intrigue and Villainy* and *Ambition and Folly*; four others issue symmetrically from the stove: *Gasconade and Lies*, *Fire and Sword*, *Arrogance and Atrocity*, *Murder and Plunder*. In the front of the stove is an opening for the fire; this is being stoked by John Bull (l.), a fat 'cit' who leans forward, supporting *Iohn Bulls Coal Tub*, and holding out a lump of coal in a pair of tongs. His vis-à-vis is a fat Dutchman (r.) who crouches on his knees plying a pair of *Dutch Bellows*. He wears a cap and is smoking a pipe; beside him is a pot marked *Gall*. Behind John stand five sovereigns or personifications of their countries: the King of Würtemberg, grotesquely obese, gazes up, pointing a finger as if giving directions; he holds an open book: *Publishd Wirtemburgh*. Bernadotte, wearing several orders, triumphantly empties into the steaming vessel a bottle labelled *Sulphat of Swedish Iron*. Behind him are the hussar who stands in these prints for Prussia or Frederick William III, and (?) Francis I. Between Bernadotte and the glass is an older face, perhaps the King of Saxony. All look up exultingly at the tortured Napoleon. Facing this group stands a German officer (r.) stretching up to hold a lid which he is about to clap down on the vessel, though this reaches only to below the victim's waist. Napoleon, in profile to the l., puts one hand to his head with a despairing gesture, and flings out his l. arm as if to ward off the extinguishing lid; he exclaims: *Oh Spare me till the King of Rome | Is ripe for mischief yet to come.* On the extreme r. a Spanish don pounds with a pestle in a large mortar inscribed *Saragossa*.

On the l. are four men seated close together at a round table where one

of them, a large Cossack, is mixing chemicals. He is directed to the l. and holds a book while he mixes the contents of a small pot; a pair of scales lies on the table on which are also jars and an hour-glass. The other three watch intently; next him is a man wearing a fur cap inscribed *Polar Star* (? Sweden or Poland) who also appears in No. 12117. His neighbour resembles the Emperor of Austria, but he and the man on the extreme l. may be the King of Bavaria and the Duke of Baden, princes of the Confederation of the Rhine. On the ground near the table three books are propped up. The largest is open; on the l. page but scored through are the words *Napoleon Protecter of the Rhenish Confederacy*; on the r. page: *Francis Emperor of Germany restored 1813*. The others are *Liberty of Germany* and *The Downfall of Boney*. Behind the Cossack, but directed to the r. and watching Napoleon, stands the Pope, wearing his tiara and holding a bottle in each hand containing *Fulminating Powder* and *Vial of Wrath*. Chemical appliances are indicated in the background.

One of many prints on the consequences of allied victories, cf. No. 12114. Prominent parts are given to England as paymaster of the Coalition, and to the Dutch for the revolution, see No. 12102. The two defences of Saragossa, 15 June 1808 to 14 Aug., when the French were compelled to raise the seige, and Dec. 1808 to 21 Feb. 1809 when the garrison left the city with the honours of war, were (with Baylen) the outstanding achievements of the Spanish patriots, cf. No. 10997, &c. The Confederation of the Rhine (cf. No. 11031) dissolved by the defection of the Kings of Würtemberg and Bavaria and of the petty princes who made peace with Metternich after Leipzig (see No. 12093, &c.) and joined the Allies, cf. No. 12123. The officer about to put the lid on Napoleon may be one of the Allied generals, perhaps Blücher. Should 'Polar Star' denote Poland an allusion to the occupation of the Grand Duchy of Warsaw by the Russians may be intended.

Grego, *Rowlandson*, ii. 263. Broadley, i. 346.

$9\frac{1}{4} \times 13\frac{1}{8}$ in.

12123 MOCK AUCTION OR BONEY SELLING STOLEN GOODS. [Rowlandson.]

Pub^{d} December 25th 1813 by R. Ackermann N^{o} 101 Strand

Engraving (coloured impression). Napoleon stands in profile to the r. on a low platform at a desk on which he leans, his auctioneer's hammer in his r. hand, the l. hand extended. The Allies are crowded together on or beside a bench facing a second bench on which are four elderly French officers. One of these, rather younger than the others, identified in Van Stolk as Marshal Berthier, stands holding up a crown above his head. A Spanish don stands extending both arms towards the crown with a gesture of dismissal; he says: *That a CROWN! It's not worth half a Crown.* Napoleon, who wears uniform and a cocked hat and is scarcely caricatured, says: *What no bidding for the Crown of Spain Then take the other crowns and lump them into one lot.* The two most prominent figures on the front bench, and the nearest to the rostrum, are a fat Dutchman smoking a pipe and turning his head in profile, and a rough British sailor who sprawls behind him, one hand protectingly on the Dutchman's shoulder, the other pointing to Napoleon. John's back is to the other Allies; the obese King of Würtemberg, with a conspicuous flowered waistcoat, cf. No. 12114, is immediately behind him. The others are a Cossack and a Prussian hussar with the Spanish don. The French officers watch with rage or intense melancholy.

Stepping on to Napoleon's little platform is Marie Louise (l.), holding in

her arms the little King of Rome with the face of a monkey, wearing military uniform with a cocked hat. He says: *I suppose daddy will put us up for sale.* The Empress is one of Rowlandson's buxom English girls. Napoleon leans on a large document which is on his desk: *Speedily will be sold the Thirteen Cantons of Switserland.* In the foreground (l.) in front of the rostrum the goods for sale are piled. There are three crowns and a papal tiara, a sheaf of flag-staffs, with a paper: *Lot 2 Twenty flags the property of the Empress* [see No. 12111, &c.]; a sheaf of Eagles with a paper: *Lot of Useless Eagles,* with other papers inscribed respectively: *Kingdom of Bavaria, Kingdom of Prussia, Saxony* [see No. 12096], *Kingdom of Westphalia* [see No. 12549], *United Provinces.*

One of many satires on the consequences of allied victories, see No. 12114, &c., and combining references to the collapse of the Confederation of the Rhine, cf. No. 12122, and the liberation of Germany, the defeat of the French in Spain and the flight of Joseph, see No. 12068, &c., the liberation of Holland with British support, see No. 12102, &c. The King of Rome is habitually depicted in uniform; at this date the reference is to his appearance at a review, see No. 12113, &c. Rowlandson cannot have known of the secret agreement of Napoleon with Ferdinand, by the Treaty of Valençay (11 Dec.) by which he agreed to recognize him as King of Spain provided that British and French troops evacuated the country, thus side-tracking Wellington. This was rejected by the Spanish Regency and Cortes. J. H. Rose, *Napoleon I,* 1934, ii. 379 f., see No. 12193. The Pope was still a prisoner, cf. No. 11360. Napoleon by the Act of Mediation of 1803 was the protector of the Swiss Federation; since that date he had added six cantons to the original thirteen. On 20 Nov. the Swiss Diet issued a declaration of neutrality; this the Allies refused to accept and Austrian forces entered Switzerland (en route for France), declaring their intention of restoring the ancient independence of the country. Berne was entered on 24 Dec., and on that day the ancient government of the canton was re-established. See *Ann. Reg.*, 1813, pp. 170–2, and Nos. 12172, 12192.

Grego, *Rowlandson*, ii. 264–5. Listed by Broadley. Van Stolk, No. 6275. $9\frac{3}{16} \times 13\frac{1}{8}$ in.

12124 THE PORTABLE PURIFICATOR OF OUR COURTS OF LAW & EQUITY;—

[G. Cruikshank.] [1813]

Pub^{d} as the Act directs at the Corner of Chapel Court Swallow S^{t} where the peeps & Gleanings of John Bulls Watchman are Sold lent & some given away to any poor man who has Brains—

Engraving. One of two folding plates to *Patriotic Gleanings by John Bull's Watchman. Showing how the Laws and Practice of our Courts of Jurisprudence have changed since the last century, etc.* (not traced in B.M.L.). The title continues: *being the Way our Great & Glorious Alfred cured the Winkings & Squintings of his Judges, see his reign in the History of England or in my 3^{d} Peep.* A judge in wig and gown, and blindfolded, hangs from a gibbet outside an archway inscribed *Great Scotland Yard.* His executioners are a band of men who gleefully drag away a cart filled with sheaves in which he has been brought to the gallows. On the l. stands the 'watchman' wearing a watchman's overcoat and with a rattle suspended from his shoulders. He looks up at the judge through a telescope, and makes a long speech beginning: *Aye! Aye! That is him; He suspended his Prothonotary because he wo^{d} not Tax y^{e} Costs so high as he pleased* . . . [An account of a personal injury in a lawsuit follows with

page references to 'Patriotic Gleanings'.] *Come my Lads! let us next Proceed to the Exchequer! We have now no Alfred, & must do this Drudgery! ourselves!* . . . The men who drag the cart or stand round to cheer say: *Huzza! To the purity of our Courts of Judicature & the Uprightness of our Judges!!!*; *Zoons, what haum Baggs they are wha Wou'd a thought it—?*; *Be the Powers: he'll Hum Bugg no more nor rob Orphans!*; *And I too was falsely nonsuited! So you are welcome to my old* —— [the word 'hay' has been erased] *Cart & best services see page 159*; *Huzza!*; *Huzza my lads! Huzza!! this was alfreds way of Purifying his Judges.* On the side and lower margins: *After having repeatedly tried, in the most Civil manner; to draw the above Judge's Attention to the Treason & Robbery in his Court; & least they shou[d] have been Intercepted, I informed him by Post see Page 133, that I should do what I have now done, if he did not pay attention to my Request. When after 4 Days it was Returned, wrote upon "Refused to pay the Postage" I very cheerfully paid the Postage as that proved he was no stranger to the Business.*

At this date only the Court of Common Pleas had officers termed Prothonotaries. The judge is therefore Sir James Mansfield (see No. 11777) provided the date (given by Cohn) is correct. In 1814 he was succeeded by Sir Vicary Gibbs. This appeal to the practice of Alfred was made in squibs and pamphlets attacking the judges in the reign of Charles II.

The frontispiece is described by Reid (No. 202): *The Modern Heirs-at-Law; or the Rise and Progress of Poverty and Profligacy. Showing the blessings enjoyed by a country from making the judges independent. Exemplified in the funeral procession of Madame Justitia; Lady Prosperitas and her family.* . . . In this bags of gold are: *Fee stuff for Ryder and Co.* Richard Ryder, Home Secretary 1809–12, held the lucrative office of Registrar of the Consistory Court.

Reid, No. 450. Cohn, No. 628.

$6\frac{15}{16} \times 9\frac{5}{8}$ in.

PERSONAL AND SOCIAL SATIRES

12125 THE LORD KNOWS WHO.

[? Williams.]

London Pub^{d} June 7th 1813, by W^{m} Holland N^{o} 11 Cockspur Street

Engraving. A W.L. caricature of the deformed Lord Kirkcudbright (see No. 9905, &c.) walking in profile to the l. with his hand in his breeches pocket. He has a mat of short hair (or wig), his head is sunk on his chest, and his shoulders are humped. His body diminishes from the shoulders downwards, and he has thin legs, very short below the knees. He wears double-breasted tail-coat, tight striped breeches, and top-boots without spurs.
$7\frac{7}{8} \times 5\frac{3}{8}$ in. (pl.).

12126 L'AIMABLE ROUÉ

London Pub^{d} 6 April 1813 by H Humphries S^{t} James Street

Engraving (coloured impression). An unidentified portrait. A very stout man with small neat features rides a well-bred horse in profile to the r.; his obesity forces him to lean backwards. He wears a cylindrical hat, double-breasted coat, frilled shirt, Hessian boots, and holds a hunting-crop.
$9\frac{1}{4} \times 11\frac{3}{4}$ in. (pl.).

12127 LORD P—T—SH—M. *Pl^{te} 4th*

G Cruikshank fec^{t}

Pub^{d} by T Hughes Ludgate S^{t}— [1 Nov. 1813]

Engraving. Pl. from the *Meteor*. Above the design: *Costume of a Groom of the Stole*. Petersham walks l. to r., (cylindrical) hat and cane in hand, with an expression of amiable recognition. He bows from the waist, but his trunk is almost upright and his head thrown slightly back. He has short curly hair, with whiskers like crescent-shaped patches of fur. His double-breasted coat is buttoned to the neck with a high collar, with sleeves inflated and puckered at the shoulder, as in a Jean-de-Bry coat, see No. 9425, and has very long tails. He wears tight pantaloons and spurred boots of Hessian type, with high heels. There is a landscape background, with a placard on a decaying tree: *Rotten-Row* [Hyde Park].

This portrait derives from No. 11925. Petersham was a Lord of the Bedchamber to George III, 1812–20, but not Groom of the Stole.

Reid, No. 265. Cohn, No. 553.
$6\frac{3}{4} \times 4\frac{3}{8}$ in.

12128 THE GAY LOTHARIO . THE GREAT AND CELEBRATED AMATUER OF FASHION. *190*

E—^{s} [Elmes] *Scul^{t} Price One Shilling Coloured*

Pub^{d}—Mar^{h} 6th 1813 by Tho^{s} Tegg—N^{o} 111 Cheapside London.

Engraving (coloured impression). Coates in a pose suggesting Harlequin in a fencing-match (and like that of the clown in No. 9003), sits on the stage, his trunk almost at r. angles to his legs which slant stiffly towards the stage-box (l.). He grins at the occupants, pointing his sword towards them and raising his l. arm. He wears his jewelled hat with the enormous feathers, cloak, tunic, and sash, as in No. 11769. He declaims Lothario's speech when he falls dying, after the duel with Altamont, beginning: *Oh Altamont! thy*

genius is the stronger, thou hast prevail'd . . . [Rowe, *Fair Penitent*, iv. 1]. He lies on bright green ground, a garden scene with trees and skaters forming a background. Four persons in the box, much burlesqued, applaud, grinning broadly: *Encore—Encore*; *Bravo—bravo—Encore*; *Bravo—Encore*.

Also an impression with the date removed.

$8\frac{5}{8} \times 13\frac{1}{8}$ in.

12129 MAY FASHIONS, OR HINTS FOR A FOUR IN HAND EXHIBITION.

[Williams.]

Pub^d May 1^st 1813 by the Proprietor of Town Talk

Engraving (coloured impression). Pl. from *Town Talk*, iv. 247. A procession of coaches through *Cavendish Square*, the houses of which form a background, together with a street which recedes in perspective on the l. The foremost coach (r.) has a roof shaped like a Chinese pagoda and decorated with bells; on the apex is a seat occupied by an ape, dressed as a man, who rings a hand-bell and blows a horn. Bells are attached to the springs of the coach. The arms, surmounted by a coronet, are crossed whips, the crest a fool's head. A man seated on the box turns to the driver to say: *No bad scheme of S^r Harry's to get the Amateur* [Coates] *to perform today! tolerable attendance.* The driver wears a conical hat with a vast brim, manifold capes, and a large nosegay, with top-boots. Two servants sit in the rumble; one points to the ape, saying, *What do you think Tom of our new fellow Servant! did Master get him from Bond Street.* The other answers: *Oh No! hes not one of the Loungers* [see No. 8377, &c.] *Master had him from Exeter Change* [menagerie] *he has been well educated you see.*

The second equipage is the odd-shaped curricle of 'Romeo' Coates, see No. 11768, &c., drawn by four horses, whose harness, like the curricle, is decorated with cocks. He is dressed as Lothario, see No. 11769, &c., with three huge feathers towering from his hat. He says: *I scorn that odious uniform which would hide the graces of my form and those detestable boots would spoil a most delectable leg!—Bless us! how we draw, out of the theatre as well as in.* The following coach is on the extreme l.; its roof is a four-sided pinnacle topped with a spike; the driver is dressed like the man on the first coach. He says (of Coates): *I'll back him to spar with Molineaux at St Martins Court for the benefit of Carter.* The man beside him answers: *Aye my Lord! or I'll take the chance of the day for my debt, and remove the execution from your carriage and horses.* A man on horseback in the background shouts: *your lordship had better take the Opera House, as it will be for a charitable purpose.*

The road is crowded with spectators many of whom wave their hats. Tiny coaches proceed along the Square from r. to l., to join the procession. In the foreground is a row of well-dressed spectators in back view. Shouts rise from the distant crowd: *The Hobbies! The Hobbies*; *Cock a-doodle do*; *The Monologue*; *Bravo Romeo.* On the extreme r. is the gilt equestrian statue of the Duke of Cumberland, erected in 1770.

For the Four-in-hand Club see No. 11761, &c. They are accused of seeking publicity by eccentricity as Coates did. 'Sir Harry' may be Sir Henry Peyton, one of the leading members. The impoverished peer is probably Lord Barrymore, see No. 7997, &c., who was one of the founders of the club, and notorious for his love of pugilism. Gronow, *Reminiscences*, 1892, ii. 109, 257. Molineux, a negro pugilist, see No. 11927, beat Jack Carter on 2 Apr. 1813 in a fight of twenty-five rounds for 100 guineas. *Fistiana*, 1847.

$9\frac{5}{8} \times 16$ in.

12130 MEDICAL MUSHROOMS.

Jesse (Foot[1]) *inv[t] George Prince fec[t] 1813* [G. Cruikshank f.]

Engraving (coloured impression). Three well-known medical men are depicted, each with a burlesque coat of arms on the wall behind him. The centre and presiding figure is Sir Everard Home (1756–1832) wearing a long gown. He has half-risen from an arm-chair which faces a small table with curved ends at which the other two sit. On the table is a dish with three mushrooms, each directed towards one of the men, and a paper: *Lecture on Toad Stools*. Home scratches his head, squinting violently. Under his foot is a paper: *A Review of Anitomacal Discoveres* [sic]. On his escutcheon the hand of a baronet is between three chamber-pots. The crest is a hand holding a surgical implement; the motto, *Rien que Pissie*.

On his r. sits Jesse Foot (1744–1826), turning his head to kiss the posterior of an infant, presented to him by a nurse (l.) with coarse sensual features. His arms are the posteriors and legs of an infant, legs uppermost; the crest is a hand holding a forceps; the motto: *Arse* [As] *in Presenti*.

On the r. half-sits Sir Gilbert Blane (1749–1834), his chair being a close-stool. He wears a tartan kilt over his breeches, with tartan stockings. A small dog befouls his foot, another sits beside him. His arms are (dexter) *ABC* and an anchor; (sinister) a hand holding a birch-rod. The crest is a small dog, the motto: *Inveni. Portum*.

The men are identified in an old hand with (absurd) explanations seemingly based on a literal interpretation of the print, but accepted by Reid. Foot is 'Brighton Man midwife'; he was a well-known London surgeon (who may sometimes have practised at Brighton) and a prolific and egotistic writer; among his works was one on venereal infection in mothers, infants, and nurses which seems to be satirized here. Home (see No. 11763) is simply surgeon: he was pupil, brother-in-law, and executor of Hunter, a good practical surgeon and a prolific writer on professional subjects, largely plagiarized from Hunter. One of his best-known works was on Strictures in the Urethra. Blane (see No. 11841) is described as 'Dog doctor, formerly school master'. He was F.R.S., with a large Court and hospital practice. As a former Physician to the Fleet he had reformed sanitary conditions in the Navy, and continued to render great public service, notably in the Walcheren inquiry, see No. 11536. The two last had recently been created baronets by the Regent, Blane on 26 Dec. 1812, Home on 2 Jan. 1813, hence the signatures. The plate is said to have been suppressed.

Reid, No. 201. Cohn, No. 1722.

9×13⅜ in.

12131 WHAT A HARD THING IT IS SUCH A GOOD LOOKING ELF—SHOULD BE FORCED TO MAKE TEA FOR HIMSELF—

[G. Cruikshank.] [? 1813][2]

Engraving (coloured impression). Two watchmen with lighted lanterns and cudgels are ushered into a room by a fashionably dressed man who points to its occupant, saying, *There! thats the Man!* The accused kneels on one knee, saying, *By the Almighty God 'tis a lie!!* He also says: *Watch Watch A Call y[e] Watch*; the same words are etched over the second watchman. He is slim and fashionably dressed, but wears an apron and steel to show that he is a butcher (or called Butcher). On the wall is a picture of an ox. The watchmen

[1] A foot is depicted.
[2] Dated 1813 by Reid. Water-mark 1813.

are old and shambling with patched overcoats and rattles slung from the shoulders. After the title: —*This Print is most humbly Dedicated to the Independent B.C.P. by the Right Honorable Timothy Tarbucket.*

A personal (but unexplained) satire; its libellous character explains the absence of imprint.

Reid, No. 195.

$5\frac{3}{8}\times 9$ in. Pl. $7\frac{3}{8}\times 9\frac{7}{8}$ in.

12132 THE RULER RULED OVERRULED & ROUTED— O' OPERA OPERARUM—

W. Taylor del et sculp [G. Cruikshank.]
Pub^d May 8^th 1813 by H Humphrey S^t James's Str^t—

Engraving (coloured and uncoloured impressions). Below the title: *Being Scene the 1^st 2^d & 3^d of an Operatic performance recently exhibited within the Rules of the Kings Bench.* A sequence of three scenes, one below the other, each with a title: [1] *Conversatione* [sic]: a street scene. Taylor (l.), Manager of the King's Theatre, threatens with his fists a foreigner who wears a long fur-trimmed and braided overcoat to the heels, over spurred Hessian boots. Taylor, who is dressed like a country gentleman, and wears top-boots, shouts: *Dom your pistols you Caterwauling B—— she shall sing or I'll send a' ye forign* [sic] *loons out O' the Country!!* The other, who is Valabrègue, Mme Catalani's husband, using an umbrella as a walking-stick, flinches back, saying, *Mi vife indispose cannot, shall not sing!!! Me no fight wid fist me fight wid pistol.* On the r. a thin, fashionably dressed man wearing spectacles (Masterson) hurries off to the r., alarmed, and looking over his shoulder; he says: *Oh! what will become of Master-son of iniquity!!?* On the l. an infant crossing-sweeper, bare-legged, and a man walking with a bundle, stare at the encounter. In the background (r.) is an obelisk surrounded by an iron railing, to indicate St. George's Fields (near the King's Bench Prison). [2] *Un pas de deux.* A scene outside a house before which stands Mme Catalani (r.), in evening dress with long gloves, watching an encounter between her husband and Taylor, both dressed as before. Taylor (l.) has fallen on his back into a shallow ditch, and clenches his fist at Valabrègue, who points his umbrella at him, saying, *Ah! Ah I Read you you grand Scoundrel take dat & pay me ma 6000£ & ma Vifes Salary.* Taylor shouts: *Oh! you French theif! I'll! I'll! I'll! indict you for perjury dom your soul will I.* Catalani extends her arms, saying, *De Monster!! again so My dear Vall—e.* A man and two boys watch with delight. On the l. are a shed and a house.

[3] *Un pas seul—.* Taylor, pursued and pelted by men and boys, rushes to the l., where a woman (identified as Mrs. Dunn) with the head, claws, and hoofs of the Devil extends her arms to him. She stands in front of the *Kings Bench* Prison, saying, *Come to my Arms my Love I have not yet Dunn with you.* This is represented by a corner of a building with a grated window, below which is a collecting-box for impoverished prisoners. Across the road is a building inscribed *Horsemonger Lane Prison*; on its roof is a gallows from which hangs the effigy of a man. The pursuers, one a butcher, fling mud and stones; a boy brandishes a dead cat, a dog barks savagely. The butcher says: *Lets drive him into the Kings Bench.* Others shout: *No, No he is going to Horsemonger Lane*; *Ah you d—d coward,* &c.

William Taylor, Manager of the Opera House, see No. 12133, &c., was insolvent, and discredited by the failure of an action for perjury, Feb. 1812, against one Alexander Read, for swearing two affidavits that Taylor had settled private debts of his own with money belonging to the Opera House.

William Masterson was mentioned in the trial; he held some subordinate position to Read (Trial, B.M.L. 839. h. 34 (3)). For Taylor's impudent claim on the funds of Drury Lane Theatre, which led to Sheridan's arrest for debt in Aug. 1813, see Rhodes, *Harlequin Sheridan*, 1933, p. 241 f. Taylor was at this time either in the King's Bench Prison, or seeking safety from his creditors in the Rules. Catalani refused to sing at the Opera till the money due to her was paid, see No. 12133. Valabrègue lived only to help his wife secure as much money as possible, and to help her to spend it. Grove, *Dict. Music*.

Also a state in which 'Dunn' is not underlined.

Reid, No. 232. Cohn, No. 1936.

Each design, $4\frac{1}{8} \times 8\frac{1}{2}$ in.

12133 THE UPROAR HOUSE!!! | SATIRIST 1ST JUNE 1813.

Satirist inv^t *W H Ekoorb* [Brooke] *del^t et sculp^t*

Engraving (coloured impression and impression on pink paper[1]). Pl. from the *Satirist*, xii. 489. A fantastic rendering of a riot at the 'Opera-house' (the King's Theatre in the Haymarket) on 1 May 1813. The stage stretches across the design, to which the heads and shoulders of the orchestra form a base, the musicians hurrying to the l. in wild confusion. In the upper part of the design two figures float almost horizontally, hand in hand, supported on wings, and on a substantial cloud which rises like smoke from the stage, forming a background. The woman has butterfly wings, and a winged infant flies towards her; she looks up. The man (Didelot) who has feathered wings, looks down, stretching out his l. arm towards a danseuse who stands gracefully at the front of the stage looking up. He says: *Ma Vife take great fly! Hey diddle! high Didel-ot Vy not take a fly? You vell paid for all.* She answers with r. arm defiantly raised: *No! I'll be dam if I take a fly!!! I'll be de Angelle no longer—nor any what oder ting till I are payed.* 'Angelle' is in large letters and probably denotes Angiolini, one of the performers. She wears diaphanous quasi-classical draperies with seemingly bare legs and Roman sandals. Her loosely curling hair hangs to the thigh. A pendant to this figure is a stately woman in profile to the l., with heavy draperies and a spiky crown. She looks up towards a rectangular cage in the upper l. corner of the design, where a bird with a human profile looks down at her. The cage is decorated with a heavy pair of shackles and a crown to show that it is the King's Bench Prison. She extends her arms gracefully, saying, "*De Taileur Bird in yondere caige confine | To me sing de note of Sorrow.*" The bird (William Taylor) says: *I am quite tired of perching on this Bench! I wish they'd let me fly too!!!* Between the two women, Coates, dressed as Lothario, see No. 11769, rushes forward, both arms raised, exclaiming: "*Ladies and Gentlemen! where's the use of our going a rioting?*" He wears his feathered hat with a jewelled star, and the hilt of his sword is in the form of a cock.

On the l., ladies of the ballet or the chorus are rushing off the stage to the l., one on the extreme l., partly cut off by the margin, is being embraced by a fop in an opera-hat, another falls over a bulky man who lies prostrate. Amoretti with butterfly wings are tumbling or flying through the air, much alarmed. On the r. a fashionably dressed man wearing an opera-hat confronts with clenched fists a group of foot-guards with fixed bayonets, who advance from the r., where they are in shadow, with the folds of a curtain above their heads. One elegantly dressed man has fallen head first into the orchestra. The musicians on the l. are carrying off large music-books, one open. The others

[1] Not folded, showing that it was issued separately.

are lettered respectively: *La Fille Sauvage*; *Il Matrimonio par* [?] *Sassnio, Mozart*; [*P*]*ucitta* [Puccitta, 1778–1861]; *Boudicca*; *La Charmante Hongr*[*o*]*ise*. A man carries off a 'cello on his shoulders. The figures in the centre are brilliantly lit, those at the side are in shadow.

Taylor, Manager of the King's Theatre, was insolvent. After he lost his seat in Parliament, in Oct. 1812, he was unable to appear at the theatre for fear of arrest. See also *Waters* v. *Taylor* in Chancery, 4 Nov., 24 Dec. 1813, 15 *Vesey* 10. Catalani, see No. 12132, &c., refused to sing till the debt due to her was paid, and on 1 May an attempt to perform the opera *Enrico IV* without her caused a riot started by the fashionables admitted behind the scenes; colleagues in the pit joined in with calls for the Manager. A deputy explained that he could not appear 'on account of his present situation', and begged that the ballet might be allowed to proceed. Police officers ordered the eight sentinels behind the scenes, who always had fixed bayonets, to clear the stage, which they vainly tried to do. The orchestra escaped early in the fray 'with the whole of their music books'. When all thoughts of the resumption of the ballet were over Coates appeared and made an absurd speech: 'Ladies and gentlemen, it is a great misfortune . . . to be deprived of the talents of Madama *Catalani*, but it is of no use for us to *go a rioting*.' The riot was followed by an order from the Lord Chamberlain forbidding persons to go behind the scenes. *Examiner*, 9 May 1813 (pp. 297 f., 303 f.). The interrupted ballet seems to be Didelot's *Psyche et l'Amour*, 1809, in which he used his invention of wires for enabling dancers to simulate aerial flight. C. W. Beaumont, *Bibl. of Dancing*, 1929, p. 61 f. For Didelot and his wife Mme Rose see Nos. 8008, 8891, &c. He was ballet-master at the King's Theatre, where his son, of about thirteen, and Vestris (see No. 10516) were also appearing. The *Scourge*, vi. 50–3. Catalani had refused to sing the part of Boadicea (in the 'new serious opera' of that name, 1813). *Satirist*, xii. 492. For Taylor see Nos. 8010, 10969, and index.
$11\frac{3}{4} \times 15\frac{1}{2}$ in. With border, $12\frac{5}{8} \times 16\frac{1}{4}$ in.

12134 INDIAN JUGGLERS. | SATIRIST. 1ST AUGUST 1813

W. H. Ekoorb [Brooke] *del*^{t} *et aquatinta. fec*^{t}.

Aquatint (coloured impression). Pl. from the *Satirist*, xiii. 97. A performance by three Indian jugglers. The centre one leans back from a sitting position, his legs in the air, juggling with four hoops spun by his thumbs and toes; on his cheek and tongue he supports an arrangement of rods hanging from a centre-piece. Behind him, the man on the l. sits cross-legged holding in each hand a bowl, like half an egg, linked by a chain; similar bowls are placed face downwards on the ground beside him, interspersed with small balls. The third (r.) kneels in profile to the l., swallowing a sword. Behind him is a large ball. All are on a fringed carpet on which three snakes are writhing.

The text (pp. 97–104) is a detailed account of the feats of the jugglers, then performing in London, interspersed with political parallels. They are evidently the three natives of Madras[1] who performed at a select party at Carlton House on 1 July attended by the Queen and Princess Charlotte. The *Examiner* (1813, p. 426) contemptuously announced: 'These foreigners were

[1] There Indian jugglers ply their trade for hire,
And here a Prussian lady swallows fire, [cf. No. 13033]
While rushing crowds assemble far and near,
What to behold?—a Cossack with his spear! [see No. 12040]
Modern Dunciad, 1814, p. 89.

"introduced to the Royal Party, and displayed extraordinary powers in"—what? In music? In science? In military exercises?—No, in *legerdemain!*' Hazlitt's essay 'The Indian Jugglers' (*Table Talk*, 1821), is said to relate to a performance in the winter of 1815.
$6\frac{11}{16} \times 13\frac{5}{8}$ in. With border, $7\frac{3}{8} \times 14\frac{1}{4}$ in.

12135 THE SALE OF THE COAL · HEAVERS · SCRAPS!!

J C. (or *C. J.*] *fecit.*
London Publish'd Dec^r 1^st 1813 by N. Jones 5 Newgate S^t

Engraving (coloured impression). Pl. to the *Scourge*,[1] vi, before p. 437, and illustration to verses, *The Bounties of Providence Counteracted . . .*, with detailed explanatory notes. An auction of the deceased Huntington's property takes place outside a house whose corner appears on the r. The auctioneer, one Tutchin, stands in a high desk (l.); his man, kneeling on one knee on a large oval table, holds up a high-backed old-fashioned arm-chair, the back inscribed *S S*; a demon is breaking its way out through the cover. Eager bidders on the farther side of the table raise their arms looking up at the auctioneer, who says, raising his hammer: *Now Gentlemen I cannot suffer this Lot to pass without Tuchin upon it's various properties It is the very identical Chair in which the Prophet when sitting at his Ease examined the "Wise and foolish Virgins" & play'd his "Innocent Games" in "The Saints seed time" which he called the "follies of Youth" having cost him 30£ when "the Bond Child was brought to the Test" & this is my "Final exhortation" as for further particulars see his "Answer to fools". thank you Sir 60 Guineas is bid going for the last time at 60 Guineas!!!!* The foremost bidder says: *I bid 60 Guineas Sir don't dwell "forward press forward" that's my Motto my Boy.* His hand rests on a paper inscribed *M—rg—n* (Morgan, an upholsterer, commissioned by a devotee to bid up to £105). The next man says: *50 Guineas*; the third: *I am Overs'eer & Treasurer.* Both men wear over-sleeves and are butchers, the former holds a paper: *H—Marrowbone S^t*; they are Ashlin and Over, both wish to succeed the deceased preacher.

In the foreground, in front of the table, is a pit from which flames are rising. From this emerge the head and shoulders of Huntington, inscribed *Lot 60.* He wears a coal-heaver's hat and extends his arms towards his old chair. A large Devil grips Huntington, holding up a large money-bag, *Gleaning of the Vintage*, and saying: *Agoing agoing agoing for the last time agoing.* The flames round Huntington are inscribed: *Cry of little Faith, Feeble Disput* [sic], *Glory of the Second House, Satan's law Suit.*

Groups of devotees surround the table, others lean from the two open windows of the house, which are placarded *Sale by Auction Tuchin.* Some of the women are old crones, others are meretricious-looking. Three (l.) hold a pair of breeches inscribed *S S*, one of them has a paper: *Bear & Forbear*; another wearing spectacles peers inside them, saying, *Altho I have given 6 Guineas for a pair of the dear mans spectacles I can see nothing in them.* A stout man stands behind the rostrum, saying, *Seven times have I been Transported by Love & the Eighth by Law.* He is one Langford, alleged 'methodist preacher', recently sentenced at the Old Bailey to seven years' transportation for 'marrying' seven women, all still alive. A respectable-looking man stands by the table, his hand resting on a paper inscribed *Strong Shoes*; he is a wealthy shoemaker. Another kneels with clasped hands, a medicine-bottle in his pocket; he is an apothecary in Oxford Road. A footman in livery wearing

[1] Not folded, showing that it was issued separately.

a hat shouts into the enormous ear-trumpet of an elderly woman, in whose pocket is a bottle, the aperture being inscribed *S S*. She is Huntington's widow, relict of a Lord Mayor, see No. 11083. On the r. 'a dashing kiddy blade' puts his arm round a demure and comely 'Methodistic maid', saying, *What do you think of that Hey My dear?*

On the extreme l. is a tombstone inscribed *Here Lyes the Coal heaver Beloved of his God but abhored of Men having amased many thousands. And England shall know that he hath had a Great PROFIT!!! among them WH · S alias WH · A · S · S*. Behind it kneels Huntington himself, inscribed *S S*, apparently tearing the pages of a book; beside him: *Utility of the Books "Music & odour of Saints"*.

On the extreme r. a man descends the steps from the house carrying on his head a tray on which is church plate inscribed *S S*. Another man walks off to the r. with a large wall-clock, apparently from the preacher's chapel. Another follows with a treasure-chest inscribed *Bank of Faith S S*. On the ground (r.) is miscellaneous property for sale: a basket inscribed *S S*, a foil, jars or bundles inscribed *S S*, a mouse or rat in a trap, a barber's block carved to represent Huntington's head, a paper inscribed *Child of Liberty in Legal Bondage*.

Huntington the preacher, who appended to his name S S, i.e. Sinner Saved, died 1 July 1813; his epitaph, by himself, began: 'Here lies the coalheaver . . . beloved of his God but abhorred of men.' His chapel was rebuilt (1811) for £10,000 after a fire, and he had secured the freehold for himself, deriving a handsome income from pew-rents, &c. On 24 Sept. his property was auctioned outside his house in Pentonville: 'an *old arm chair* intrinsically *worth fifty shillings*, actually sold for *sixty guineas*; and many other articles fetched equally high prices; so anxious were his besotted admirers to obtain some precious memorial of that artful fanatic'. *Examiner*, 1813, p. 634. The auctioneer's words are taken from Huntington's autobiographical writings, and refer to a payment to indemnify the parish for a bastard child. For his 'Bank of Faith' and his breeches see No. 11080, &c. He made prophecies, personal and political. See Southey, *Quarterly Rev.*, Jan. 1821, xxiv. 462–510 (a review of Huntington's *Works* published in 20 vols. 1820, and showing 'how possible it is for perfect enthusiast to ripen into perfect rogue'). See also Nos. 11704, 12136.

$10\frac{11}{16} \times 18\frac{3}{8}$ in.

12136 THE RELICS OF A PROPHET; OR, HUNTINGDON'S SALE, *P^te 3^d1*

G C^k

Pub^d for the Meteor 1813[1] [1 Dec.]

Engraving (coloured and uncoloured impressions). A wild scramble for Huntington's property, see No. 12135. The high rostrum is in the centre of the design, and the auctioneer, Tutchin, is above the crowd. A man (l.) holds up a pole from which hangs a pair of breeches. Two women have climbed up to clutch the waist-band; one is supported on a woman's shoulders; her husband tries to pull her down, grabbing her hair, and flourishing a crutch; he says: *Come down with you what do you want with breeches—they will not fit you*. She looks round to say: *Never you mind. I know my own business better than you*; her bonnet falls off. The other supports herself by the rostrum and grasps the auctioneer's shirt-front, turning to him to say: *I am the highest Bidder*. He leans towards her with arms raised in a frenzied gesture: *Ladies*

[1] Imprint and number removed from the coloured impression.

I must beg of you to leave the Breeches alone—going going let them alone—Madam you will Tear the waistband—going going gone! A voice from the background: *Knock the Breeches down to me at any price.* The man holding them up says: *What a fuss about a pair of Breeches.* Other women join in the struggle, an old woman has fallen on her back. Another clutches at a leg of the garment; she is hoisted up in a sitting position by a man in whose pocket is a paper inscribed *Baxters Shove* [see No. 11704].

On the r. is a group in angry competition for the arm-chair, see No. 12135. Morgan leans across the chair to shout at a man and woman who are claiming it: *It was Knocked down to me for Sixty Guineas!* His vis-à-vis triumphantly flourishes a note for *100£*, saying, *Here's a hundred, for It I must, I will have the Chair.* Behind them a man shouts at a fat disreputable virago: *You be d—d*; she answers: *No Sir I am to be saved.* From a pole hang a tattered shirt, *The Prophets Mantle*, and a coal-heaver's hat. A man, head and shoulders above the crowd, shouts: *A Hundred Gu^s for the shirt.* A voice from the background: *30 pounds for the Snuff Box, & any price for the Coalheavers Mantle.* A man (r.) has climbed up to clutch at the auctioneer's coat; he says: *I'll give 50 Guineas for the Spectacles.* All the figures are burlesqued. A grotesque little dog, shaved in the French manner, rushes into the fray.

See No. 12135, &c. Huntington's congregation were well-to-do tradespeople, &c., whose devotion was highly profitable to him.

Reid, No. 270. Cohn, No. 553.

$6\frac{3}{4} \times 9\frac{5}{8}$ in.

12137 BILLY DIP THE DYER.

[G. Cruikshank.] [1812]

Engraving (coloured impression). Pl. from *The Cabinet of Comicalities . . . by T. Spiller, Comedian*, p. 25. A lady, old, lame, and ugly, 'a maid at fifty-five', sits at her dressing-table (r.) wearing a morning wrapper, which leaves her breast bare. She turns in surprise towards the dyer (l.), ushered in by a tall lady's maid who is holding a pair of curling-tongs. He enters, hat in hand, short and bandy-legged, wearing an apron and over-sleeves, and carrying a bundle, 'the man who dies, i.e. dyes, not only for her but for half the town'.

The verses illustrated are in the *Scourge*, viii. 259 f.

Reid, No. 204. Cohn, No. 106.

$3 \times 4\frac{11}{16}$ in.

12138 AN ELECTION BALL.

Etched by G. Cruikshank.
Pub^d April 28^th 1813 by H. Humphrey N^o 27 S^t James's Str^t

Engraving. A provincial Assembly Room. A musicians' gallery (r.) is above a recess which is the entrance from the street. In this a young woman changes pattens for dancing-shoes, supporting herself on the arm of a stout woman with a pin-cushion slung from her arm. A lighted lantern stands on the floor. In the foreground a couple advances from this entry, meeting a younger pair. In the background against the wall couples are dancing, facing each other, the man holding his partner's wrist. An absurd couple on a settee (l.) flirt, the lady holding a tumbler, the man fanning her. Behind, two men delightedly inspect a paper headed *Election 1812.* On the wall is a bill: *Sir Toby Spendall returns his most grateful thanks to the worthy Freemen for thier kind support*

during the late Election. From the pocket of an elderly man near the door hang two papers: *State of the Pole* and *To the Worthy Freemen*. In the foreground (r.) a pair of half-boots, a cane, and a hat lie together. The room is lit by hanging candelabra and candle-sconces.

See No. 13432, a reduced, reversed, and altered version.

Reid, No. 230. Cohn, No. 1083.

$9\frac{1}{8} \times 14\frac{5}{16}$ in. With border, $10\frac{1}{4} \times 15\frac{1}{16}$ in.

12139 PURSUITS OF LITERATURE. N° 1 | THE BUSINESS OF THE STUDY.— *Pl^te 3^d*

G. Cruikshank fec^t
Pub^d by T Hughes Ludgate S^t [1 Nov. 1813]

Engraving. Pl. from *The Meteor*, No. 1. One of a set, see Nos. 12140, 12388, 12389. In a ramshackle garret, serving as study, kitchen, and bedroom, a poet tries desperately to write. He sits, pen in hand, at a rough plank table, staring at a ragged boy who holds out to him a paper: *No More Money till you send more Copy*. His l. hand is stretched behind him to adjust the string from which meat dangles before the fire (as in Hogarth's *Harlot's Progress*, pl. v (No. 2091). The interview is watched by a dun, a burly man wearing a hat, and scratching his head in a sourly puzzled way. The poet's buxom wife stands at a small wash-tub (l.), looking at her husband in alarm, and rocking with her foot the cradle of a screaming infant. A slightly older child with its father's sharp profile sits in a small chair by the fire, shouting and brandishing a rattle. A saucepan resting on the coals tilts dangerously; a starving cat advances upon the dangling meat.

Through the doorway are seen the top of the stairs and the beams of a flimsy sloping roof. Against the wall of the room are the ragged curtains of a bed. There is a small casement window (l.). Over the fireplace a print of Pegasus is insecurely pinned. On a shelf below it are books, tea-pot and cup, a candle stuck in a bottle. Ragged stockings hang from a string across the fire; from the dilapidated wall hang farthing dips, bellows, &c.

A familiar theme, its classic representation being Hogarth's *Distrest Poet*, No. 2309, on which this print is evidently based. The title of the series is from the verse satire of T. J. Mathias, cf. No. 9513.

Reid, No. 271. Cohn, No. 553.

$3\frac{13}{16} \times 7$ in.

12140 PURSUITS OF LITERATURE. N° 2. | FRIENDS IN NEED! *Pl^te 4^th*

G Cruikshank fec^t
Pub^d for the Meteor [1 Dec.] *1813*

Engraving (coloured impression). The unfortunate poet of No. 12139, better dressed and less dishevelled, but just arrested for debt, stands in a well-furnished parlour, making a despairing gesture towards two repulsive-looking men (r.) in extravagantly fashionable dress, who prance contemptuously from the room, arm-in-arm. One wears an overcoat reaching to his heels with triple capes, and buttoned gaiters which hang in festoons round his legs, the other wears a long tail-coat; his thin legs are engulfed in large tasselled Hessians. Behind the poet, at whose feet lies a letter: *D^r Sir I am very sorry but—*, stand two bailiff's men, one holding a bill. His wife, seated by the fire suckling an infant, registers despair, while a frightened and angry little boy clings to

her knee. A plump cat lies with its kittens. Above the chimney-piece is a mirror with a carved frame. A convex mirror hangs over a sofa between two pictures; one of a man in a prison cell, the other of two men carousing.

Reid, No. 272. Cohn, No. 553.

$3\frac{13}{16} \times 6\frac{3}{4}$ in.

12141 DOCTORS DIFFER OR DAME NATURE AGAINST THE COLLEGE.

[Williams.]

Pub^d March 8^th 1813 by S W Fores 50 Piccadilly

Engraving (coloured impression). Four elderly physicians fight wildly, flourishing their canes, in a room leading to that of the patient (r.). One has fallen on his back, two others fight across him, each planting a foot on his chest; he clutches at the coat of one of these, shouting, *I say it is an exfoliation of the Glands, which has fallen on the membranous coats of the Intestines & must be thrown off by an Emetic.* In his pocket is a letter: *To D^r Emetic Upper B . . .* In the pocket of the man he clutches is a letter: *To D^r Sudorific . . . sell. Squoe.* The latter answers the antagonist who has seized his neck-cloth: *I say it is a pleurisie in the Thigh and must be Sweated away!* His adversary, *D^r Drastic Cloacina Row*, answers: *You are a blockhead! I say it is a nervous affection of the Cutis & the patient must immediately loose 18 ounces of blood and then take a powerfull Drastic.* The fourth doctor (r.) assails Drastic: *What are you quarrelling about! you are all wrong I say it is an inflamation on the os Sacrum, & therefore 14 blisters must be immediately applied to the part affected & the adjacents.* His letter of identification is: *To D^r Blister Cantheartic Pla . . .* Through the open door (r.) the amused patient, in dressing-gown and night-cap, watches the fray from beside his bed, having just risen from a commode. He remarks: *I say Dame Nature has relieved me both of the Cause & Effects while these learned disputants are deciding the nature of my complaint—so I'll e'en be off to save both my money and my Life.* After the title:

"To 'pothecaries let the learn'd prescribe,
"That men may die without a double bribe,
"Let them, but under their superiore kill,
When Doctors first have signed the bloody bill Dryden.
"He that can cure by recreation and make pleasure the vehicle of health is a Doctor in good earnest. Collier. Cf. No. 12157.

$8\frac{11}{16} \times 13\frac{1}{4}$ in. 'Caricatures', viii. 139.

12142 THE COUNTRY INFIRMARY.

[Williams.]

London Pub^d June 25^th 1813 by W^m Holland N^o 11 Cockspur Street—

Engraving (coloured impression). A doctor, in profile to the l., capers with contemptuous arrogance in the middle of a hospital ward, realistically depicted, in which emaciated old men lie in pairs in wooden bedsteads ranged against the walls. He is larger in scale than his patients, and wears neat old-fashioned physician's dress, with cocked hat, flapped waistcoat, bushy powdered wig, and high spurred boots. He holds a nosegay (to ward off unpleasant odours) and, behind his back, his gold-headed cane. A dog befouls a paper headed *Prescr[iption]*. There are six beds, all the patients wearing (red) night-caps and night-shirts; one is seated on a chamber-pot. Above one bed hangs the hat and watch of its occupant. An elderly nurse sleeps in an upright arm-

chair at the end of the ward, an open book and spectacles on a round table beside her. She is neatly dressed, wearing a cap, fichu, elbow-sleeves, and long mittens. Against the wall is a large glass-fronted cupboard, the shelves filled with large jars and stoppered bottles containing coloured liquids. The beds are not crowded together, and the room is orderly and apparently clean, except that bricks show through the plaster, and a long low casement window indicates an ancient building.

$8\frac{1}{2} \times 12\frac{1}{8}$ in. 'Caricatures', vii. 66.

12143 A SHREWD GUESS OR THE FARMERS DEFINITION OF PARLIAMENTARY DEBATES.

[Williams] *fecit.*[1]
Pub^d by T Tegg N^o 111 Cheapside London [? 1813]

Engraving (coloured impression). A farm-house kitchen. The farmer's wife (l.) sits beside a table on which are a tray of tea-things and a tankard. She carves a loaf, holding it on her lap, and asks: *I dont understand what they mean by they Debates. cans't thee tell Robins?* The stout farmer sits full-face, holding a newspaper: *Liverpool Journal.* He answers: *Why I take it it means this!—th' men ith Parliament up at Lunnon makes sham quarrels; and then grins at us folk ith country for believen un to be in Arnest!!* The son, a young man wearing a smock, sits in the ingle-nook (r.) holding a knife and slice of bread, and eagerly watched by a dog. He says: *Eh Feather! why that be just like D^r Solomon w'th folks that swallow his balm of Gulllad* [Gilead]. After the title,

"He laughs at him: in's face too,
"O you mistake him; t'was an humble grin,
The fawning joy of courtiers and of dogs.

Samuel Solomon (1780–1819) was a quack doctor who practised and prospered at Liverpool. He was painted with the '55th Edition' of his *Guide to Health.* Rubens, p. 213 f.

$8\frac{3}{8} \times 12\frac{3}{4}$ in. 'Caricatures', viii. 142.

12144 SUMMER AMUSEMENT AT MARGATE, OR A PEEP AT THE MERMAIDS.

Rowlandson Del *Price One Shilling Coloured*
[Date removed, 1 Sept. 1813] *by Tho^s Tegg N^o 111 Cheapside*

Engraving (coloured impression). In the foreground is a low cliff or bank overlooking the sands; from this four elderly men are eagerly and delightedly looking through telescopes at naked ladies disporting in the sea. An angry woman (r.) tugs at the coat-tails of one of them; she has a tiny sunshade, and like her husband is grossly fat. Bathing machines are in the water, with hoods covering the steps to the sea. A fat bathing woman pushes a lady up the steps of a machine. Behind the spectators is a *Circulating Library*; above the lower floors is a large balcony from which more men are gazing through telescopes. On the extreme r. is a doorway placarded: *Hot Sea Baths*; a fat man with a crutch walks in. In the background a jetty projects from the sands, with a windlass, and packages of goods. Behind are small vessels. For Margate as a plebeian watering-place cf. No. 6758, &c.

Grego, *Rowlandson*, ii. 254 (reproduction).

$8\frac{3}{4} \times 12\frac{15}{16}$ in. 'Caricatures', ix. 74.

[1] Mutilated.

12145 THE LAST GASP. OR TOADSTOOLS MISTAKEN FOR MUSHROOMS *210*

Rowlandson Del— *Price One Shilling Coloured*
Pub^d September 1^st 1813 by Tho^s Tegg N^o 111 Cheapside—

Engraving (coloured impression). An elderly old-fashioned doctor, holding his gold-headed cane, sits bending forward to inspect the tongue of his agonized patient. The latter, grotesquely obese, sits in a low arm-chair (r.) with his lean and hideous wife beside him; a thin grotesque footman, his hair standing on end, stands behind the doctor's chair, leaning towards his master. All three put out their tongues, and all register dismay; the equally ugly doctor gapes in unhelpful concern. The grotesque heads are closely grouped against a high window. A grandfather clock (l.) shows that the time is 2.22. A thermometer hangs on the wall.

Grego, *Rowlandson*, ii. 254.

$12\frac{1}{4} \times 9\frac{1}{8}$ in.

12146 HUMOURS OF HOUNDSDITCH, OR M^RS SHEVI IN A LONGING CONDITION *213*

Rowlandson—del. *Price One Shilling Coloured*
Pub^d September 20^th 1813 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). A plump Jewess leans over the wooden barrier across the street doorway, to kiss a sucking-pig which her husband holds out to her, affectionately putting his arm round her shoulders. He is bearded, with a long coat, with a bag slung from his arm, showing that he deals in old clothes. A sow (r.) looks up anxiously at the pig. A comely young woman wearing a necklace and ear-rings leans over Mrs. Shevi, admiring the pig. From an adjacent window or doorway, an elderly Jew leans, registering outraged horror. The doorway is vaulted, and has a heavy wooden door. A caged bird hangs just inside. On a wall (r.) is a bill: *Lost supposed to have been Stolen a Sow and Seven Pigs Whoever gives Information Five Pound Reward.*

For Jews and pigs cf. Nos. 8536, 8746, 9562.

Grego, *Rowlandson*, ii. 254 f.

$12 \times 8\frac{7}{8}$ in.

12147 A DOLEFUL DISASTER, OR MISS FUBBY FATARMIN'S WIG CAUGHT FIRE. *Vide Bath Guide* *212*

Rowlandson Del *Price One Shilling Coloured*
Pub^d September 20^th 1813 by Tho^s Tegg N^o 111. Cheapside

Engraving (coloured impression). A fat lady, much décolletée, whose hair is blazing, in her frantic gestures has overturned a chair; tea- and coffee-things lie on the ground. Screaming servants rush in from the r., headed by two footmen; one holds up a table-cloth to fling over her head, but is hampered by his companion, a negro, who flings the liquid contents of a (?) large flower-pot in her face, but stands on the cloth. A fat cook follows; a pretty young woman kneels on the ground throwing up her arms, a dog howls. Four older servants look through the doorway. Two candles, the cause of the disaster, blaze on the chimneypiece where a clock shows that it is 2.25.

'Lady Tetraton's Sister, Miss Fubby Fatarmin' was the first to appear at the ball (Anstey, *Bath Guide*, Letter xi), but the accident is unrecorded.

Also an impression with the date removed.

Grego, *Rowlandson*, ii. 255.

$8\frac{3}{4} \times 13\frac{1}{4}$ in.

12148 THE COBLERS CURE FOR A SCOLDING WIFE *294*

Rowlandson Del

London. Pub Aug [year obliterated, ? 1813] *by Thos Tegg No 111 Cheapside*

Engraving (coloured impression). The cobbler leans savagely over his wife who is tied to a chair, and with her wrists bound. With his awl between his teeth he pulls at the thread with which he is stitching up her mouth. She is an elderly virago with pendent breasts, who glares up at him, crisping her fingers; their faces are close together. A buxom young woman leans delightedly over the pair, holding up a candle.

Grego, *Rowlandson*, ii. 267, 8 (copy). Copy, Everitt, p. 29.

$12\frac{1}{8} \times 8\frac{15}{16}$ in.

12149 NONE BUT THE BRAVE DESERVE THE FAIR. *231*

Rowlandson 1813

Pubd December 9 1813 by Thos Tegg No 111 Cheapside

Engraving (coloured impression). A mounted hussar receives in his arms a pretty young woman who is climbing down from a high wall. She puts her face to his, and rests her hand on his shoulders while he supports her ample posterior. The horse, directed to the r., is almost knee-deep in water. A corner of a house among trees appears over the wall (r.).

Grego, *Rowlandson*, ii. 255. Milan. No. 2448.

12×9 in.

12150 WITCHES IN A HAY LOFT. *226*

Woodward Delin. *Rowlandson Scul.* [? 1813]

[Pub. Tegg.]

Engraving (coloured impression). A yokel puts his head through a trap-door (l.), holding up a lantern and pitchfork. He gapes in horror at the sight before him. Two witches (r.) sit over a fire burning in a bowl; one holding a broom gazes grimly towards the creatures they have called up: two bodies, one old, the other young, both winged, one having wings of flame, terminate together in the crouching hind-legs of a beast of prey; with these are the head and neck of a monstrous bird. Two grotesque goblins emerge from clouds (l.), and a serpent hisses at the women.

Grego, *Rowlandson*, ii. 265.

$8\frac{1}{2} \times 12\frac{3}{4}$ in. 'Caricatures', x. 29.

12151 THE QUAKER, AND THE COMMISSIONERS OF EXCISE. *276*

Woodward Delin *Rowlandson scul Price one shilling Coloured London Published* [date erased, ? 1813][1] *by Thos Tegg No 111 Cheapside*

Engraving (coloured impression). A Quaker (l.), standing on his toes, faces four stout and elderly Commissioners seated at a small table, who register surprise and disapproval. Three of them say: *What an impertinent fellow to keep on his hat before such a dignified Assembly!*; *None of your theese and thous here Sir—come to the point—we know you have evaded certain duties*, and, *Pray Sir do you know what we sit here for?* The Quaker, his hands folded,

[1] First published, 9 July 1807, serial number *23*. Information from Mr. S. G. H. Burger.

answers: *Verily I do—some sit here for £500 others for a £1000—and more over I have heard it reported that some sit here for two—thousand pounds per annum.*

The Commissioners of Excise (now absorbed in the Commissioners of Inland Revenue) were a dignified body of nine appointed by patent, their names being in the *Royal Kalendar* and Haydn's *Book of Dignities*. The men depicted are of the John Bull type, not portraits.

Grego, *Rowlandson*, ii. 265 f.

$8\frac{1}{2} \times 12\frac{3}{4}$ in.

12152 A GOING! A GOING!!! *291*

R Newton del *Rowlandson sc*

[Date erased] *Thos Tegg N° 111 Cheapside.* [? 1813]

Engraving (coloured impression). A doctor (l.), grotesquely obese, stands in profile regarding with a satisfied smile his dead or dying patient, who leans back in an arm-chair with closed eyes. The patient, old and emaciated, wears night-cap and dressing-gown over breeches and stockings. Behind him are the curtains of his bed (r.). At his side is a round table with a bowl, medicine-bottle, and a paper: *Prescriptions, Bolus, Blisters.* On the ledge of a casement window is a close array of medicine-bottles. The doctor says: *My Dear Sir you look this Morning the Picture of health I have no doubt at my next visit I shall find you intirely cured of all your earthly infirmitys.* He wears old-fashioned dress, with tricorne hat and gold-headed cane. A fat woman stands in the doorway (l.), her hands clasped. Cf. No. 11111.

Grego, *Rowlandson*, ii. 267.

$9 \times 12\frac{3}{4}$ in. 'Caricatures', x. 10.

12153 GIVING UP THE GHOST OR ONE TOO MANY. *292*

R Newton Del *Rowlandson Scul*

[Date erased] *Thos Tegg. N° 111 Cheapside* [? 1813]

Engraving (coloured impression). A dying man, wearing a tattered shirt, lies stretched on a miserable bed under a casement window, through which looks Death, a skeleton holding up an hour-glass and a javelin which he points menacingly at his victim. A fat doctor (l.) sits asleep at the bedside (l.) while an undertaker's man, with a coffin on his back, and holding a crêpe-bound mute's wand, enters from the r. as if smelling out death. The doctor wears old-fashioned dress, with powdered wig, and has a huge gold-headed cane. Beside him are the words:

I purge I bleed I sweat em
Then if they Die I Lets em

This was an epigram on Dr. Lettsom (1744–1815), who, however, wore Quaker dress, and is probably not the subject of the print.

Grego, *Rowlandson*, ii. 267.

$8\frac{15}{16} \times 12\frac{7}{8}$ in. 'Caricatures', x. 59.

12154 CRACKING A JOKE!! *296*

Woodward Delin *Rowlandson scul*

[Date erased] *Thos Tegg N° 111 Cheapside* [? 1813]

Engraving (coloured impression). Two men drink and smoke together, a jug of *Stingo* on the table between them. The more proletarian, who wears a

small cap on short tousled hair, turns up his eyes to a large louse on his forehead, saying, *Whats that you say Neighbour? You see a Creeper on my Forhead! Come—Come—you Joke!* The other answers: *I tell you what my good Friend if you have any more such Jokes I advise you to crack them as soon as possible.*

$8\frac{1}{4} \times 12\frac{3}{8}$ in. 'Caricatures', x. 228.

12155 THE GHOST OF MY DEPARTED HUSBAND · OR WITHER MY LOVE AH WITHER ART THOU GONE.

Woodward del[1] *Rowlandson scul.*

[Pub. Tegg, ? 1813. Imprint cropped.]

Engraving (coloured impression). A grotesque night scene in a churchyard. An old woman has fallen, shrieking, over the ghost, the head and shoulders of a grotesque corpse-like creature, wearing a night-cap, which seem to emerge from the ground on which he folds his arms. An elderly countryman crouches towards her, holding out his lantern. Behind him (l.) is a tombstone: *Here Lies* . . . against the railings of a handsome tomb. For the second title cf. No. 9311.

Grego, *Rowlandson*, ii. 267.

$11\frac{1}{2} \times 8\frac{7}{8}$ in. 'Caricatures', ix. 22.

12156 THE WAY TO KEEP HIM.

G M Woodward del[t] [Williams f.]

Pub[d] *Aug*[t] *30*[th] *1813 by H Hitchcock Love Lane*

Engraving (coloured impression). A fat woman (r.), dressed for an outing, and grasping a closed parasol, threatens a miserably trembling husband with a large key. Round the latter's waist is a chain fastened by a huge padlock. She shouts at him: *I'll teach you to run after the House Maid in my absence you Amourous Scoundrel, but however I have now lock'd up the Shop, and shall keep the key in my possession till my return!* The title is from Murphy's comedy (1760). Cf. No. 9579.

$8\frac{1}{2} \times 12$ in. 'Caricatures', viii. 98.

12157 THE THREE BEST PHYSICIANS—D[R] DIET—D[R] MERRYMAN—AND—D[R] QUIT [*sic*] *380*

[Williams.] [? 1813]

Pub[d] *by T. Tegg 111 Cheapside London*

Engraving (coloured impression). After the title: *A Hint to Hippocondriacks.* Bedroom scene: an invalid in a dressing-gown sits smiling in an arm-chair, while a fat yawning doctor, 'Quiet', puts a night-cap on his head. On the r. 'Merryman', dressed as a zany or clown, with a gridiron painted on the back of his striped tunic, kicks Death towards the door (r.), and presses his cap like an extinguisher against its grinning skull; he says: *Be Off! Be Off! you have no chance where Diet Merryman and Quiet practice!* Death answers: *Then my first job must be to quiet you and your partners will soon follow.* Quiet: *Come now for a little quiet; Merrymans dose has opperated suficiently!* The patient holds a 'merrythought'. A fat cook, 'Diet', stands on the l. inspecting a dish of bare chicken bones; he says, grinning broadly: *He'll do! Pick'd the bones clean! We shall beat the Charlotte Street Medical Board hollow!* A dinner-table, with an empty plate, a decanter of *Madiera* and a loaf, is on the l., and

[1] Erased and almost obliterated.

behind it a large canopied bed. The chimneypiece (r.), is covered with medicine-bottles. The floor is boarded. On it lie two piles of *Carricatures*, evidently the 'Caricature Magazine', on which the imprint is inscribed. There are also books lettered *Jests*. A puff for Tegg's Magazine, cf. No. 11976. $8\frac{3}{4} \times 12\frac{15}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in. 'Caricatures', ix. 68.

12158 EXPORTING CATTLE NOT INSURABLE *188*

W^m E—^s [Elmes] *Delin* *Price One Shilling Coloured*
Pub^d Febr^y 23 1813 by Tho^s Tegg—N^o—111 Cheapside—London.

Engraving (coloured impression). A ship's boat filled with rollicking prostitutes, is rowed towards a King's ship whose bows are on the extreme l. The two oarsmen and the helmsman, and a marine playing a fiddle are swamped by the women, who hold up decanters and glasses. The helmsman lounges with his arms round two women, one of whom holds the tiller. A negro woman smokes a long pipe (cf. No. 8793). All are in high spirits. Tied outside the boat are two barrels, both inscribed *Smugled*, one is *Hollands Gin*, the other and larger is *Coniac Brandy*. Behind (r.) is a ship with guns projecting from port-holes; two women climb on board by a rope-ladder from a boat, watched by sailors and an officer, while from a window of the captain's cabin another woman looks out. A ship in full sail (l.) makes for the horizon. Cf. No. 11981.
$8\frac{3}{4} \times 12\frac{15}{16}$ in.

12159 JACK JOLLY STEERING DOWN WAPPING IN BALLAST TRIM. *216*

E—^s [Elmes] *Sculp Delin* *Price One Shilling Coloured*
Pub^d Octo^r 29. 1813 by Tho^s Tegg 111 Cheapside London.

Engraving (coloured impression). A jovial sailor bestrides a mis-shapen horse with panniers, a foot in each basket. In each basket sits a bedizened prostitute, each holding one of his arms. He grins amorously towards the one on his r. who is immensely fat, with a patched face and coarse features. She wears long gloves, holds up a parasol, and a reticule dangles from her arm. The other, who is less repulsive, drinks from a bottle; from her pannier dangles a jar of *British Spirits*. Both wear feathered hats and low-cut dresses with very short sleeves, necklaces, and ear-rings. They are in a wide cobbled street leading to the Thames, which resembles the sea; behind a corner shop (l.), inscribed *Dealer in Maritime Stores*, appears the stern of a ship flying an ensign.

A copy, reversed, *Pub by M^cCleary 32. Nassau Street*, in J.L.D.
$8\frac{13}{16} \times 13\frac{1}{16}$ in.

12160 IRISH ROADS OR LIFES FINGER POST.—*Finem respice.*
[Williams][1] *fecit.*
Pub^d by Tho^s Tegg N 111 Cheapside London. [? 1813]

Engraving (coloured impression). An elaborate sign-post on a pillar, with five arms topped by a fool's cap, stands in the centre of a landscape. The directions are: *To Love—you are requested not to pluck the Roses till they fall off. To Prison. NB The Courts of Law will shew the way, and take care of your Luggage. To Honour carry Arms with you as you will not get through*

[1] Cropped.

without a Duel. To Matrimony Caution—Travel this road in boots and wear gloves it being overrun with Nettles. To the Undertakers Observe—the nearest way through the Apothecary Shop. On the column: *If you cannot read you must take your Chance.* A well-dressed English traveller (l.) addresses a sturdy Irishman (r.): *Why Pat! you have a variety of curious Roads here, but hav'nt you any Road to Preferment?* Pat answers: *Arrah my Jewel, but that Road has been removed to England ever since the Union; you pass through it to the Kings Palace and I['m] tould it's the dirtiest Road in Great Britain!* After the title:

"Howe'er 'tis well, that while mankind
"Through lifes perverse meanders errs,
"Some can imagin'd pleasures find,
"To combat against real cares. Prior

For the Union see Nos. 9284, 9695, &c. Cf. No. 11852.
$8\frac{1}{4} \times 11\frac{3}{4}$ in. (cropped). 'Caricatures', vii. 52.

12161 THE REV^{D} DOCTOR SYNTAX.

Drawn by Rowlandson.
Pub^{d} Aug^{t} 16 1813, at R. Ackermann's Repository of Arts 101 Strand, London.

Aquatint (coloured impression). Frontispiece to *The Tour* (see No. 11507, &c.). Syntax sits leaning on his r. elbow on a writing-desk which stands under an open casement window, head in profile to the l., r. forefinger on his forehead. He smiles delightedly. A book lies open on the desk, showing a drawing of a castle (cf. No. 11672). A cat lies on the back of his chair. On the wall behind him are a caged bird, a wall-clock, a fiddle, with a chess-board and bag of pieces (as in No. 11783), his hat and cloak. Under the chair is a paper: *Every Man his own Farrier.*

One of three plates added to the *Schoolmaster's Tour* when republished in a volume, see Nos. 12162, 12163.
$6\frac{13}{16} \times 4\frac{3}{16}$ in. 298*. b. 19.

12162 THE TOUR | OF | DOCTOR SYNTAX, | IN SEARCH OF THE | PICTURESQUE | A POEM.

See No. 12161. Title-page: the word 'Picturesque' forms part of a romantic landscape, ruins of a Gothic abbey, the *P*, *I* (a column), and *C* being formed of fragments of the ruin, with *turesque* engraved across a rock. There are also an ancient castle, and a church spire among trees. Below, five lines from Horace, *Ars Poetica*, beginning *Ut Pictura, Poesis erit* (l. 361).

Cf. reproduction (coloured) of the title-page of the *Seventh Edition* (redrawn with slight alterations), Piper, *British Romantic Artists*, 1942, p. 20.
Vignette, *c.* $2\frac{5}{8} \times 4\frac{5}{8}$ in.

12163 THE DOCTOR'S DREAM.[1]

Drawn & Etch'd by Rowlandson.

See No. 12161. Pl. facing p. 238. Syntax sleeps in an arm-chair in a handsome library. Over the fireplace is a topographical view of London from the S.E. Two groups of flying books with human heads and dolphin-like bodies approach each other in combat above his head; piles of the fallen lie on the floor.

[1] Imprint as No. 12161.

An illustration to the addition made to the *Tour* (as Canto xxv) on its republication. The dream (derived from Swift), in the library of Lord Carlisle's London house, is of a conflict between the Greek and Latin authors led by Pallas's owl, and commercial publications led by Cocker, father of mercantile arithmetic.
$4\frac{5}{16} \times 7\frac{1}{8}$ in.

12164 A LADY'S DRESSING ROOM IN CALCUTTA.

London Pub^d^ 1813 by Will^m^ Holland, Cockspur Street, of whom may be had a humorous Collection of East & West India Caricatures.

Aquatint (coloured impression). An Eurasian, Portuguese, or English lady, sallow, with black hair, sits on a stool in profile to the r. in the centre of a bare room, attended by six Indian women. She dips both hands into a shallow open box held by a woman seated on the floor. Another stands beside her, watching. On the r. an ayah nurses a doll-like infant. Another servant stands holding up a bell-shaped implement with a long handle. A fourth (l.) sits full-face, apparently on a low stool, using a slab to pulverize something on a board; beside her are a small earthenware pot and a three-legged pot with a lid. A low oblong stool stands on the floor. Behind, a young Indian girl approaches from the l. holding a jug and an oval tray or mirror. There is a large door or window (l.) closed with persiennes; before this is a table on which are a closed oblong box and a (?) wine-bottle. Another large window-space is open to the sky. The Indians are almost black, except for the strong whites of their eyes, and wear coloured draperies. There are heavy shadows. Apparently a companion pl. to No. 11165 by the same artist, probably an amateur. Cf. also No. 11832, &c.
$8\frac{1}{2} \times 12\frac{7}{8}$ in. 'Caricatures', vii. 75.

12165 A BENGAL KITCHEN. [? 1813]

Aquatint (coloured impression). A cavernously dark interior, despite a strong light from a wide doorway and open window in the wall which forms a background. Five Indian servants, of whom two may be women, are employed in various operations; three squat on the floor on mats or low stools, a fourth holding a slab or brick like that in No. 12164, rises in angry controversy with a seated man (l.). Their dress ranges from a tunic and trousers with a turban to a loin-cloth. A steward or butler wearing a turban stands in the doorway, holding a bowl. On the r. is a large stove on which pots of various sizes are cooking over five small charcoal fires on the surface of the stove. Above, in deep shadow, hang large hams, &c. Apparently a companion pl. to No. 12164. Imprint cropped.
$10\frac{1}{8} \times 13\frac{7}{8}$ in. 'Caricatures', vii. 74.

12166–12168

From Series of 'Drolls'

12166 TABITHA GRUNT, OR THE WALKING HOSPITAL. 525

*G. Cruikshank fec^t^*

Publish'd July 24, 1813, by Ja^s^ Whittle, & Rich^d^ H. Laurie, Fleet Street, London.

Engraving (coloured and uncoloured impressions). A hideous old maid has risen from her chair (r.) and stands supported on a crutched stick to address

a comic doctor (l.), who faces her, much disconcerted, putting his gold-headed cane to his chin. Her dress is antiquated, with high-heeled shoes; one foot is swollen with *Gout*, the other with *Chilblains*, and is also distorted with *Corns*. Her person and costume are covered with the names of diseases in appropriate places: *Lightness* (on a feather nodding from her head), *Head Ache*, *Stupor*, *Dizziness*, *Palsy*, *Ague*, *Sore Throat*, *S^t Vit. Dance*, *Asthma*, . . . [&c.]. Medicine-bottles on a table beside her are labelled *Miss Grunt* and *T- Grunt*. A little dog, shaved in the French manner, barks at the doctor. The room is a comfortably furnished parlour, with an iron balcony outside a window reaching to the floor, with a background of trees (l.). Twelve lines of verse are engraved beneath the title, beginning:

Im loaded with ev'ry disease, it is true.

Reid, No. 248. Cohn, No. 2022. Reproduced, *Cruikshankian Momus*, p. 72.
$6\frac{5}{8} \times 9\frac{1}{4}$ in. Sheet, $9\frac{1}{8} \times 10\frac{1}{8}$ in. (cropped).

12167 A DAY OF FASHION. 527

G. Cruikshank fec^t
Published 24th August, 1813, by James Whittle and Richard Holmes Laurie, No. 53, Fleet Street, London.

Engraving. Heading to a song interspersed with prose conversations printed in three columns: *Sung with the greatest Applause by Mr. C. Taylor, at Vauxhall Gardens: Written, composed, and respectfully inscribed to George Rogers Barrett, Esq., by Mr. W. T. Parke.* A scene at Christie's: James Christie the younger, fashionable and good-looking, stands at a high rostrum (l.), hammer in hand, selling pictures; the spectators are hideous and elderly. The picture for sale is on the wall, a T.Q.L. portrait of a simpering lady in the dress of 1813, but, according to Christie, by Reynolds, and considered his *chef d'œuvre*. She is 'Lady Squander', wife of Lord Squander, whose property is being sold, as in the *School for Scandal*, see No. 6968. Other pictures, *Lot 5*, &c., are on the wall. The song begins: 'In London's gay circle where pleasures abound'. Refrain:

And sure no delights are so gay and so clever
'Tis London, dear London, for ever.

The conversations are at Christie's, at dinner (9 p.m.), and at Vauxhall.

For 'the morning lounge' at Christie's see No. 8888. Parke, the author of *Musical Memoirs*, 1830, was a brilliant oboist who composed songs for the theatre.

Reid, No. 255. Cohn, No. 1045. Reproduced, *Cruikshankian Momus*, frontispiece.
$5\frac{7}{8} \times 8\frac{5}{8}$ in. Sheet, $11\frac{5}{8} \times 9\frac{3}{8}$ in.

12168 CHARIOTEER SNIP ON RISING GROUND. 527 [sic]

Priscilla Groote inv^t G. Cruikshank sculp
Published, October 18th, 1813, by [ut supra].

Engraving. Heading to printed verses. A wealthy tailor, much burlesqued, drives his own (open) carriage, which is fantastically composed of objects connected in fact or jest with tailoring. His wife sits inside holding a parasol, a grotesque footman stands behind (l.). Four geese (r.) are harnessed to the carriage, the box-seat is a cabbage. The body of the carriage is in the shape

of the upper part of a pair of breeches, the arms being a card of buttons with two cabbages as supporters; *Cabbage* and open scissors in the place of crest; below the buttons is a flat-iron (goose) flanked by cucumbers. The spokes of the wheels are open scissors, the footman stands on a giant pin-cushion, and the upholstering of the carriage is chequered like a tailor's pattern-card. The tailor is dressed as a fashionable army officer, his cocked hat flies off towards a passing lady followed by a footman. A sign-post points (l.) *To Ruin* and (r.) *To Brentford*. On the extreme r. in the background is an old-fashioned inn with a sign: *Goose* [and] *Grid*[*iron*]; the host stands at the door clasping his fat sides in laughter. The verses (16 ll.) begin: 'Sir Buttonhole Snip drives a goose-chase'.

For cabbage, &c. as emblems of tailoring see No. 11824, &c.

Reid, No. 261. Cohn, No. 985. Reproduced, *Cruikshankian Momus*, p. 76. $6\frac{5}{8} \times 9$ in. Sheet, $10\frac{5}{8} \times 9\frac{9}{16}$ in.

POLITICAL SATIRES

12169 THE DOUBLE HUMBUG OR THE DEVILS IMP PRAYING FOR PEACE

Rowlandson del.
Pub^{d} Jan^{y} 1st 1814 by R. Ackermann N^{o} 101 Strand

Engraving (coloured impression). A design in two compartments, separated by a vertical line. [1] Napoleon stands on the dais in front of a chair of state addressing rows of (burlesqued) Senators and Deputies, who listen with hostility and scepticism; some close their eyes, two take snuff. The Devil, a winged monster, clutches the back of Napoleon's chair, and leans towards him like a gargoyle-bird of prey, inspiring the speech. The dais is supported on crowns of varying patterns. The Emperor is in profile to the l., extending both arms in a propitiatory gesture; he wears plain military uniform with boots. His words are in a large label across the design: *Extracts of Bony-party's Speech, Sunday 19th December 1813. Senators, Counsellors of State, Deputies from the Department* [sic] *to the Legislative Body. Splendid Victories have raised the Glory of the French Arms during this Campaign, in these weighty Circumstances it was my first thought to call you all around me. I have never been Seduced by Prosperity, I have conceived and executed great Designs for the Prosperity and the Happiness of the World. As a Monarch and a Father, I feel that Peace adds to the security of Thrones and that of Families, I have accepted proposals & the Preliminaries, It is necessary to recruit my Armies by numerous Levies, and an increase of Taxes becomes indispensable. I am satisfied with the Sentiment of my People of Italy, Denmark, Naples, America and the nineteen Swiss Cantons and have acknowledged the Laws which England has in vain sought during four centuries to impose on France—I have ordered discharges of Artillery on my coming and leaving you.* This label hides the upper part of two pictures on the wall: a battle-piece (l.), and (above Napoleon's head) *20 Flags Presented to the Empress*: tiny obsequious figures present the flags, see No. 12111, &c.

Napoleon's speech of 19 Dec. is in parts given almost textually, but with important omissions and alterations that constitute misrepresentation and burlesque: after 'splendid victories' . . . 'defections without parallel have rendered those victories useless'. He said not 'I have accepted proposals . . .' but 'I have adhered to the preliminary basis . . . on my side there is no obstacle to the establishment of peace'. 'I know and partake all the sentiments of the French . . . because there is not one of them who would desire peace at the price of honour. It is with regret that I ask of this generous people new sacrifices. . . .' The chief alteration is after the reference to 'my people of Italy': 'Denmark and Naples, alone, have remained faithful to their alliance with me. The Republic of the United States of America continues with success its war with England. I have recognised the neutrality of the nineteen Swiss cantons [see No. 12123].' 'I have acknowledged' is part of a bellicose passage: 'My people cannot feel that the policy of their Emperor will ever betray the national glory. . . .' He ended with a plea for continued resistance, and against acknowledging 'the laws which England . . .' [*ut supra*]. *Examiner*, 26 Dec. 1813. See Ward's comment (27 Dec.) in *Letters to Ivy*,

1905, p. 225 f. See also Pariset, *Hist. de France contemporaine*, iii, 1921, 443–6. The speech is quoted in No. 12222.

[2] Napoleon, in profile to the r., kneels abjectly before the Allies, presenting to them a collection of crowns, including the Pope's tiara, and a sheaf of flags; these are on the ground with his cocked hat and sword; he keeps one crown tucked under his r. arm. The Allies stand menacingly on the r. They are (l. to r.): John Bull, a fat 'cit' pugnaciously clenching his fists; a morose-looking Spaniard; a Cossack, his r. hand on his sabre; an (?) Austrian officer, his sword in his l. hand, and on the extreme r. a Dutchman in bulky breeches, with a long pipe in his mouth. Other heads are indicated behind. Napoleon's words are in a large label: *Gentlemen Emperors, Kings, Rhenish Confederations &c &c &c Behold unto you a fallen Imposter, who has for many Years been Drunk & intoxicated with Ambition, Arrogance, and Insolence, who has decieved, cheated, and tricked you on many Occasions, who has foolishly and wickedly lost within a twelve Months a Million of brave but deluded Frenchmen, Who has conceived the great and diabolicol* [sic] *design of enslaving the world, and has lost all his friends except Yankee Maddison. Now Gentlemen to make amends for my Sins, I sollicit your Pardon and ask for Peace, on your own Terms. Gentlemen, and I will strictly adhere to till* ×××××× *You may take all those Crowns back again except the one belonging to the Bourbons. My Empress sends you also back the 20 flags I found in some of the Churches in the course of my flight from Leipzig* [see No. 12111, &c.]—*As for the Story, Gentlemen, of the Corporal & the blowing up the Bridge* [see No. 12108, &c.] *you must know twas a mere Humbug to Gull the Lads of Paris.* Behind Napoleon is Talleyrand supported on a crutch; he leans forward obsequiously, saying, *What my Master has said is true So help me G—d Amen.*

At this date, on the burning question of peace negotiations, the public knew only what could be deduced from Napoleon's speech of 19 Dec. and from the debate of 20 Dec., when Lord Holland asked if the Declaration of the Allied Powers at Frankfurt (1 Dec.)[1] was authentic, if the British Government was a party to it, if a peace overture had been rejected, or if any overture had been made that was likely to lead to a negotiation. Liverpool confirmed the authenticity of the document (in which it was said: 'the first use which their imperial and royal majesties have made of victory, has been to offer peace to his majesty the Emperor of the French'), saying that the British Government was not a party to it, but refused to answer further questions. Similar questions were asked in the Commons, and on this day Parliament was adjourned to 1 March. *Parl. Deb.* xxvii. 285 f.; *Ann. Reg.*, 1813, p. 210 f. Actually, the Frankfurt Proposals offering France her 'natural limits', were sent to Napoleon on 9 Nov., on 16 Nov. he made an evasive answer; on 5 Dec. Caulaincourt offered, too late, to accept, and on 28 Dec. Castlereagh left for Allied Headquarters to weld the Alliance. See C. K. Webster, *The Congress of Vienna*, 1934, pp. 10–19, and *Foreign Policy of Castlereagh*, i, 1931, pp. 187 ff.; cf. No. 12206. During the retreat from Moscow Talleyrand began to plot Napoleon's overthrow. Lacour-Gayet, *Talleyrand*, 1930, ii. 314 f.; see also Dard, *Napoleon and Talleyrand*, 1927, pp. 292–4. It is to be noted that Napoleon keeps the French crown. Cf. Nos. 12077, 12107, 12174, 12179, 12240.

Grego, *Rowlandson*, ii. 271 f. Broadley, i. 348. De Vinck, No. 8873 (publication of the pl. announced in the *Journal de Paris*, 19 Apr. 1814). $8\frac{3}{4} \times 13\frac{1}{8}$ in.

[1] This, and the documents relating to the Proposals, were clandestinely published in Paris in a bogus number of the *Moniteur*, 'Le Moniteur suppressé, ou le Double Moniteur du 20 janvier 1814.' De Vinck, No. 8870 *bis*.

12170 THE METEOR; OR MONTHLY CENSOR.

G. Cruikshank del
London: Printed by W. Lewis, St. John's-square, and sold by T. Hughes, 35, Ludgate-street, And by all Booksellers. Price 2s. 6d.
[1 Jan. 1814]

Wood-engraving on pink paper, cut from the wrapper of the magazine, the title, &c. being surrounded by the design. Below the title: *Four Coloured Plates. No. III.* A hero in Roman armour, holding a shield inscribed *Free Press* decorated with flames and lightning, and raising a fiery sword inscribed *Justice Truth*, attacks a three-headed monster with a long serpentine body bristling with spikes. Flames issue from its three jaws: *Licentiousness, Fraud, Hypocrisy*. Behind him (r.) is the pillar of the Constitution flanking the design: a Corinthian column supporting on a cushion, Bible, crown, mitre, crosier, sceptre. As a pendant to this is a figure of Punch, wearing the cap and bells of Folly, standing on a pedestal, and regarding with dismay his own reflection in a mirror held up by a laughing satyr (satire) with goat's legs. Heavy clouds rise behind the column from the monster and spread across the upper part of the design, where they are dispelled by the Meteor, a winged imp holding out a lantern. On his forehead is a star with a comet-like tail; he grins broadly as he springs through space. Cf. No. 12091.

Reid, No. 2800. Cohn, No. 553.

$8\frac{1}{4} \times 4\frac{7}{8}$ in. Corners clipped to form an octagon.

12171 BONAPARTE! AMBITION AND DEATH!!.—

G. Cruikshank fecit
Plate 1st of N° 3 of the Meteor, Pubd January 1st 1814—

Engraving (coloured and uncoloured impressions).[1] Three designs, side by side, each with its title. [1] *Buonaparte led on by Ambition, seeks ŷ conquest of ŷ World.* Napoleon takes a flying stride towards a globe which floats in the air, lured on by Ambition, a lean and naked creature with webbed wings and spiky crown. The latter, who springs through the sky pointing to the globe, has a large pointed face and an insinuating smile. On the globe is a map and lines of longitude and latitude; it floats among stars, and is hopelessly out of reach. A face in a crescent moon grins down at it and the Emperor. Napoleon tramples on a pile of corpses, his foot resting on an infant which lies across its mother who is transfixed by a dagger; with the bodies are spoils of war: a cross, a mitre, and a crosier. He holds up his sabre, and his l. arm; both drip with blood. He wears uniform, without a hat, and with a tricolour sash, and jack-boots with huge spurs, and has a corvine profile. He is followed by a crowd of grinning Jacobin soldiers, eager for rapine and murder; they rush forward holding daggers, sabres, bayonets, pikes, &c.; all wear bonnets rouges. They have an eagle, with a tricolour flag inscribed *Empreur* [sic] *Napoleon Honor*. Their heads and shoulders are on the extreme l. In front of Napoleon (r.) are heavy clouds of smoke. Cf. Nos. 12107, 12260.

[2] *Discomfitted at Leipsic he flies from Death.* In the foreground (l.) stands Death, a skeleton wearing a spiky crown, about to hurl a javelin at the fleeing Emperor, while in his l. hand he holds up an hour-glass whose sands have run out. He tramples on a tricolour flag attached to an eagle, and on frag-

[1] Not folded, showing that they were issued separately.

ments of a crown. Beside him is a rotten and gnarled tree-trunk, from behind which the Emperor, in profile to the r., leaps forward, to cross a swiftly flowing stream. He is dressed as in [1], but his face is emaciated and ravaged. In the background the battle is in progress, a cannon firing point-blank at fleeing French soldiers. Above the battle, Ambition (l.), now a tiny figure, falls head-first from the sky, his crown dropping off, and his body terminating in fire and smoke. Behind (l.) are the towers of Leipzig.

[3] *Overtaken by Retribution he trembles for ye future, while ye shades of those whom he has Murder'd appear to his disordered Vision, and Death digs his Grave!!!* Napoleon, wearing tattered uniform with jack-boots, sits on the throne, which faces the spectator. On his l. thigh he supports a tiny King of Rome, who wears jack-boots, and a spiky crown over an infant's cap. Both have beak-like corvine noses. Contorted flames, inscribed *Justice*, dart towards him from the r., striking his crown from his head. He shrieks, clutching his hair and looking to the l., where among flames rising from the ground are grotesque corpse-heads, inscribed: *De Enghien* [see No. 10251], *Toussant* [see No. 10090], *Pichegrew*, *Wright* [see No. 11057], *Palm* [see No. 11053]. There are also two unidentified heads, one being that of a woman. The Emperor's r. foot rests on his footstool, which is in the form of a polar hemisphere. The throne is on a circular dais, in front of this six little 'blue devils', cf. No. 8745, &c., dance hand in hand, forming a ring round Napoleon at whom they grimace mockingly. In the foreground (l. and r.) are two others: one, very small, fiddles (l.), the other, much larger and very obese, plays bagpipes, standing on a cushion (r.). Behind (r.), Death, a grinning skeleton, plies a pickaxe with frenzied glee, digging a grave. An eagle and laurel-wreath decorate the summit of the throne. Across the upper part of the design stretches festooned and fringed drapery, centred by the word *Napoleon* and on the r. concealed (or destroyed) by flames.

For the ghosts of Napoleon's victims cf. No. 11736. One of many satires on the consequences of Leipzig, see No. 12093, &c. Cf. No. 12114, &c.

Reid, No. 282. Cohn, No. 553. Broadley, i. 347–8.

Designs 1 and 2, $7\frac{3}{8}\times6\frac{3}{8}$, design 3, $7\frac{3}{8}\times6\frac{1}{2}$. Whole design with border $8\frac{1}{2}\times20$ in.

12172 THE INFANT RICHARD. | SATIRIST JANUARY 1ST 1814— *G. Cruikshank fec^{t}*

Engraving (coloured impression). Pl. from the *Satirist*, xiv (N.S. iv). The little King of Rome is Richard, in *Richard III*, IV. iv, French couriers with the heads of owls taking the part of the four Messengers. The baby king stands on the seat of the throne, wearing armour and a crown with a high plume of ostrich feathers worn over an infant's cap, with an ermine-trimmed robe and sword. He has an elongated beak-like nose with an infantine mouth. He extends his arms, dropping a baton, and turns to the couriers, registering terror. The owl-couriers (l.) are grotesque creatures in tattered dress, three wear bonnets rouges, one is chapeau bras; one has a queue reaching to the ground, one has the milk-churn boots of the French postilion; the first three hold out papers to the King. The first says, parodying IV. iv, ll. 500–4):

My gracious sovereign, Now in Switzerland
As I by friends am well advertized
Bold Alays Reding, & the Cantons all
Are up in arms.

The second (ll. 505–8):

Oh my dred Lord the Tyrol is in Arms
And every hour more competitors
flock to the Rebels & their powers grow strong.

The third (l. 509): *My lord the Army of the Allied powers*
The fourth: *The Dutch Orange Boven shouting rise and flout your way—*
The little King says (adapting passages from IV. iv and v. iv):
Out on ye Owls—the last is worst of all. Now all my toys are gone—A horse! a horse my Kingdom for a Nice Dutch Rocking Horse.

The throne is supported on the legs of a bird of prey. The drapery above it is centred by a cross. Beside the throne (r.) is a table covered with a green cloth bordered with gold. On this are toy soldiers and a cannon, with an open box of soldiers inscribed *11,000,000 Paper Men for the King of Rome.* Four similar boxes have fallen to the ground, where are also toy cannons and cannon-balls. From the l. an ass with the profile head of Napoleon gallops into the room, harnessed to a chariot in which is a frenzied hag personifying the excesses of the Revolution. His long ears resemble wings. He says: *At least we'll die with harness on our back* [*Macbeth*, v. v]. The creature in the car has two heads, the upper one wearing a bonnet rouge; both have serpents for hair. She has pendent breasts, and holds a rod in one hand, a dagger in the other. Her r. foot rests on a skull. A guillotine flying a tricolour flag forms the back of her seat. On the chariot are two flaming fire-brands; the hub of the wheel is a skull, the spokes are daggers and bones. The wheels crush a *Holy Bible*, a mitre, &c.

On the wall behind Napoleon and the chariot is a heavily framed picture: "*New Sports of the Field*" *par M. David!!* (court painter to Napoleon, cf. No. 10599): Napoleon and his son are birds, with human heads, and long beak-like noses. The child, a fledgling, wearing a spiky crown, stands on the edge of a rock, looking up at the Emperor who falls head-first, losing his crown, struck by a *Congreve Rocket* which rushes towards him from among clouds behind the child, its curve of flight traced through the air. The child says: *Oh dat I could fly like my Dady.*

Austrian forces entered Switzerland unopposed on 20 Dec., see No. 12123. Aloys de Reding had taken the chief part in resisting French domination in Switzerland, 1798–1802. The Tyrolese resented their transference by the Peace of Pressburg (1 Jan. 1806) from Austria to Bavaria, and after Leipzig they attacked Bavarian troops in Innsbruck. The rising was checked by proclamation (12 Dec.) from Austrian and Bavarian commanders. *Ann. Reg.*, 1813, 170–3. The Rhine was crossed in December by the Allies, cf. No. 12109, and allied troops spread over Alsace and Franche-Comté without resistance. For the liberation of Holland see No. 12102, &c. At Leipzig, see No. 12093, &c., the British were represented by one battery of Congreve rockets, cf. No. 11326, which did great execution. Fortescue, *Hist. of the British Army*, ix. 388. The position of the infant King reflects the project, at first favoured by Austria, of a Regency under Marie Louise. C. K. Webster, *Congress of Vienna*, 1934, p. 20. Cf. Nos. 12183, 12185, 12190. Another pl. by Cruikshank is *The Modern Hannibal, alias the King of Rome, Swearing Eternal Enmity to England.* Pub. Tegg, 16 Jan. 1814 (not in B.M.). For similar representations of the French Revolution (or Republic) cf. Nos. 8436, 8614.

Reid, No. 281. Cohn, No. 724. Broadley,[1] i. 348.
$7\frac{1}{8} \times 13\frac{5}{8}$ in. With border, $7\frac{13}{16} \times 14\frac{5}{16}$ in.

[1] Broadley calls the print a reflection of Kean's triumph at Drury Lane. This did not take place till 26 Jan. (as Shylock); *Richard III* was not played till 12 Feb.

12173 CHRISTMAS-GAMBOLS, OR THE PLEASURES OF A COURT.

[Williams.]
Pub^d for the Proprietor of Town Talk, January 1^st 1814.

Engraving (coloured impression). Pl. from *Town Talk*. A reception at Carlton House, at which stags' antlers are being attached to the foreheads of the men-guests. In the centre the Regent stands in profile to the r., fixing the antlers on the head of a stout man wearing a ribbon, but turns his head in back view, saying, *Give me Age and wrinkles, your young girls are only food for children.* A middle-aged and rather haggard lady assists the Regent with the fastening at the back of her husband's head, saying over her shoulder to Lord Hertford: *A very Noble looking Buck he makes dont you think so Marquis!* She wears the Prince's feathers in her hair with a bandeau inscribed *Ich Dien*, and is clearly the Regent's latest mistress. Lady Hertford is prominent, standing with her back to her husband, and looking angrily at the trio; Hertford also watches the operation resentfully, taking snuff. The company is entering the room through a wide doorway (l.); ladies are seated against the wall. All the women wear feathers in their hair. In the foreground (l.), McMahon, a bundle of antlers under his arm, offers a pair to a stiff and rather obese man wearing a ribbon (? Salisbury); they are being selected by his tall wife, who stoops to inspect them through an eye-glass. Salisbury says: *I think those are too large for me my Lady.* McMahon says: *My Lady's the best judge of that!* She says: *To be sure I am but I should like a pair with a little more gold on them!* On the extreme l. an antlered man wearing a ribbon looks with astonishment towards a pier-glass (concealed by the margin): he raises his arms frantically. His wife says: *Dont be frightened my Dear you shall not suffer the fate of Acteon.* An amused spectator says: *No faith for there are no Diana's here!* On the extreme r. the game is in progress: two men, both wearing ribbons, are struggling against each other with locked antlers. Behind them stand four other antlered men and three ladies. Two of the latter face each other, saying, *I'll bet you a hundred my Buck beats!!*, and, *Done! double if you please my Lady! my Buck has bore Antlers for some Years!* The third leans eagerly towards them, her hand on the shoulder of a man who is watching the contest intently; she says: *My Old Buck shall take up the conqueror for what you please Ladies!* One of the other bystanders: *This will make a pretty novel amusement to introduce on the Continent*; his vis-à-vis answers: *and occasion perhaps a new order of Knighthood.* In the background (l.) the Duke of York, screening his face with his hat, says to one of his brothers: *We must take care of the young ones Brother!*

A satire on the manners and morals of Carlton House. One of many allusions to the Prince's penchant for middle-aged women, cf. No. 8485, &c. It illustrates his supposed desertion of Lady Hertford, cf. No. 12189.
$6\frac{3}{4} \times 19$ in.

12174 NAPOLEON DANCE IN HOLLAND.

[Williams.]
London Pub^d Janu^y 1^st 1814 by W. Holland N^o 11 Cockspur S^t

Engraving (coloured impression). Napoleon, in his death agony, hangs from a gibbet formed of the beam of a pair of scales supported on two pillars inscribed in large letters, one *Hercules*, the other *Pillars*. The beam is inscribed *Ne Plus Ultra*, and on it stands a crowing cock labelled *Gallia Cantat*. It is further balanced at the extreme ends by (l.) a weight inscribed *Allied Sovereigns*

and (r.) by a sword tied to a hook on the beam with an orange ribbon, the blade inscribed *Balance of Power*. Napoleon's hands are tied behind him, his legs are kicking violently, dancing to a tune played by a fat Dutchman (l.) who says *Viva Orangee*, and fiddles, looking up quizzically at Napoleon, whose agonized profile is directed downwards towards his tormentor. The Dutchman wears the usual short jacket and bulky breeches; orange favours decorate his hat and his fiddle. Napoleon wears uniform with a plumed bicorne, tricolour sash, and spurred boots; his scabbard is empty and his sword lies broken on the ground, its blade inscribed *Tyr|any*. The pillars are on the sea-shore framing a view of the sea where a King's ship is firing on a small one-masted vessel.

For the liberation of Holland see No. 12102, &c. Castlereagh's object in the negotiations about to begin (cf. No. 12169) was a lasting peace through the establishment of a real balance of power, 'a just equilibrium', and he envisaged a strengthened Holland as a barrier against France. See Nicolson, *Congress of Vienna*, 1946, pp. 206 ff. The cock implies that France welcomes the Emperor's fall. The 'Hercules Pillars', by tradition flanking the Straits of Gibraltar, probably connote British sea-power as the main support of the balance, and perhaps the Peninsular campaigns. For the Balance of Power cf. No. 10137. For Napoleon gibbeted see Nos. 10058 (1803), 12121, 12200, 12256. A gibbet often decorates the sky-line of Elba. Cf. No. 12115, &c.

Listed by Broadley.

$11\frac{3}{8} \times 8\frac{7}{8}$ in.

12175 RUSSIAN AMUSEMENT OR THE CORSICAN FOOT BALL

240

[Roberts f.]
Pub^d Jan^ry 1^st 1814 by T Tegg 111 Cheapside London

Engraving (coloured impression). A reissue. Roberts's imprint is obscured with cross-hatching.[1] A burly whiskered and moustached Russian, wearing high fur cap, cloak, top-boots, and sword, gauntleted hands on hips, kicks a much smaller Napoleon into the air, contemptuously smoking a pipe. He says: *I'll teach you to insult Ambassadors Master Bouncing B*, showing that he was originally intended for Markoff, and that the pl. related to Napoleon's treatment of the Russian Ambassador in 1803, see Nos. 10016, 10091. Napoleon's huge bicorne falls from his head; he says: *I'll not be treated in this way I will have my own way in every thing.*

Broadley, i. 347. Milan, No. 2507. Reproduced (colour), Klingender, p. 44.

$9\frac{1}{4} \times 12\frac{3}{4}$ in.

12176 A REJECTED TRIFLE FROM—CUMBERLAND TO HANOVER—

Plate 2^d

G. Cruikshank fec^t
Pub^d for the Meteor N° 3 [1 Jan. 1814]

Engraving. Pl. from the *Meteor*. A caricature portrait of the Duke of Cumberland in uniform. He stands directed to the r., his sheathed sabre under his l. arm, which is covered by his pelisse, on which is a star. He is knock-kneed, and has a melancholy expression with almost closed eyes. He wears a hussar's cap with bag, high stock, short heavily braided tunic, with fur-trimmed cuff, long embroidered pantaloons, tight till below the knee

[1] Tegg's date, 1814 is altered from 1807, see vol. viii, p. 506.

where they expand into trousers, with small buttons up the outside of the leg. His boots have pointed toes and high heels. He stands by the stump of a rotten tree. There is a landscape background with a distant gibbet on a hill.

In April 1813, the Duke of Cumberland left England (see No. 12067) anxious to see military service, and to represent the House of Brunswick with the Allies. He went to Hanover on its evacuation by the French (see No. 12110), despite official opposition, hoping to be made Governor. But on 9 Dec. Bloomfield arrived, dispatched by the Regent to break the news that the Duke of Cambridge was to be re-established. He was received with 'a burst of tears & evident distress & mortification'. Cambridge arrived on 22 Dec., his brother remained on the Continent, 'quarrelsome & dissatisfied'. *Corr. of George IV*, 1938, i. 324, 338, 341 f., 346, 369, 376. The gibbet implies that the Duke had murdered his valet, see No. 11561. Cumberland was Col. of the 15th Light Dragoons (hussars since 1806), and at this period is generally depicted in hussar uniform.

Reid, No. 264. Cohn, No. 553.

$7 \times 4\frac{1}{4}$ in.

12177 WAHRE ABBILDUNG DES EROBERERS. [TRUE PORTRAIT OF THE CONQUEROR.] | TRIUMPH DES JAHRES, 1813, | DEN DEUTSCHEN ZUM NEUEN JAHR.

[Voltz.] [? 1 Jan. 1814]

Reproduction (facsimile) Fuchs, i. 172. A bust portrait of Napoleon in profile to the l., based on a head engraved by Lehmann after a portrait by Dähling (1807). Below the design is the explanatory text (in Fraktur), which was copied and adapted with many variations in other countries:

Der Hut ist Preussen Adler, welcher mit seinen Krallen den Grosen gepakt hat, und nicht mehr loss lässt.

Das Gesicht bilden einige Leichen von denen Hunderttausenden welche seine Ruhmsucht opferte.

Der Kragen ist der grose Blutstrom welcher für seinen Ehr, geiz so lange flüsen muste.

Der Rock ist ein Stück der Landcharte des aufgelösten Rheinbundes, An alten darauf zulesenden Orten verlohr er Schlachten. Das rothe bändchen bedürfte des erklärenden Ortes wol nicht mehr.

Der grose Ehrenlegionsorden ist ein Spiñengeweber dessen Fäden über den ganzen Rheinbund ausgespant waren: allein in der Epaulette ist die mächtige Gotteshand ausgestreckt, welche gewebe zerreisst, womit Deutschland umgarnt war, und die Kreuz spiñe vernichtet die da ihren Sitz hatte, wo ein Herz seyn sollte.

The Emperor's petit chapeau is formed of an eagle, its talons grip Napoleon's head; naked corpses (inconspicuously) cover the profile. The hand forming the epaulet holds a thread extending from the spider's web representing the star of the Legion of Honour. The (profile) edge of the coat from the collar is a wavy line inscribed *Rhein F*; other rivers run down from the collar: *Weser f*, *Elbe f*, *Oder f*; on the extreme r., below the epaulet, *Veichsel f*. On the breast, enclosed in an oblong strip, 'the little red band' or ribbon, is the word *Ehrfort* [cf. No. 12202]. Names of battles, each with a cross, are scattered over the coat: *Hanau* [actually a victory for Napoleon, see No. 12109], *Höchst*, *Gr. Beeren* [23 Aug. 1813], *Leipzig* [see No. 12093, &c.], *Lutzen* [2 May 1813, a costly French victory], *Reivitz* [corrected in a later version to *Denewiz*, 6 Sept. 1813], *Kulm* [29 Aug. 1813], *Katzbach* [see No. 12086]. There is also *Hetnau* without the battle sign, and afterwards omitted.

Perhaps the original version of the famous corpse-head, on the liberation of Germany, and especially on the crumbling of the Confederation of the Rhine, cf. No. 12192. The version reproduced by Broadley (ii. 245) is more delicately modelled and the names are more correctly given. On the cuff above the hand-epaulet an eye has been added, and the inscription (which lacks the first title) is in Roman script.

Another version is reproduced, Dayot, *Napoléon*, p. 324, apparently German, but with some features of No. 12202: *Honi Soit* round the wrist, *R* (for Regent) on the cuff, and letters on the five fingers: *E*, *R*, *P*, *S*, *O* [Oesterreich], as in No. 12320. See also F. Schulze, *Die deutsche Napoleon-Karikatur*, Weimar, 1916, pp. v*, 27. Four Dutch versions are Van Stolk, Nos. 6181–3, 6185. The first three with the title *Echte beeldtenis des vero-veraars*; the fourth, *Napoleon. De eerste en laatste, door des Hemels wrack Keizer der Jacobijnen*, is evidently from an English version. Broadley (ii. 417) adds to the list another from his own collection: *Eigenaardige Afbeelding des geweldenaars*. He lists three French versions, one *Le conquérant dévastateur* [Van Stolk, No. 6186]. He gives five Italian versions, two called *Vera immagine del Conquistatore*, one *Il Ritratto dell' ambizioso Conquistatore*, one with the inscription *Berlin 1814*, a fifth, *Vero ritratto del Conquistatore*. A Spanish version is *Napoleon en el año 1814*; a Portuguese version with no title is the only Portuguese Napoleonic caricature known to Broadley. He lists one Russian (? without a title) and two Swedish versions, both with the German title. A French version was announced in *Le Journal de Paris*, 3 May 1814 (De Vinck, No. 8862). For English copies and adaptations see Nos. 12186, 12202, 12203, 12204, 12535. Cf. Nos. 12195, 12205, 12606.

An English adaptation is reproduced, Fuchs, i. 237 (Broadley, i. 359), published by J. Johnson (probably during the Tsar's visit to England). The profile head is that of Alexander I, the cocked hat is formed of a bear, holding a palm-branch in allusion to the approaching peace through the exertions of Russia. On the face is Fame raising Slavery; round the neck is a laurel-wreath, the epaulet is a lion's claw, symbolizing 'the assistance given by England'. The star on the coat is the globe surrounded by the fingers of 'Peace, Commerce, Plenty and Trade'. The order round the neck is four clasped hands 'to show that the concord of the world is near at a crisis'. On a light blue ribbon (in place of 'Ehrfort') is 'Bridge of Lindenau' (see No. 12108). On the coat are the names Lindenau, Krasnoi, and Leipzic. For Krasnoye (15–18 Nov. 1812), a feeble attack by Kutusoff on the French rearguard, see Tarlé, *Napoleon's Invasion of Russia*, 1942, pp. 260–4. Cf. No. 12277.

c. $7\frac{3}{4} \times 5$ in. B.M.L., Cup. 364. g. 21.

12178 NOUVELLE FARCE QUI A ÉTÉ REPRESENTÉ A PARIS AVEC ÉCLAT, ACTEUR PRINCIPAL LE ROI DE ROME?????

[G. Cruikshank.] [? Jan. 1814]

Reproduction, Grand-Carteret, *Napoléon*, No. 283. French version of a caricature published, simultaneously it is said, with English and French text. The King of Rome on a toy horse, is addressed by Napoleon, who points out to him two ranks of guards (r.): behind are tall battered men, their lips closed by large padlocks (cf. No. 12037); in front, dwarfish bandy-legged men. The child is also burlesqued; he wears a head-dress of crown-cum-papal-tiara, and has an immense pigtail, held up by an elderly court lady. A Mameluke carries a large covered pot, and has a large reticule hanging from his arm inscribed *Serviettes pour Majesté Impériale*. Napoleon: *Voyez mon fils les*

légions qui ont conquis l'Europe et voyez celles qui doivent recommencer cette besogne comme Alexandre je pleurais de n'avoir pas un autre Europe a Conquérir J' [Il] *etait un fou il aurait du faire comme moi il se serait epargné bien des larmes. passé* [sic] *les troupes en revue dites leur que je vais les conduire a la gloire comme j'ai conduit leurs pères dites leur qu'ils doivent se battre pour* [vous] *et papa.* The child says only: *qu'on me ramene chez maman jai envie de faire . . .* Shouts of *Vive l'Empereur* issue from a window (l.). Below the title: *Belle estampe representant Le marmot roi de Rome agé de trois ans monté sur son dada passant en revue les troupes françaises dédié aux soldats de la grande armée.*

See No. 12113. A copy of *Delusion, A New Farce, performed at Paris with great éclat—Principal Performer the King of Rome!!!* G. Cruikshank fec. Pub. 18 Dec., 1813, by Knight (Reid No. 5091, not in B.M.).

De Vinck, No. 8595. Milan, No. 2564. Reproduced, Grand-Carteret, *L'Aiglon en Images*, 1901, p. 323.

$8\frac{7}{16} \times 12\frac{7}{16}$ in. (orig.). B.M.L. 010662. k. 19.

12179 MAD NAP BREAKING THE ARMISTICE *from the Original Picture at Dresden* [? Jan. 1814]

Engraving. Two grotesque French couriers give bad news to Napoleon. He kicks one behind and threatens them with his fist and a poker. The couriers have huge pigtails and high boots, each holds a whip with a heavily weighted lash, one (r.) holds a bonnet rouge. The one who is being kicked looks over his shoulder to say: *Diable! Your Grand Army in Spain is totally routed 180 Cannon 400 Ammunition Waggons All the Baggage! 9000 head of Cattle Military Chest full of Money taken Your Brother King Joey gallop'd away on Horseback Devil knows where! M. Jourdan lost his stick* [marshal's baton] *& Wig! & the Enemy persuing in all directions.* The other (r.) stands in profile to the l., with flexed knees, alarmed at the Emperor's rage; he holds out a paper: *English near Bayonne Rising in South of France 200,000 men joind the Bourbons Standard Revolt at Toulon. Discontents at Paris All Spain Evacuated & more losses.* Napoleon, in profile to the r., wearing a feathered bicorne, shouts: *Away base slaves! Fresh Torments! Vile Cowards! Paltroon Joe! Traitor Jourdain! Cursed Anglois! I'll make Heaven & Earth tremble for this! But no tis lies! base lies! Give me my Horse I'll mount & away to Spain! England! Wellington! & Hell to drive Lucifer from his Infernal Throne for Treachery to Me!!* On the extreme l. stands an officer, regarding Napoleon with much concern; he holds out towards him a shapeless garment, saying, *Alas Poor Master is it come to this I must whip on this Strait Jacket or He'll break all our Bones as well as the Armistice.*

The date is uncertain. The first courier gives an account of the French losses at Vittoria, see No. 12068. The Armistice of Pläswitz, during which Napoleon's headquarters were at Dresden, was denounced by Austria on 10 Aug., owing to Napoleon's intransigeance (see No. 12077, cf. No. 12169, &c.), but 'Armistice' may connote the abortive negotiations at Châtillon in Feb. 1814 (cf. Nos. 12193, 12206, 12240). 'English near Bayonne' indicates the situation after the battles of the Nive, 9–10 Dec. The remaining items reflect rumour or exaggeration, and are inconsistent with 'near Bayonne'. The only approach to a Bourbon rising was at Bordeaux, where the mayor organized the surrender of the town to Wellington, and British forces were welcomed on 12 Mar. See Oman, *Peninsular War*, vii. 388 ff. The complete evacuation of Spain (by Suchet's forces in Catalonia) took place after Napoleon's abdication.

Listed by Broadley.

$8\frac{13}{16} \times 13\frac{1}{4}$ in.

12180 THE ROYAL SPONCERS A PEEP IN BELVOIR CASTLE
London Pub^d by J. Johnston N^o 101 Cheapside Jan^y 22^d 1814

Engraving. The feast at the christening on 4 Jan. of an heir to the Duke of Rutland, crudely drawn and burlesqued. A section of a long table stretches across the design, the lower part of which is formed by H.L. figures of persons seated on the near side, in back view, but turning their heads in profile. The principals are seated opposite with a background of Gothic windows, alternating with gigantic suits of armour. The Duke sits between the Regent and the Duke of York; both raise their glasses high and the Prince puts his l. hand on Rutland's shoulder, giving a toast (or sentiment): *May Young Granby rival Old Granby, and Manners never want A Good Manners in his House.* The Duke of York: *Long life to my Young Recruit, & may You live to see Him Drub the Foes of Old England & equal the Hero of Minden* [John Manners, Marquis of Granby 1721–70]. On the Regent's r. and on the extreme l. sits the Archbishop of Canterbury, who gives the toast: *Church and King! may the Noble House of Rutland never want an Heir, or an Archbishop's Blessing.* An elderly man next the Duke, much startled, exclaims: *O Lud! O Lud! Solomon never utter'd so much Wisdom in this universal World!* Next, and on the extreme r., sits a bucolic guest, grinning and clutching his glass.

Facing the Duke of Rutland sits his wife, turning to the Queen on her l. The latter leans towards the Duchess, saying, *May we soon meet your Grace agin on the same joyfull Occasion*; the other answers: *If my Good Lord pleases.* A country bumpkin on the extreme l., next the Queen, exclaims *Amen*, looking to the Regent. On the Duchess's r. sits a nurse, holding the infant and saying: *O the Picture of its Noble Father! O my Chicken my Chicken my Deary.* Two old-fashioned and humble guests on the extreme r., turn to each other, clinking glasses; they say: *Good Neighbour Here's Hob and Nob; may you & I Live to be Here Twenty times more on the same merry Concern, & Success to the Old Trade of Basket Making*, and, *With all my Heart, not forgetting the Good Wives at Home.* On the table is a meagre dessert, with three bowls of punch and decanters labelled *Tent*, *Tokay*, *Claret* (three), *Port* (two), *Sherry*, *Cordial.*

On 4 Jan. an heir to the Duke (married in 1799) was christened by the Archbishop with great ceremony, the god-parents being the Regent and the Duke of York, with the Duchess Dowager of Rutland as proxy for the Queen. The newspapers made much of the Regent's visit (2–7 Jan.) to Belvoir, and the festivities there. The *Examiner* devoted its leading article of 16 Jan. to protests against this preoccupation with the Regent, and the drunkenness which followed the Duke's lavish hospitality. The child did not live to succeed his father; there were three more sons. See No. 12181.

9×13¼ in.

12181 BEL-VOIR FROLICS OR PUNCH'S CHRISTENING. | METEOR, N^O 4 FEBRUARY 1^ST 1814—
G. Cruikshank fec^t

Engraving (coloured and uncoloured impressions).[1] Pl. to the *Meteor*, p. 235. A burlesque on the christening of the Duke of Rutland's heir, see No. 12180. The figures have large heads, like Woodward's 'Lilliputian' designs, see No. 10889, &c. A grotesque archbishop, wearing a mitre poised on a bushy wig, stands beside a giant punch-bowl, clasping his hands and shouting at a drunken parson who stands on a ladder leaning against the bowl, into which he has dropped a miniature Punch, with the long beak-nose which Cruikshank gives to the King of Rome, see No. 12172. The child falls in head first,

[1] Not folded, showing that they were issued separately.

waving a ladle; lemons float on the agitated surface of the punch. The parson says: *I Baptize thee—hic Bless his little heart he's tumbled in the Bowl!!!* | —— *or care remain* | *we'll drown him in the Bowl the Bowl hic!*— A lady with feathers in her hair leans across the bowl trying to reach the child and screaming: *Oh! Save the Marquis—little Punch is in the Bowl.* The Archbishop shouts: *You Drunken Wretch what the Devil are you about?!! if you are going to drown the Child I could have done that my self & be D—d to you.* Beside the parson's ladder stands his clerk, with his back to the bowl, pouring punch into his mouth with a ladle; he says: *D—d good.* In his l. hand is an open book inscribed *Amen.* The Duke of York in uniform and spurred jack-boots stands near (l.); he holds a brimming glass, and scowls sideways at the clerk, saying, *D—n that Clarke how he is pilfering the Punch to be sure!!!—I hate a Clarke as I hate the Devil.*

On a round table on the extreme l. stands an elderly Punch, his vast nose much drink-blotched. He capers delightedly, holding up a glass, and says: *Punch cures the Gout ŷ Colic & ŷ Phthisic—Come Drink away my Friends for this is Punch's Holiday therefore we will be merry—here's to you M^r Higgins here's to you M^r Wiggins so we'll push the Punch about.* Bottles and lemons are on the floor by his table. On the r. the Regent, glass in hand, is a prominent figure; he dances opposite a lady (? the Duchess of Rutland), who leers at him, hands on hips; she holds a punch-ladle, and wears a small steeple-crowned hat poised sideways, and a large spiky ruff; she says: *Drink drink & Kiss the Lasses that's your play Kiss away.* The Regent, ogling her, sings: *Round about the Punch Bowl how we Trot!* On the extreme r., and in shadow, Sheridan dressed as Harlequin (cf. No. 9916) slinks off, quoting Wolsey: *If I had serv'd my God with half the Zeal I serv'd my Prince, He would not have deserted me in my Nakedness.* In the background are other figures in outline: two elderly ladies in conversation (l.), and two heads gaping in dismay over the edge of the bowl. The punch-bowl is decorated with figures in relief, a Bacchanal with vine-leaf border; the Regent, naked, with a girdle of vine leaves lies on his back; one naked child seated across him, holding up bottle and glass, a second empties a bowl into his mouth through a large funnel, a third brings in a bowl.

A feature of the christening festivities was an oval cistern of punch containing 50 gallons; this 'administered in the Servants' Hall . . . laid many a brave fellow prostrate'. *Gent. Mag.* lxxxiv. 88; *Times* quoted *Examiner*, 16 Jan. 1814. Punch's words are from a well-known catch, see No. 9449, cf. No. 12714. For the Duke of York and Mrs. Clarke see No. 11216, &c. She was again in the public eye for a libellous pamphlet, see *Examiner*, 22 Aug. 1813. For the Regent and Sheridan see No. 11914, &c. The pl. appears in No. 12208.

Reid, No. 284. Cohn, No. 553.

$7\frac{1}{2} \times 18\frac{7}{8}$ in. With border, $7\frac{7}{8} \times 19\frac{1}{8}$ in.

12182 THE DIVINE AND THE DONKEY—OR PETWORTH FROLICKS.

[Williams.]

Pub^d Febru^y 1^st 1814 by W N Jones N^o 5 Newgate Street.

Engraving (coloured impression). Pl. from the *Scourge*, vii, before p. 89. A magnificent bed forms the centre of the design; towards this two fashionably dressed men carry a fat and drunken parson (l.), encouraged by the Regent who stands by the corner of the bed, in back view, holding up a decanter and glass. On the r. two other men, lifting up an ass, wrapped in

a frilled feminine garment, are about to place it in the bed, while a man in back view, probably Lord Egremont, turns back the bed-clothes. Other guests at Petworth watch with great amusement. A footman stands near the open door (l.) holding up lighted candles. A man bending over the head of the parson with decanter and glass says: *Come one more bumper to the Allies!*— The parson answers: *I'll drink another bottle to the Allies—Huzza!! Love and Wine for ever!!* The Prince, striking an elegant attitude, says: *Bravo my Boy— we have provided you an Allie for the night my Buck I hope you will agree together.* From under the valance of the bed appear the head and shoulders of a woman; she looks up at McMahon, who stoops towards her, saying, *What Margery!—did you want to hear the news from the Doctors lips.* From his pocket hangs a purse inscribed *P P* [Privy Purse, see No. 11874, &c.]. The man who holds the ass by a hind-leg says: *Why Jenny you must not kick in this manner, when you have got your Bedfelow with you.* Behind and on the r. three men drink together. One holds out his glass, saying, *Come lets drink a Bon Repos to them.* Another fills his glass, saying, *Bon Repos to Ourselves for there will be a rare duet of snoring & Braying.* The third laughs, holding his sides: *Oh dear! Oh dear!—I shall die with laughing what will the Parson say when he finds what a strange bed fellow he has got*— In the foreground (r.) is the parson's open portmanteau, with the name outlined in nails: [*D*]*avis D D.* Beside it lie open books: *Sermon on the Sin of Drunkenness*; *Commentarie*[*s*] *on the Golden Ass* [of Apuleius]; *Thirty-nine Articles.* Inside it are a large Bible, a garment, and (strapped inside the lid) a bundle of *Sermons* and a pair of shoes. On the head of the bed are the arms, crest and motto, *Au Bon Droit*, of Lord Egremont.

Illustration to an account of a practical joke played at Petworth on one 'Mr. D——', a parson, who was heard to make an assignation for the night with Margery, one of the servants. The man was made drunk, and placed in bed together with an ass-foal wrapped in a petticoat. The occasion was the arrival of news of Leipzig (which reached London on 3 Nov.), see No. 12093, while the Regent was at Petworth. Others mentioned as taking part include the Marquis of H—— [Hertford], the Earl of Y [Yarmouth], Col. McM——. The Regent seems to have made no visit to Petworth at this time: he opened Parliament on 4 Nov., having, according to the *Examiner* (7 Nov.), returned to Carlton House from a visit to Lord Hertford in Sussex on 30 Oct. Wild stories were credited about Lord Egremont's ménage at Petworth, see *Corr. of Lord G. L. Gower*, 1916, ii. 474.
$7\frac{7}{16} \times 19\frac{15}{16}$ in.

12183 THE ROYAL BEGGARS. | SATIRIST FEBRUARY 1ST 1814 *G. Cruikshank fec*[*t*]

Engraving (coloured impression). Pl. from the *Satirist*, xiv. 89. John Bull, a fat 'cit', is on the throne (l.), sceptre in hand, imperious and angry. He points to a row of five supplicants, Napoleon and his brothers (r.), saying, *Take the Vagrant impostors to Gaol; they are not Objects for Charity!!* Beside the double dais of the throne lies the British Lion, alert and fierce, with a cannon and cannon-balls beside him; next stands Wellington, a handsome figure, his l. hand on his sword. On the extreme l. is Bernadotte; between and behind them, the Tsar. On John Bull's l. hand is a British sailor, fiercely determined, a rope's end in his r. hand, the l. hand resting on an anchor; behind are flags. At his feet are a rudder and symbols of commerce: boxes of guineas, a spade, a large corded bale, and casks. A figure behind the sailor may be the Emperor of Austria. On the summit of the throne is a crown,

irradiated by rays from a female face (? Peace or Justice); the rays are bordered by the heavy folds of a canopy.

On the extreme r. and in the foreground, a pendant to Wellington, is Napoleon, emaciated and tattered, bowing low, with an expression of agonized entreaty, to John Bull; he doffs a bonnet rouge. On his back is a (patched) sack, containing his son. The child wears a crown, and in contrast to his father is plump. His head, hands, and sceptre emerge from the sack; he screams: *Take me from this Naughty Man who stole me & is not my Papa.* Napoleon: *Pray pity a poor distressed Emperor, with two Wives & one helpless foundling Baby!* He wears remnants of uniform, a swollen foot resting on the sole of what was once a jack-boot, and still has a huge spur. He supports himself on the arm of Joseph, who is equally ragged in the remains of a slashed (Spanish) tunic with a ruff. He holds hat and stick and says: *Look with an eye of Compassion on the poorest King of the Indies that ever lived* [see No. 12068]. A third brother takes Joseph's other arm, putting his r. hand on his breast, and saying: *Charity for a wretch with also two wives & a small family.* His sticks of legs emerge from breeches of Dutch type. (The words point to Jérôme of Westphalia, whose marriage with Elizabeth Patterson was annulled by Napoleon so that he might marry Princess Catherine of Würtemburg; his dress, however, indicates Louis, ex-king of Holland.) The others (Jérôme and Lucien, the latter still in England) are less conspicuous; both kneel humbly. One says: *A bone & a morsel of of* [sic] *Bread is all I can hope from your bounty benevolent Gentlemen.* The last and smallest says: *Let me retire from Business with a little pension & I ask no more.*

The position of the King of Rome implies the possibility of a regency, cf. No. 12172, and stresses the contrast between the parvenu Bonapartes and the grandson of Francis I. After Leipzig Louis (who fled from Holland in 1810) had thoughts of regaining the crown; he sought refuge in France when the Allies entered Switzerland. Jérôme was forced to leave his kingdom after Leipzig and took refuge in France. For the brothers cf. No. 12225.

Reid, No. 286. Cohn, No. 724. Broadley, i. 348.

$7\frac{3}{16} \times 13\frac{13}{16}$ in. With border, $8 \times 14\frac{1}{2}$ in.

12184 THE CHAIR BEFORE THE THRONE.

G. Cruikshank fec^{t}

Pub^{d} for the Meteor [1 Feb.] *1814*

Engraving (coloured and uncoloured impressions). The seat of a fantastic arm-chair is occupied by a wig-block, on a stand like a candlestick, carved to represent the bland features of the Regent, which are framed by his wig and (false) whiskers. The oval back of the chair is bordered by the curved and elongated bodies of (?) Liverpool (l.) and Castlereagh (r.). Between their profile heads, and decorating the top of the chair is the head of Eldon, full-face, in his Chancellor's wig, together with the mace and the purse of the Great Seal. The arms of the chair are coiling rattlesnakes whose heads rest on two props: Lord Yarmouth (l.) and McMahon (r.). Both stand on tiptoe in profile to l. and r., with their curved backs resting against, and supporting, the chair. Yarmouth, who wears top-boots with a long caped-coat reaching to the ground, holds a bottle labelled *Curacoa*. McMahon, wearing top-boots and tail-coat, holds a large purse, see No. 11874, &c. The chair stands within a circle formed by a serpent with its tail in its mouth (symbol of eternity); it is framed by draped curtains.

The Regent is attacked for abandoning the Whigs, cf. No. 11855, &c.

Reid, No. 285. Cohn, No. 553.

$6\frac{3}{16} \times 3\frac{13}{16}$ in.

12185 HARD TIMES OR, O! DEAR WHAT WILL BECOME OF US O! DEAR WHAT SHALL WE DO?!!!!! *311*

[G. Cruikshank.]
Pub^d Feb^y 10^th 1814 by T. Tegg Cheapside London.

Engraving (coloured impression). A subject inspired by the hard frost, see No. 12341, &c. (It was customary in London for unemployed work-people to perambulate the streets with the tools of their trade, asking for alms, watermen with a boat, gardeners with spades, &c.). A procession of small groups each with emblems carried on a long pole. Three gardeners (l.) are leading, thin and ragged, two hold out their hats; to their pole are tied a cabbage, huge carrot, &c. Above: *Poor Gardeners!* Next, two grotesque apothecaries are led by a tall emaciated man holding to his mouth a large gold-headed cane, with a bottle labelled: *To be well shaken when taken.* A grim-looking man follows, holding a pole topped by a skull which supports a mortar and pestle; from it hangs a placard: *The Humble Petetion of the Poor Apothecaries— Sheweth that they are all Starving!!* With him is a stout obese man, with carbuncled nose, also holding his cane to his mouth, and with a clyster-pipe projecting from his coat-pocket. Above: *Poor Apothecaries!!* Close behind are two artists, the more prominent being George Cruikshank, thin, knock-kneed, with crooked shins, out-at-elbows, and with his pockets hanging out; he holds the pole to which are tied palette, portfolio, brushes, &c., and a large document: *M^r West's Speech on the Gloomy State of the Arts.* Between his splayed-out feet is a paper inscribed *Poor Shank's fec^t* placed so as to serve as signature to the print. He resembles the self-portrait in No. 11764, but is thinner and older. His companion (? Benjamin West) wears spectacles and a broad-brimmed hat. Above: *Poor Artists!* They are followed by two lank and melancholy poets, clasping their *MSS.* One holds aloft on a pole a bunch of *Manuscripts* and *Rejected M S S*, with crossed pens. Next, Napoleon, burlesqued and with a rope round his neck, is dragged forward by a demon with a trident. He wears a large plumed bicorne with tattered uniform and spurred boots. His pole is the shaft of an eagle on the head of which is seated the King of Rome, wearing a scanty ragged garment, with spurs attached to his bare heels. He has an enormous pigtail and wears a spiky crown over an infant's cap; he holds up a sceptre which resembles a child's coral and bells. To the shaft of the eagle is tied a trophy of sword, sceptre, crown, and tattered flag. Above: *Poor Boney!!* Four prostitutes follow, the foremost being a fat disreputable and noseless bawd, with a patched face who is bawling, like a younger woman who follows her, holding up a pole topped by a bottle (upside-down) and supporting a tattered petticoat flanked by a pair of stockings. The others are a handsome woman and a mere child. Above: *Poor Dolley's!!!* The last are undertakers, capering delightedly. Two flourish papers inscribed *Bill of Mortality* (the weekly list of deaths in the London district). On their pole is a coffin inscribed *Patent*, draped with mourning scarves and surmounted by a crowned skull. Above: *Jolly Undertakers.*

One of several prints stressing the importance of the King of Rome, see No. 12172, &c. The allusion to the 'Poor Artists' may be ironical; Cruikshank seems to have been more fully employed than he had yet been; Haydon writes in the *Examiner* of 21 Nov. 1813 of the 'unparalleled offer . . . of 10,000 guineas for the picture Mr. West is now finishing . . .'. For the physician's gold-headed cane see W. MacMichael, *The Gold-headed Cane*, 1827.

Reid, No. 289. Cohn, No. 1178. Broadley, i. 348. Van Stolk, No. 6283. Milan, No. 2652. Reproduced, Grand-Carteret, *Napoléon*, No. 282.
$8\frac{3}{8} \times 13\frac{3}{4}$ in.

12186 NAPOLEON BONAPARTE AS OVERCOME BY MARQUIS WELLINGTON & THE ALLIES, 1814

[After Voltz.]

Published & Sold Feb^{y} 14, 1814, by Edw^{d} Orme, Bond Street, corner of Brook Street, London

Engraving. A copy of the German corpse-head, see No. 12177, with altered inscriptions. On the collar *France*; on the coat *Portugal*, *Madrid*, *Saragosa*, *S^{t} Sebastian*, *Vittoria*. Below the title: *Description. The Hat is composed of a Vanquished Eagle, taken at the Battle of Vittoria—His Face of the Prisoners living and slain—His Collar of the part of France adjoining Spain—His Coat of Spain and Portugal—His Epaulette of his own blood Stain'd Hand—His Star a Cobweb, Emblematic of the Flimsy Tenure of his Reign.*

For Vittoria see No. 12068, &c., Saragossa, No. 11058. The only reference to the capture of St. Sebastian; the town was stormed and (disgracefully) sacked on 31 Aug. 1813; the castle surrendered on 9 Sept. See Oman, *Peninsular War*, vii. 1 ff.

Broadley, ii. 249.

$9\frac{5}{16}\times7\frac{1}{4}$ in. (pl.).

12187 THE BATTLE OF LEIPSIC—OR—BONEY GRIPED—*a German Valentine.*

[Williams.] [? 14 Feb. 1814]

Engraving (coloured impression). A triple design, so folded that when both halves of the outer page (which is bisected horizontally) are closed there is a bust portrait of Napoleon; when the lower flap only is opened, there is a second and completely different design; this is again transformed when both flaps are opened. Each has an appropriate verse. [1] A flattering bust portrait of Napoleon, the head turned in profile to the l. He wears furred Turkish robes, and an oddly-shaped turban; the folds round the head are trimmed with pearls; the (pink) crown is large and like a pointed egg, this part forms the point of a heart in the second design. Above:

Christian or Turk, tis all the same.
With Nap religion's but a name;
Can aught with such a Heart compare,
(Turn down) tis done, deny't who dare

For Bonaparte's attempt to conciliate the Turks (1798) by posing as a Moslem see No. 9973, &c.

[2] On folding down the lower flap, the upper part of the turban in which is a feathered quill, joins the lower half of a pink heart, the quill serving as the shaft of an arrow embedded in the heart, which rests on a drum decorated with an imperial eagle and crown. Beside the drum are drum-sticks, a broken sword, an eagle with a tattered tricolour flag by which lie four cannon-balls, inscribed respectively: *Russian Bolus*, *Austrian Bolus*, *Prussian Bolus*, *Sweedish Bolus*, in allusion to Leipzig, see No. 12093, &c. These objects rest on a patch of grass behind which are clouds of smoke. Below:

A Drum his heart, here rests upon;
Hollow like it; its honor gone;
Turn up; and you will find a drum,
Has sent his Heart to seek his B—m.

[3] When the upper flap is lifted, the point of the heart disappears, and in place of it is the body of Napoleon, in back view, lifting up his coat-tails

to reveal the lower part of the heart in [2] which now becomes his bared posterior, seated on the drum. He is not caricatured, his head is turned to the l., and he wears his petit chapeau. Above:

Hark! Hark! the Drum beats a retreat,
I hear my Soldiers flying feet.
Zounds! how I'm griped both front and rear,
O zounds! I'm griped to Death I fear.

For Napoleon's flight from Leipzig see No. 12108, &c.

Broadley, i. 16. De Vinck, No. 8824.

[1] $5\frac{11}{16}\times7\frac{13}{16}$ in. [2] $8\frac{3}{8}\times7\frac{13}{16}$ in. [3] $11\frac{1}{4}\times7\frac{13}{16}$ in.

12188 LA NUOVA BOTTEGA DEI BARBIERI IN EUROPA

[? Feb. 1814]

Engraving (coloured impression). Said to be copied from *Die neue Europaeische Barbierstube*, 1814. Napoleon sits in a low chair to be shaved by (?) the Regent who applies a razor inscribed *London 1813* to his chin, inscribed *Olanda*. On the l. a second sovereign (? Frederick William) holds Napoleon's shoulders, while a little apart stands Alexander holding the bowl and soap-ball. The sheet which is draped round Napoleon is inscribed *Milano*, *Culm* [see No. 12177], *Lipsice* [see No. 12093, &c.], *Dantzica*. Behind Alexander a map of a great plain intersected by rivers hangs from a table. The figures are not caricatured but are poorly characterized; all wear uniform; the barber has perhaps more resemblance to Bernadotte than to the Regent, whom the inscription on the razor seems to indicate, unless a reference to the British subsidy to Sweden is intended.

Dantzig capitulated on 2 Jan. For the revolution in Holland, assisted by Great Britain, see No. 12102, &c. One of many satires (English and French) where shaving is given political significance, cf. No. 12576, &c.

On the same pl. as *Il Ballerino più ricco*, see under No. 12046.

Broadley, ii. 124, 160. Milan, No. 2633. Reproduced, A. Commandini, *L'Italia nei Cento Anni del Secolo XIX*, Milan, 1900–1, p. 712, see also p. 506. $3\frac{3}{8}\times3\frac{11}{16}$ in. With margin enclosing title, $3\frac{7}{8}\times3\frac{11}{16}$ in.

12189 IMPERIAL BOTANY—OR A PEEP AT JOSEPHINE'S COLLECTION OF ENGLISH EXOTICKS. *vide the Champion Jan^y 30 1814.*

[Williams.][1]

Pub^d March 1^st 1814 by W N Jones N^o 5 Newgate S^t

Engraving (coloured impression). Pl. to the *Scourge*, vii, before p. 179, with explanatory text (pp. 179–83), in the form of a letter from Josephine 'to the Marchioness of H——' (Hertford) describing her acclimatization of seeds, &c. sent from England. Josephine walks in her garden (at Malmaison) shaded by a large fringed umbrella held over her head by a page and accompanied by ladies-in-waiting; in her r. hand is a pruning knife; from her waist hangs a reticule in the form of a crown, filled with tiny gardening tools. She is stout but handsome and imperial in her dress and carriage. She is in profile to the l., facing an array of pots containing labelled plants. The largest is in a tub: a huge sunflower, the petals surrounding the (handsome) face of the Regent, and labelled *Royal Sunflower*. A lady walking beside Josephine points to it, saying, *If you will allow me to give my opinion Madam I should prefer this to*

[1] Attributed to Cruikshank. The manner is that of prints here attributed to Williams, including all the plates to the *Scourge*, vii.

any other in your Garden!!! The Empress answers: *Ah you rogue! why that is a favorite with the English Ladies—I must cut away that love in idleness, or it ruin my plant.* A plant from an adjacent pot, labelled *Love in Idleness*, has twined round the sunflower. Other pots grouped round the sunflower are a *Cockscomb*, *Solomons Seal*, *Everlasting Pea*, and *Marrowfat Pea*. The head of Ellenborough rises from a big pot; a tree trunk sprouts from it, from which spring, first branches of weeping willow, then twigs of sloe; it is labelled *Old Sloe E—n*. Near it is an orange tree, with the head of Princess Charlotte decorated by a passion flower, gazing down at a giant orange with the features, gazing up, of the Hereditary Prince of Orange. On the extreme l. is a little pear tree, whose stem forks at the root, and produces two heads scowling at each other, both wearing Scots caps, and intended for Sir John and Lady Douglas (see No. 12026, &c.); it is labelled *Sour Pear*. A lady stands beside it; having tasted a pear she exclaims: *Faugh! I never tasted any thing half so sour. I will persuade the Empress to expel this.* The remaining pots form a row in the foreground (l. to r.): a plant labelled *Poison Tree*, intended to assist Josephine's 'best friend in relieving . . . his sick and wounded', an allusion to the Jaffa incident, see No. 10063, &c. Two plants in one pot are labelled *Balm and Balsam P C W* [Princess Caroline of Wales], sent to Josephine by a fellow-sufferer to cure 'the wounds of insulted virtue and injured honor'. Next is *Newcastle Bur*, the face of Lord Eldon with a plant bearing burrs issuing from the lips. Next is a *Crown Imperial* drooping and moribund. A *Fleur de Lys de Bourbon* is a minute seedling, but is 'much protected' by the sunflower. The *Laureat Bay* sprouts from the (unrecognizable) face of Southey, one eye looking up at the sunflower, the other watches 'its fairest flowers and finest leaves withering on the ground'. One leaf on the plant is inscribed *Wro . . . Triumph* [see No. 12111]. On the left is a high ornamental trellis covered with a vine. A gardener reaches up to cut off a bunch of grapes which rests on the profile head of Sheridan; he says: *My Mistress could not find a more acceptable present to to* [sic] *King Joey!*

On the r. behind the Empress two ladies point to a small drooping plant in a large pot, labelled *Chaste Flower*. They say: *This Plant will never Thrive in our warm climate! you see it is drooping before it is half way to perfection*, and, *I thought it would not bloom here! I am told however it is seen in great perfection in private collections in England.* Behind them is a statue of Diana on a pedestal. On the extreme r. stand three pots: a large *Wellington Laurel* grows from a wreath on the profile head of Wellington; its branches reach to the upper edge of the design, far the finest plant in the collection. By it is a mushroom in a pot labelled *C—k—r* [Croker] *Mushroom*. Behind, a medlar grows out of a gnarled oak stump on which is an acorn with the face of Whitbread. By the laurel are two French officers (prisoners released on parole from Spain). One exclaims: *Ah ma foi dis be more fine dan de Laurel de S^t Cloud*; the other, taking snuff, answers: *Parbleu de Laurel de S^t Cloud be all wither, thare grows rien que de Stinging Nettle.*

A comprehensive satire; the 'Letter' is one of sympathy: Lady Hertford and Josephine 'have both tasted the miseries of greatness . . .' (cf. No. 12173, where the former is displaced by a rival). The *Fleur-de-lis* 'though . . . not less offensive than wormwood to Lord Liverpool and other members of your cabinet, may yet expand into magnificence . . .'. (The Regent was more in favour of a Bourbon restoration than Liverpool and many of the cabinet, see Webster, *Foreign Policy of Castlereagh*, i, 1931, pp. 233–9.) Whitbread was the donor of the 'heart of oak', from which Josephine hopes to produce 'the material of a future navy'—which, however, would be destined to fill British harbours with prize ships, cf. No. 10772. An allusion to Whitbread's pacifism,

and his favourable interpretation of Napoleon's policy, see No. 12099, &c. For the betrothal of Princess Charlotte see No. 12191. Little had been heard of the Princess of Wales in recent months, see Buckingham, *Memoirs of the Court during the Regency*, 1856, ii. 46 f.; cf. No. 12194.

Reid, No. 296. Cohn, No. 732. Listed by Broadley. Milan, No. 2653.
$7\frac{1}{2} \times 20\frac{1}{8}$ in. B.M.L. C. 40. f. 8.

12190 THE IMPERIAL FAMILY GOING TO THE DEVIL.

G. Cruikshank fec^{t}
Pub^{d} March 1st 1814 by T Hughes Ludgate Hill.

Engraving (coloured impression). Pl. from the *Meteor*. A procession of headless men and women from a guillotine (l.) to the gate of Hell (r.). Heavy bars close the mouth of a cave filled with flames and demons; behind them stands the Devil, a monster, with streams of flame pouring from his mouth. He levels a trident at Napoleon through the bars, refusing him admittance. Napoleon, holding up his decollated head wearing a plumed bicorne, strikes an attitude with legs astride and wide-flung arms, demanding: *Do you not know me? I am Napoleon Buonaparte—your Vicegerent on Earth.* His words, like those of his followers, are on a label from his neck. The Devil's words are on the flames from his mouth, which extend above Napoleon's head: *That may be very true but you was such a Devil among men that I fear you here so go about your business I am determined to have no one here who shall dispute with me my dominions and threaten to usurp my Empire so go along.* Grotesque imps look through the bars, two spitting flames; others are in the flames from the Devil's mouth. Behind Napoleon, Talleyrand has come to a sudden stop, his hands extended, his head held between his knees; the block under his shoe is large and conspicuous. He says: *Mercy on me what is to become of us—his imperial Majesty King Lucifer refuses us admittance.* Next walks a lean courtier with his head under his arm, saying, *Distraction! Whether shall we go? I thought we should be sure of an assylum here.* Marie Louise follows, carrying her feathered head on a plate. She takes the arm of a general wearing high tasselled boots who drags his head along the ground by its long pigtail. He says: *Accept my arm Madam we shall soon meet with a warm reception in the court of our Dearly beloved Friend.* Next, a court lady, probably Mme de Montesquiou, see No. 11735, flings out her arms in a wild gesture, as her head falls to the ground; she exclaims: *Bless me the Austrian Eagle is carrying away little Boney.* Above her flies a double-headed eagle holding the little King by his sash; the child wears a crown, with uniform and spurred boots and holds a sceptre. Last, an officer stoops to pick up his head, saying, *stop the procession till I have picked up my head.* In front a small boy stands astride, hands on hips, with his grinning head on the ground beside him. Two little boys (l.), still intact, point at him derisively. A grotesque man wearing huge spurs on buckled shoes kneels on a platform at the guillotine, his stringy neck through the aperture, his pigtail turned over his head. Steps lead to the ground from the guillotine, so that victims may join the procession. A skeleton, Death, holds the cord attached to the blade, saying, *Walk up Ladies & Gentlemen walk up the fee is only a trifling Poll Tax & you are immediately in the high Road to the dominions of your only remaining ally.* Behind the guillotine and on the extreme l., two men and a lady wait their turn. A rocky hill rises behind them surmounted by towers enclosed in a castellated wall, and inscribed *Paris*.

A regency for the King of Rome, protected by his grandfather, is prophesied,

see No. 12172, &c. 'Family' here has the sense of household or court, in which Talleyrand, who had abandoned the Emperor, is misplaced. For Napoleon excluded from Hell cf. No. 10045.

Reid, No. 291. Cohn, No. 553. Broadley, i. 348 f.

$7\frac{3}{16} \times 18\frac{3}{8}$ in.

12191 A BROAB [*sic*] BOTTOM DYNASTY, THE ORANGE TRANSPLANTED OR FRUITS OF AN UNION.

[Williams.]

Pub^d March 1^st 1814 for the Proprietors of Town Talk

Engraving (coloured impression). Pl. from *Town Talk*, vi.[1] The centre of the design is the throne, which faces the spectator on a dais of two steps. Two bulky Dutch gardeners lift an orange tree in a tub, inscribed *Planted at the Hague AD 1813*, to place it on the throne, from which a rose tree in a pot has been thrown, and lies on its side (l.). The Royal Arms behind the throne are correctly enclosed in the Garter ribbon, with the Lion and Unicorn as supporters, but the Unicorn looks over its shoulder instead of towards the shield, and on the shield the arms are changed to the lion rampant of the House of Orange. The motto *Dieu* [et mon] *Droit* is interrupted by a circle enclosing two clasped hands (signifying the projected marriage of Princess Charlotte to the Hereditary Prince of the Netherlands).

In the foreground (l.) a burly English gardener, John Bull, holding a watering-pot inscribed *G.R.*, seizes the bulky breeches of a Dutchman, who stands by the rose tree, and who is contemptuously smoking a pipe. He says: *Aye you may bump away M^r Mynheer—but I'll be d—d if I give up the care of my Favorite Rose that I have water'd from the purest Stream for this Cetnury* [sic] *past.* Behind John and on the l. are an Irishman and a Scot. The former, with coat-tails flying, flourishes a very gnarled shillelagh, saying, *By Jasus, M^r Bull! and what's all this Blarney about, By S^t Patrick if the Rose of old England baint tumbled from its sait and and* [sic] *the Old Gardener turnd out of plaice! Off with you dyke trotters or I'll rattle my Shillaleah about your sconces.* Behind him a Highlander lunges forward with a broad-sword, saying, *Hauld your hands there ye loons I will naer sae our Native Flower displaced for any Foreign Plant! I weel protect the auld partner of the Thistle.* Behind, four aspirants for office bow obsequiously to a fat uncouth Dutchman who stands between them and the throne, bending towards them with more of aggression than courtesy. He holds behind his back a *List of Places* and says: *Nay Mynheer dare is nil room!* Of the four, only Sidmouth is recognizable; their leader says: *We are descendants of the famous Broad Bottom Administrain* [sic], *we* [see No. 10530] *shall be happy to fill any Situation for the service of the Orange Tree. Mynheer.*

On the r. a crowd of Netherlanders advances towards the throne from a high archway (r.) through which are seen the sails and rigging of a ship with the striped flag of the Sovereign Prince. They are led by a fat and jovial man wearing an enormous Chancellor's wig (on which a hat is perched) and long gown, and carrying the mace against his shoulder. He says, pointing to the orange tree, *Dat is good change. Fine smell fine taste for nothing but smell.* He is followed by an equally fat tax-collector, with a pen behind his ear and a large empty purse draped round the big *Netherlands Tax Book* which he holds under his arm. He says: *Yaw Yaw Mynheer! dat is very good change for us.*

[1] Vol. vi consists only of the number for March, after which publication ceased. Cohn, p. 229.

I put some money in de purse now. Beside him (r.) is a stout peasant woman holding a miniature orange tree in a little tub; she says: *Dese Oranges from de grote tree, will keep up de stock.* The others all carry their burdens on their heads: a fishwife with a barrel of *Herrings*, a man with a basket of spherical *Cheese*[*s*], another carrying a large cask of *Hollands*, a dairymaid carrying a pail of *New Milk*, while three more casks, two labelled *Butter*, are behind.

A satire on the projected marriage of Princess Charlotte to the Prince of Orange. It is suggested that a Dutch Prince will rule in England, ousting the House of Brunswick. It was, however, agreed throughout the negotiations that the sovereignty of Britain and the Netherlands should never be united: the first son would succeed in England, the second in Holland; failing a second son, the Dutch succession would go to a collateral branch of the House of Nassau. The Opposition were opposed to the marriage for various reasons, and worked up an agitation against it. See Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands*, 1930, pp. 163–98; *The Ill-fated Princess*, 1932, pp. 84 ff. See Nos. 12189, 12273.

$7\frac{1}{8} \times 18\frac{13}{16}$ in.

12192 HEAD RUNNER OF RUNAWAYS, FROM LEIPZIC FAIR.

[Rowlandson.]

Pub^{d} March 2 1814 by R Ackermann N^{o} 101 Strand

Engraving (coloured impression). A copy, probably much enlarged, of a German print, DER RHEINISCHE COURIER | *verliehrt auf der Heimreise von der Leipziger Messe alles* (reproduced Broadley, ii. 117). Napoleon runs in profile to the l., holding in both hands a pole like that of a running footman, but topped by the head of the sceptre of Charlemagne (an emblem of the Empire) inscribed *Carolus Magnus*. His head and uniform evidently derive from Dähling's engraving of Napoleon in the uniform of the Colonel of the Chasseurs of the Guard (reproduced, Dayot, *Napoléon*, p. 205), on which No. 12177 is based, but on his back is the hairy knapsack of a private (as in No. 12308). Its contents fly out as he runs. On the ground are two prints of French soldiers at attention, *Alte Garde* and *Junge Garde*; maps fall to the ground: *Poland, Rhein Bund, Hanstat* [sic] *Departement, Sewitszerla*[*nd*] [sic], *Holland, Italy*, which has hardly left the knapsack; two rolled maps are about to fall: *Brabant* and *Bheisufer* [i.e. Rheinufer or Bouches du Rhin]. He runs diagonally towards a broad river, the Rhine; on the farther side are the buildings of *Maynz*, reflected in the water. Just before him runs a hare. The original, including inscriptions, is closely followed, but the hare (cf. No. 12564) has been added and a bush removed.

One of many prints on the consequences of Leipzig, see No. 12093, &c. Napoleon crossed the Rhine at Mainz on 2 Nov. The Confederation of the Rhine began to crumble before the battle by the treaty of Ried between Bavaria and Austria on 1 Oct. (cf. No. 12549). Switzerland abrogated the Act of Mediation on 29 Dec., see No. 12123. The *Bouches du Rhin* was one of two Dutch departments added to France by the *Sénatus-consulte* of 24 Apr. 1810. The *département Hanséatique* was annexed at the expense of the Confederation of the Rhine on 13 Dec. 1810. For Holland see No. 12102, &c. See No. 12193; cf. No. 12580. See also No. 12276, &c. The title is quoted in Nos. 12202, 12580.

Grego, *Rowlandson*, ii. 276 f. Broadley, i. 349. De Vinck, No. 8848. Reproduced, Klingender, p. 17.

$12\frac{1}{8} \times 9\frac{1}{4}$ in.

12192A LE COURIER DU RHIN. | *perd tout en revenant de la foire de Leipsig* [1814]

Engraving (coloured impression). A close French copy of the German original. Of the two rolled maps still in the knapsack one is *B. du Rhin*, the other is blank.

Listed by Broadley. De Vinck, No. 8849. Van Stolk, No. 6189.

$7\frac{5}{8} \times 8\frac{1}{2}$ in.

An Italian copy, IL CORRIERE DEL RENO, is listed by Broadley. Another version is IL CORRIERE PIU RICCO . . ., Milan, No. 2437.

12193 POLITICAL CHESS PLAYERS, OR BONEY BEWILDER'D—JOHN BULL SUPPORTING THE TABLE

G. H, Inv^t [G. Humphrey] [Williams f.]
Pub^d March 4th 1814 by H Humphrey N^o 27 S^t James S^t

Engraving. John Bull, a fat 'cit' with coins and notes dropping from his pockets, bends his back to support a globe, on the upper part of which is a chess-board, with a game between Napoleon and the Allies in progress. Napoleon, full-face, stands on a ladder inscribed *Ambition* which rests against the globe in order to reach the board; the lower rungs have broken. His side of the board is scantily filled with pieces, the king is conspicuous, with the word *Paris* before it. He stretches his r. hand towards the board, while with the l. he tries to steady his falling crown, impeded by the sword which hangs by a loop from his hand. He says, with an anguished expression: *Which way shall I move! how shall I maneuvre. I am afraid I shall lose my King as well as my men and Knights.* The ribbon of his legion of Honour is inscribed *Honor lost* (cf. No. 12202). The two most prominent of the Allies are Bernadotte (l.) and Wellington (r.); the former holds his sword across the well-filled squares of the lower part of the board, looking down at John to say: *Stand by us Johnny! never mind your money dropping out of your pocketts.* John looks up grinning: *Never fear my Lads! only mind your play, John Bull won't flinch let what will happen.* Wellington, stern and handsome, stands in profile to the l., on John's l., his gloved hands resting on the hilt of his unsheathed sword; he says: *I shall move soon and I hope I shall play Well in turn.* At his feet lie pieces taken from Napoleon. On the r., behind Bernadotte, are the sovereigns of Prussia, Russia, and Austria. Frederick William (l.) in hussar uniform, with a skull and cross-bones on his cap, and wearing a fur-bordered cape, stares with a satisfied smile at Napoleon, saying, *Check Mate—by all thats good.* Alexander moves a knight; Francis I, his sword resting against his shoulder, says to the Tsar, raising an admonishing forefinger: *Let us only mind our motions Brother and we shall be sure of the Game.* On the extreme r. Ferdinand VII, wearing feathered hat, cloak, and slashed doublet, runs towards an unidentified sovereign, who takes his hand, saying, *Your just in time to see your old kidnaper lose the game he though* [sic] *himself the best player in World.* Ferdinand holds out a (broken) shackle, saying, *I am releas'd on condition of takeing share in a rubber with him but I shall not consider compulsion binding.* The globe is so placed that *Great Brittain* is at the base, next John Bull, with *S^t Georges Channel* and *Ireland* to the r. Above are the *German Ocean* (l.) and *British Channel* with the north coast of France showing under the chess-board which covers much of the rest. There is a landscape background.

At the date of publication a seemingly optimistic print: the latest news from France was of Napoleon's succession of victories, 10–13 Feb., over Blücher, followed by the Allies' proposal of an armistice (cf. No. 12179). Actually, the

tide had turned with Marmont's defeat at Bar-sur-Aube on 14 Feb. Unknown to the artist, Wellington's expected offensive began on 14 Feb., leading to the battle of Orthez on 27 Feb. (*Extraordinary Gazette*, 21 Mar.). After Leipzig (see No. 12093, &c.) Bernadotte was dilatory and inactive, undeserving of the prominence given to him in this and other prints. For the Treaty of Valençay made by Napoleon with Ferdinand VII see No. 12123, &c.; Ferdinand intended to repudiate it as soon as he had escaped through the French lines, see Oman, *Hist. of the Peninsular War*, vii. 297 ff. John's cheerful acceptance of his burden as paymaster of the Allies is in striking contrast with other prints, cf., e.g., No. 12110. For political chess cf. No. 9839.

Listed by Broadley. Reproduced, Grand-Carteret, *Napoléon*, No. 285. 9×13¼ in.

12194 LADY P ARAGRAPH CHAMPIONIZING.—*Vide Letters* [Williams.]

Pub^d March 4^th 1814 by S W Fores N^o 50 Piccadilly

Engraving. Lady Perceval sits at an ornate writing-table, pen in hand. A serpent issues from her breast, coils round her arm, and darts its fang at the tip of her pen. She frowns meditatively, saying, *Now then for something strong but not libellous, I hate half measures we must rush upon the enemy—suprise* [sic], *astound him—and unhorse him by Terror—John Bull have at you! I'll open your eyes* ——. The table is littered with papers and books; some are docketed: *For the Star, To the Editor of the Star, For the News, Extracts from the Book*, one is *Copy*, a book is *Politicks*, and a large paper is displayed: *Select Scraps from Shakespeare—with my own comments "Some achieve greatness "some have greatness thrust upon them . . . . Querie was this not the case with Nunky* [Spencer Perceval], *why not happen . . . . Son*—. Other papers and books lie on the floor: newspapers are *The News* and *The Star*, a paper is headed *Memorandums Billy Austin* [see No. 12027]—*the Will*— Books are *Life of Lord Nelson, A very Woman by Massinger, Machiavael, Johnson, Indiscretion a Novel, Don Quixote.* On the l. John Mitford, identified by a letter in his coat-pocket *To John Mit*—, stands facing the wall, and hanging one picture over another: he places a view of a country inn, *The Tigers Head* above one of [War]*burton's Mad House*, saying, *Come this is a prettier picture than the other* [I] *shall catch some fish in this neighbourhood.* He is fashionably dressed, wearing Hessian boots. This picture is on the l. of a row: a large picture of *Alecto* (cf. No. 7721), naked, wreathed in serpents, and brandishing scourge and fire-brand, with a background of flames hangs between T.Q.L. portraits of *Lady Douglas* and *Lady A Hamilton.* The former covers her face with a tragic gesture; a dagger lies on a table beside her, she seems to contemplate suicide. The latter clasps her hands. Over the chimneypiece (r.) is a T.Q.L. portrait of *Lord P . . . . val* concealing his face with his hat; below, and partly hiding the frame, is a statuette of a knight killing a dragon. On the chimney-piece there is also a bottle labelled *Cephalic* (for diseases of the head). Papers are burning in the grate, one inscribed *To*[*o*] *Libellous.*

A satire on the revelations of the trial of John Mitford (1782–1831) in the King's Bench, 24 Feb. 1814, on an action by Viscountess Perceval for having falsely sworn that articles, &c., published in newspapers were by her; it was proved that she had written them, and he was acquitted. Lady Perceval had organized a publicity campaign in favour of the Princess of Wales, and engaged Mitford to get paragraphs and 'hints' (written by herself but copied by Mitford) inserted in the papers, especially in the *Star*, the *News*, and the *Pilot.* The campaign continued from the end of 1811 till late in 1813. Mitford

was voluntarily confined in Mr. Warburton's private asylum at Whitmore House, Hoxton while thus engaged, at Lady Perceval's desire (he said), that he might not be examined at the bar of the House. She afterwards proposed his residence at The Tiger's Head, but countermanded this as too near the Princess at Blackheath. Among Lady Perceval's letters (some of which were rejected by editors as too libellous) was one ostensibly from Lady Anne Hamilton (see No. 12030). The campaign seems to have begun with the publication of 'the Book', see No. 11990. Lady Perceval was especially anxious to show that Princess Charlotte was 'uncommonly attached to her mother and afraid of her father', cf. No. 12081, &c. Her object was apparently to secure a 'proper establishment' for the Princess, with (according to Mitford) positions in her Household for herself and her son. A house was taken in Abingdon Street, and the assistance of Whitbread was secured. Her husband (b. 1767), styled Viscount Perceval 1770–1822, was the nephew of Spencer Perceval. The trial probably contributed to the decline in the Princess's popularity, and increase in that of the Prince, reversed in June, see No. 12279, &c. See Mitford's *Trial* and his *Narrative of Facts* in the *Scourge*, vii. 303–15, 361–71, 454–69 (Apr.–June 1814). For Mitford see No. 13176, &c.
$8\frac{5}{8} \times 13$ in.

12195 BUONAPARTE

Drawn & Etched by W Heath
London Pub March 6th 1814 by Ackermann Strand

Engraving (coloured impression). Napoleon, as a fiend, rides (l. to r.) a wildly galloping horse through space above the curve of the globe, a polar arc of which is the base of the design. A hieroglyphical print, evidently deriving from No. 12177, with an explanatory inscription below the design: *The Horse represents Ambition leading on the Fiend,, whose body is encompass[d] by an Enormous Serpent, the wither'd hand and arm grasping the broken Sword alludes to The Feeble effort made by Buonaparte to oppose the Conquering arms of the Allies; a Crown Encircles his brows formd of Daggers and Poison Cups, alludes to murdering his own Soldiers* [see No. 10063] *The Thighs are formd of the Skeletons of the Massacred hosts, the boot a Deamon his guardian Genius.*

Napoleon is in profile to the r., his body is completely covered by the coils of a serpent, on which, burlesquing the star of the Legion of Honour, is a skull and cross-bones; a barbed tail projects at the waist. The thigh is covered with skeletons in imitation of the corpses on the face in No. 10177, &c. From a circlet on his head, inscribed *Murd[er]*, blood-stained daggers and cups of *Pois[on]* project vertically. His epaulettes are bunches of blood-stained daggers. His r. arm is bare and emaciated, in the hand are the fragments of a sword inscribed *Power*. His jack-boot is covered by a demon crouching in profile to the r., with a hoof in a shackle which serves as stirrup, and with a barbed tail for a spur. The horse snorts fire; a barbed tongue issues from its mouth; the mane is formed by tiny spitting serpents; to each hoof is attached a small webbed wing. The saddle is in the shape of a large webbed wing and is inscribed *Ambition*. On the globe *England* (l.) and *France* (r.) are marked; behind the former is a rising sun inscribed *Allies*, behind the latter are flames and smoke.

'Feeble Effort' belies the marvellous vigour of Napoleon's strategy at Champaubert, Montmirail, and Vauchamps in February.

One of a set of three, see No. 13489.

Listed by Broadley.
$9\frac{3}{4} \times 13\frac{13}{16}$ in. (pl.).

12196 THE DEVILS DARLING.

[Rowlandson.]

Pub^{d} March 12th 1814 by R. Ackermann N 101 Strand

Engraving (coloured impression). Copy, much enlarged, of a German print: *Das ist mein lieber Sohn an dem ich Wohlgefallen habe*, reproduced Fuchs, i. 174. The Devil, huge, nude, dark, and hairy, with beard, satyr's ears, and rudimentary horns, drawn with more vigour and realism than the original, sits on the ground, directed to the l., nursing a swaddled infant on a pillow, with the head, not caricatured, of Napoleon. The Devil, with glaring eyeballs and flashing teeth, puts his head close to the stern and slightly frowning profile of his darling, who gazes into his face. The head is that of the Dähling profile, copied in No. 12177. The swaddling bands are of tricolour ribbon. Under the chin is a bib. In the Devil's l. hand is a (red) ribbon from which hangs the star of the Legion of Honour. Flames (not in the original) rise from the ground. See No. 12197.

Grego, *Rowlandson*, ii. 278. Broadley, i. 342 (reproduction), 349. De Vinck, No. 7814 (German pl., No. 7817).

$12\frac{1}{8} \times 8\frac{7}{8}$ in.

12197 LE PETIT HOMME ROUGE BERÇANT SON FILS, [1814]

Engraving (coloured impression). A close French copy of the German original of No. 12196. The Devil is coloured a uniform red with dark hair and beard; he has not satyr's ears. The two faces have less expression. The figures fill less of the design than in No. 12196, and there are no flames. Below the design: *Voici mon fils bien-aimé, qui m'a donné tant de satisfaction.*

For 'l'Homme Rouge' see No. 12481.

A Dutch copy without title, De Vinck, No. 7816, is listed by Broadley (ii. 412); a Swedish copy (ibid., ii. 420); an Italian copy, Milan, No. 2632.

Listed by Broadley. De Vinck, No. 7815.

$7\frac{5}{8} \times 5\frac{5}{8}$ in.

12198 NOBODY DOES SO.

[Williams.]

Pub^{d} March 21st 1814 by S W Fores N^{o} 50 Piccadilly

Engraving (coloured impression). Eight designs arranged in two rows. In all is the same 'Nobody' with no body as in No. 12438, &c., with coarse greedy face, dressed until 8 in tight pantaloons from chin to Hessian boots. [1] *Nobody turns Patriot in hopes to be bought by the Minister.* The House is indicated by the Speaker's chair (with Speaker) and table on which is a huge mace, and a single (opposition) bench (r.) empty except for a hat and paper headed *Motion.* Nobody stands, declaiming, *Nothing can prevent impending Ruin but Reform, Reform.* [2] *Nobody takes a bribe when MP for his Vote.* A Minister (? Castlereagh) slips a money-bag into the hand which Nobody holds behind his back, and says: *Remember it is No!* Nobody: *Aye, Aye.* [3] *Nobody turns off a beautifull young Wife, for a fat high-sented Grany* [sic]. A fat bedizened woman takes him by the chin, while a young woman walks off (r.) raising her arms in despair. He: *She has not half the charms that you have!* She: *Oh you are the Prince of Flatterers!* [4] *Nobody recieves presents, when Commissioner, from a rapacious Contractor.* He lounges in a chair, elbow on a table on which there is a bottle of wine, its cork on a cork-screw, holding out a paper: *Contract for the Navy . . .* to an ugly man in fashionable dress who bows hat in hand. The latter points to a basket of wine-bottles on the

floor, saying: *This is a sample of some Pipes I have to beg your acceptance of.* Nobody: *Pon Honor you are a very honest Man Mr Whats your name you deserve the contract!* [5] *Nobody when a Peer makes use of his privelege to cheat a tradesman.* Arms akimbo he looks with sly truculence at a man who stands hat in hand, holding one end of a long scroll which lies coiled on the floor; this is headed *Lord Vicount Allbreeches to Tim^y Staytape* and begins: *Pantaloons 2 · 12 · 6*, repeated, with *D°*—, eight times, and *1 P^r Sleeve 1 · 10 ·* Staytape: *It has been due these nine Years my Lord.* Nobody: *Well fellow if it has! don't you know I have the priviledge to pay or not you Scoundrill.* On a table beside him is a pile of bills: *Boot Makers Bill*, &c. [6] *Nobody when a Privy Counseller, makes use of his knowledge to dabble in the Stocks.* Seated by a table on which are a Dispatch box and a *Dispatch*, he says, with a finger to his nose, to a Jewish broker who stands, writing in a note-book: *Sell out half a Million of Omnium! & 30000 3 P^r Cents! Mum* [cf. No. 12209]. [7] *Nobody becomes Prime Minister, for the good of his Country.* He stands handing behind him (l.) and (r.) papers to a woman and man: *4000 for Aunt Deborah*; *5000 for Uncle Tom.* Others including two children stand hopefully behind. He says: *A nice patronage this! I shall be able to provide for my hundred and Twelfth Cousin.* Beside him on a table are papers: *1.000 P^r An for Cousin Frank*, &c. and a long scroll hanging to the ground, a long list of *Places in the Gift of the Minister.* [8] *Nobody in a Judge's Wig expounds the Law of Libel in favour to Titled Iniquity.* Seated in a chair with a wig reaching below his calves, he addresses a man who is blindfolded, has a padlocked mouth (cf. No. 12037), his feet and wrists tied, and with a pen in his hands, and a paper, *Castigator . . .*, in his pocket. He says: *When you have worn these Ornaments for a time, you will recollect that Title and rank have no Vices.* Under his chair lies *Magna Charta*, a bulky roll; under his foot a paper: *Virtus in actione consistit.*

A satire apparently with no personal basis, even of slander. For sinecures cf. Nos. 11537, 12781, &c.

10¾ × 18⅜ in. 'Caricatures', viii. 37.

12199 IOHN BULL BRINGING BONY^S NOSE TO THE GRINDSTONE

W^m Elmes—D^l S^t
London Pub^d March 21^st—1814. [Tegg.]

Engraving (coloured impression). The Tsar (l.) turns the handle of a grindstone against which John Bull (r.), a fat 'cit', larger in scale than the other figures, presses Napoleon's bleeding nose, his r. hand on the Emperor's head, while he holds him up by the r. boot. Bernadotte stands on John's r., highly delighted. Behind (r.) stands a Prussian Death's Head hussar, intended for Frederick William, with the Austrian Emperor looking over his shoulder. Behind the Tsar stands a fat Dutchman with a large orange favour in his cap, smoking a curved pipe with a curved bowl (in place of the usual short clay pipe). John says: *Aye—Aye—Master Boney—I thaught I should bring You to it one of those days, You have carryed on the trade of Grinding long enough to the Anoyance Of your Opressed Neighbours—One good turn deserves another —Give him a Turn Brother Alex^d—and let us see how he—likes a Taste.* Alexander, Francis, and Bernadotte wear plumed bicornes like that of Napoleon (which falls off) but with one feather instead of two. All are burlesqued.

The pl. was published after a week of good news, following news of the

British reverse, 9 Mar., at Bergen-op-Zoom (*Gazette Extraordinary*, 14 Mar.): Blücher's success at Laon on 9 Mar. (ibid., 18 Mar.), Wellington's victory at Orthez on 27 Feb. (ibid., 20 Mar.).

Broadley, i. 348, 349 (reproduction). De Vinck, No. 8908.
$8\frac{1}{2} \times 13$ in.

12200 PUBLIC EXECUTION OF A TYRANT.
T H (monogram)
Published as the Act directs March 1814

Aquatint, vignetted. Below the title: *A gibbet formed by the Allies, well supported by Old England. The British Oak & Lion, crushing & tearing the Corsican Viper, whose sting falls down harmless upon the Oak.* A large serpent with a barbed tail is coiled round the post (inscribed *Austria. Russia*) of a gibbet, which is topped by a cap of Liberty with a French cockade; its neck is in a noose hanging from the cross-beam which is inscribed *Holland*. A strut supporting the cross-beam is *Spain*. A sloping oak tree inscribed *England* supports the post, and the British Lion (l.) furiously bites the serpent which spits venom, intercepted by the oak.

Cf. No. 12174. The absence of Prussia is noteworthy.

Listed by Broadley. Van Stolk, under No. 6313. Reproduced, Grand-Carteret, *Napoléon*, p. 35.
$9\frac{1}{8} \times 7\frac{1}{4}$ in. (pl.).

12201 AUTANT EN EMPORTE LE VENT. [? Mar. 1814]

Engraving. A French print. The *Vent du nord*, a blast from a child's head emerging from clouds (l.), strikes Napoleon (not caricatured) and his horse from behind; the horse falls on its knees, the Emperor is flung upwards. The blast is inscribed *Russie*, (followed by) *Prusse*, *Autriche*. It carries away Napoleon's hat, his crown, orb and sceptre, the Hand of Justice (see No. 12247), and a sheaf of papers which he vainly tries to catch: *Moscow*, *Vienne*, [*M*]*adrid*, *Berlin*, [*Alex*]*andrie*, *Marengo*, *Levée en masse*, *conscription de 1815*, *decrét du Senat*. The horse's mane, back, reins, and stirrup are blown violently to the r., and the animal has a more agonized expression than its rider.

One of many prints on the consequences of Leipzig (see No. 12093, &c.), with the loss of the fruits of victory, indicated by Marengo (cf. No. 9544) and places formerly occupied by the French. Conscripts of 1814 and 1815 were called up before Leipzig; after it there were much heavier levies, and after the invasion of France, a levée en masse (see Nos. 12250, 12607) for the Eastern Departments and an order for the enrolment of National Guards. See Houssaye, *Napoleon and the Campaign of 1814*, pp. 1 ff. For conscription see No. 12087, &c.

Listed by Broadley (as 'The Wind takes the lot'). De Vinck, No. 8986; (No. 9007 has the same title). Reproduced, Bourguignon, ii. 244.
7×11 in.

12202 NAPOLEON
[After Voltz.]
Pub^{d} by Ackermann, 101 Strand London. [? Mar. 1814][1]

Engraving (coloured impression). Heading to a printed broadside. A copy of No. 12177, with the same inscriptions, except that *f* is omitted after the rivers and 'Veichsel' (Vistula) is spelt *Weichsel R. Ehrefort* ['loss of honour'

[1] Dated April by Broadley, who attributes it to Rowlandson, but probably before the abdication and after No. 12192.

punningly combined with Erfurt, scene of Napoleon's triumph in 1808, and his headquarters before Leipzig; cf. No. 12248] is on a red ribbon. The web is larger in proportion to the coat, the spider much larger in proportion to the web. On the collar are waves of the sea, with an inconspicuous ship. On the cuff is *R* (for Regent), round the wrist *Honi · Soit ·* , on the fingers are the letters *A*, *R*, *P*, *S*, *E* (for the Allies). The printed text, headed NAPOLEON (the title): 'The First, and Last, by the Wrath of Heaven Emperor of the Jacobins, Protector of the Confederation of Rogues [du Rhin], Mediator of the Hellish [Helvétique] League, Grand Cross of the Legion of Horror, Commander in Chief of the Legions of Skeletons left at Moscow, Smolensk [see No. 11917], Leipzig, &c. [see No. 12093], Head Runner of Runaways [see No. 12192], Mock High-Priest of the Sanhedrim [see No. 12256], Mock Prophet of Mussulmen [see No. 9973, &c.], Mock Pillar of the Christian Faith [see No. 10090], Inventor of the Syrian Method of disposing of his own Sick by sleeping Draughts [see No. 10063], or of captured Enemies by the Bayonet [see No. 10062]; First Grave-Digger for burying alive; Chief Gaoler of the Holy Father [see No. 11360] and of the King of Spain [see No. 10990], Destroyer of Crowns, and Manufacturer of Counts, Dukes, Princes, and Kings [see No. 10518]; Chief Douanier of the Continental System [see No. 12113], Head Butcher of the Parisian [see No. 9534] and Toulonese Massacres [see No. 12458], Murderer of Hoffer [see No. 12112], Palm [see No. 11053], Wright [see No. 11057], nay, of his own Prince the noble and virtuous Duke of Enghien [see No. 10251], and of a Thousand others; Kidnapper of Ambassadors [Rumbold and Lord Elgin], High-Admiral of the Invasion Praams [see No. 9995], Cup-bearer of the Jaffa Poison [repetition], Arch-Chancellor of Waste-Paper Treaties, Arch-Treasurer of the Plunder of the World, the Sanguinary Coxcomb, Assassin, and Incendiary..... to

MAKE PEACE WITH!!!

This Hieroglyphic Portrait of the DESTROYER is faithfully copied from a German Print, with the parody of his assumed titles [see No. 12244]. The *Hat* . . . represents a discomfited French Eagle, maimed and crouching, after his Conflict with the Eagles of the North. His *Visage* is composed of the Carcases of the Victims of his Folly and Ambition, who perished on the Plains of Russia and Saxony. His Throat is encircled with the *Red Sea*, in Allusion to his drowned Hosts. His Epaulette is a *Hand*, leading the Rhenish Confederation, under the flimsy Symbol of a *Cobweb*. The *Spider* is an Emblem of the Vigilance of the Allies, who have inflicted on That Hand a deadly Sting!'

Also a state in which the 'E' on the fourth finger is absent.

Broadley, ii. 246 f. De Vinck, No. 8859. Reproduced, Grand-Carteret, *Napoléon*, p. 45. This, or another version pub. Ackermann, is Hennin, No. 13634, which is accompanied by a printed explanation in French and German, *Gedruckt bey G. Schulze and J. Dean, 13 Poland Street, Oxford Street, London.* De Vinck, No. 8865, with the same imprint, has marginal inscriptions, French (l.) and German (r.), translations of the text of No. 12202 Broadside, $18\frac{1}{4} \times 11\frac{1}{2}$ in.

12203 [TRIUMPH DES JAHRES 1813—DER DEUTSCHE ZUM NEUENJAHN] [*sic*][1] [? Mar. 1814]

Engraving (coloured impression). An English copy of the corpse-head, see No. 12177. It resembles No. 12202 in the size of the web, and in having the letter *R* on the cuff, and *A*, *R*, *P*, *S* on the hand (see No. 12204 A). The names

[1] Title written in pen by Miss Banks.

on the coat are as in No. 12202, except that Hanau and Hochst are omitted in the west, though the places are marked with swords, and in the east only the battles of *Leipzig*, *Lutzen*, *Culm*, and *Katzbach* are given.
$4\frac{5}{8} \times 3\frac{1}{4}$ in. B.M.L. 1890. e. 18. fo. 84.

12204 MEMOIRS OF BUONAPARTE,
His Imperial Family, Great Officers of State, and Great Military Officers. London: Printed and Published by G. Smeeton, 17, S^t^ Martins Lane, Charing Cross. Price Sixpence [? Mar. 1814]

Engraving (coloured impression) inset in a printed broadside bordered with a white key-pattern on a black ground. The head is from the same pl. as No. 12203. The text is in three closely printed columns, the pl. inset in the upper part of the broadside, which consists of short libellous accounts of Napoleon, his family and officers under the three headings of the title. At the end of the third column: '*Description of the hieroglyphic Portrait of Buonaparte.* The French Eagle, crouching, forms the *chapeau en militaire*: the Red Sea represents his *throat*, illustration of his drowning armies: the *visage*, is formed of carcases of the unhappy victims of his cruel ambition: the *hand* is judiciously placed as the epaulet, drawing the Rhenish Confedracy [*sic*] under the flimsy symbol of the cobweb: and the *spider* is a symbolic emblem of the vigilance of the Allies!' Nos. 12205, 12607 are companion prints.

Broadley, ii. 248 f.
$4\frac{5}{8} \times 3\frac{1}{4}$ in. Broadside, $14\frac{1}{8} \times 10\frac{1}{8}$ in.

12204A MEMOIRS OF BUONAPARTE, . . . [*ut supra*]
Third Edition, with Additions.

Engraving (coloured impression). The pl. is that of No. 12204, with the same imprint, but the principal headings are in Gothic character. The paragraph on the last of the Great Military Officers (Vandamme) is added to, and two more generals are included: General Baraguay d'Hilliers, and General Loison. They fill the place previously taken by the 'Description' quoted above. This is altered and printed in larger type across the lower edge of the broadside: '*Correct Explanation of the Hieroglyphic Portrait of Buonaparte.* The French Eagle, crouching, forms his *hat*; the *red collar* represents the *River Rhine*, and the *black border* above it, [round his neck] the Rhenish Confederacy; *the letters on the fingers* are the initials of Austria, Russia, Sweden, and Prussia; and the *Cuff* of the *Sleeve* is emblematic of Great Britain, by whose influence and power the Allies are bound together; the letter *R* signifying Regent. The visage . . . [*ut supra*]; the *spider* is symbolic of the rancor and venom of Buonaparte's heart; and the *web* illustrative of the flimsy tenure by which he at present holds his kingdom!

Copied from the Original Berlin Print; of which there was sold in that Capital, 20,000 Copies in One Week!' See No. 12205.

Broadley, ii. 248 f. Reproduced, Grand-Carteret, *Napoléon*, p. 47.
Broadside, $16\frac{11}{16} \times 10\frac{3}{4}$ in.

12204B GOVERNOR OF THE ISLAND OF ELBA.
J. Kay 1814

A close copy of No. 12204 with the same inscriptions, *Katzbach* spelt *Kazbach*. Below the design: *Description of the Hieroglyphic Portrait of Buonaparte* followed by the same text as in No. 12204. For Elba see No. 12216, &c.

Kay, No. cccxxxvi. Broadley, ii. 249 f.
$4\frac{3}{4} \times 3\frac{1}{2}$ in. Pl. $6\frac{5}{8} \times 3\frac{3}{4}$ in. B.M.L. 1303. m. 14.

12205 RISE AND PROGRESS OF BUONAPARTE.
Intended as a Companion to his Hieroglyphic Portrait.
[G. Cruikshank.]

Engraving (coloured[1] and uncoloured impressions). Heading to a printed broadside, with border, as No. 12204. A companion print to No. 12204 with the same imprint. An altered copy of No. 11057, *Explanation of the Arms and Supporters of Napoleon Bonaparte.* The supporters are as before: dexter, 'The French Devil', identified as Talleyrand, and sinister, 'a Corsican Devil', Napoleon, but the animals at their feet, the cock and the hyena, are omitted, as is the motto from *Proverbs.* The elaborate crest, the globe, is copied with some alterations: the 'bloody hand and dagger reaching towards Spain' is omitted; *Spain* and *England* are as before, but *Russia* takes the place of 'Sweden' among the irradiated countries not enveloped by *Tyranny*, *Hypocrisy*, *Villainy*, and *Barbarity* (on tricolour flags whose shafts pierce the globe as before).

The shield is divided as before into eight (numbered) quarterings, all but 3 and 8 closely copied from No. 11057. These are, 1. The mushroom, crocodile, guillotines, black heart, and bloody hand, as emblems of Napoleon. 2. *The Massacre of the garrisons of Jaffa, Edko and Alexandria* (the design is the same, the text differs). 3. [In place of the hospital at Jaffa] *Bonaparte ordering the Bridge to be destroyed.* Napoleon on the r. end of the bridge, which collapses behind him, leaving soldiers in the water and on the other bank. '. . . when closely pursued by the enemy, immediately on his crossing a bridge, he ordered it to be burnt, although there were hundreds of the sick and lame *of his own army* on it, and in his rear'. (A misrepresentation, see No. 12108.) 4. *Murder of the Duke d'Enghien, at Vicennes* [sic]. 5. *Buonaparte's Coronation by the Pope.* 6. *Murder of Captain Wright.* 7. *Murder of the Innocent Inhabitants of Madrid.* 8. [In place of the imprisonment of Ferdinand VII] *Flight of Buonaparte from Moscow.* Napoleon is alone in a sledge, drawn by two galloping horses, lashed by the driver; a dead Frenchman and derelict cannon, &c., in the foreground, Cossacks in the distance. (See No. 11991, &c.) Cf. Nos. 12202, 12454.

For another version of No. 11057 (from the original pl.), see No. 12235.

Reid, No. 317. Cohn, No. 1908. Broadley, ii. 239.

Pl. $10\frac{3}{8} \times 8\frac{1}{4}$ in. Broadside, *c.* $17\frac{1}{2} \times 10\frac{3}{4}$ in.

12205 A A close copy (coloured) of this design without letterpress is signed *F W P* [Pailthorpe] *Sc^t G C^k del^t.* 'Spain' is represented on the map by *S.*

12206 THE ALLIED BAKERS OR, THE CORSICAN TOAD IN THE HOLE

G. H [Humphrey] *iv^t Gruikshank* [sic] *fec^t*
Pub^d April 1^st 1814 by H. Humphrey S^t James S^t

Engraving (coloured and uncoloured impressions). Three allied generals (l.) hold the long handle of a shovel (peel) on which is a dish containing a tiny Napoleon. This they try to push into a baker's oven, but are hindered by the Austrian emperor, who holds the door of the oven, feigning to be trying to open it, but actually holding it at an angle which prevents the entry of the dish. The leading baker is Blücher, wearing an apron over his uniform, and without a hat; he looks sternly at Francis, saying, *Pull away Frank! you Keep*

[1] Border cropped.

us waiting! General Mikhail Woronzoff, young and handsome, immediately behind Blücher, pushes hard, saying, *In with it Blucher*. On the extreme l. is Bernadotte, one hand on Woronzoff's shoulder, saying, *I tell you what, Woronzow, the Hinges want a little Russia Oil.*

Francis I, who like the others wears uniform with jack-boots, but has (baker's) over-sleeves to the elbow, says with an expression of startled alarm: *This door Sticks! I dont think I shall get it open?!* A weathercock surmounts his cocked hat. Wellington comes up (r.), poking him in the back with his baker's tray on which are two pies. He says: *Shove alltogather* [sic] *Gentlemen! D—me shove door & all in!* His two pies are *Soult Pie*, with two spurred jack-booted legs projecting through the crust, and a pie with spires and other buildings, with a flag inscribed *Bourdeaux*. He wears an apron and the order of the Golden Fleece as well as the star of the Garter. A fat, grotesque Dutchman sits on a flat cushion gazing up at the oven; he holds, but does not use, a pair of bellows. In his conical hat is a tobacco-pipe. The fire under the oven is filled with broken eagles and fragments of weapons. Among the debris in the recess for ashes is a crown. Above the oven is the inscription *Allied Oven* surmounted by a crown and cross-bones. In the shadow formed by the half-open door, a skull (Death) waits to receive Napoleon, who lies on his back, kicking violently, and shouting *Murder! Murder!!*; he wears a large plumed bicorne. The stone wall in which the oven is built forms the background.

The delays and diplomatic uncertainties of the last phase of the campaign are attributed to the temporizing of Francis I, supposed to be secretly anxious to protect his son-in-law. After the defeat of Schwarzenberg on 17, 18, and 21 Feb., Austria was eager for peace. On 21 Feb. Napoleon wrote to Francis, urging him not to sacrifice Austrian interests to his allies, but his refusal of an armistice (cf. No. 12179) disgusted the Emperor, and, owing to Castlereagh, the Treaty of Chaumont was signed on 9 Mar., the Allies binding themselves to continue the war till their aims were attained. On 19 Mar. the Conference of Châtillon broke up and negotiations with Napoleon ended. See *Memoirs of Caulaincourt*, ii, 1938, pp. 9 ff.; C. K. Webster, *Foreign Policy of Castlereagh*, i, 1931, pp. 205 ff. The march on Paris began in earnest after Schwarzenberg's attack at Arcis-sur-Aube (21 Mar., *Gazette* 2 Apr.) after which Napoleon retired eastwards, vainly hoping to draw the enemy after him. Wellington defeated Soult at Orthez (27 Feb.); and entered Bordeaux unopposed on 12 Mar., the news reaching London on 22 Mar. Michael Woronzoff, son of the Russian Ambassador in London, had a command under Blücher at Laon (9 Mar.). For Bernadotte cf. No. 12193. The Dutchman's inactivity may connote the lull in Holland after Graham's failure at Bergen-op-Zoom on 9 Mar. The pl. derives from Gillray's *Tiddy-Doll*, No. 10518.

Reid, No. 299. Cohn, No. 882. Broadley, i. 350 f. Reproduced, Grand-Carteret, *Napoléon*, No. 290.

$8\frac{5}{8} \times 13\frac{5}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{13}{16}$ in.

12206 A LE FOUR DES ALLIÉS OU LE CORSE PRÈS A ÊTRE CUIT

Engraving (coloured impression). A French copy of No. 12206, the inscriptions literally translated, except that Wellington merely says: *enfournes le tout ensemble Messieurs*. The figures are approximately the size of the original but are slightly closer to each other and to the lateral margins.

Broadley, ii. 54. Milan, No. 2647. Reproduced, Dayot, *Napoléon*, p. 327; Grand-Carteret, *Napoléon*, No. 291.

$8\frac{3}{8} \times 12\frac{1}{8}$ in.

12207 MODERN IDOLATRY—OR—EDITORS AND IDOLS. [Williams.]
London Pub^d April 1^st 1814 by W N Jones N^o 1 Newgate Street.
Engraving (coloured impression). Pl. from the *Scourge*, vii, before p. 267; explanatory text, pp. 267–72. A satire on the Press, purporting to represent a vision, in which editors and newspaper proprietors are displayed by Truth. The editors write at tables arranged near an arc of the wall of a building, each in front of his respective idol, which stands on a pedestal against the wall, in the guise of a statue, though a life-like representation of the person depicted. The central idol is the Devil, on a pedestal inscribed *Mammon*, dark and hairy, with webbed wings, embryo horns, satyr's ears, and a barbed tail; he wears a sash in which is a weapon like Harlequin's sword; he is blindfolded, and holds up a money-bag in each hand; he says: *Here's your reward —he who humbugs best gets the most—Write away my boys—lie as fast as you write, and you shall be paid as fast as you lie.* He looks down at the editor whose table is against his own pedestal. This writer (Peter Street), holding up a newspaper inscribed *Courier*, with both arms raised, exclaims: *Glorious News, the allies at Paris Bonaparte killed! let each Street rejoice! I shall sell eleven thousand to day!* A pile of the *Courier* lies at his feet.

On the extreme l. is *Bellona*, in Roman armour, holding up shield and dagger, next it is *Indian Juggler* [cf. No. 12134], i.e. Marquis Wellesley in oriental dress, wearing a dagger, and a jewelled cap. Beside both idols are two men representing 'The Times'. One writes on a lengthy script headed *Vetus Letter xxxix*, while others lie on the ground: *xx letter . . . . Vetus*, &c. He apostrophizes Wellesley: *Even from your lifeless Image I catch such inspiration, that I dare the world to match you with an equal.* He is Edward Sterling, whose identity was kept secret but may have been known to the writer in the *Scourge*. Behind him stands a colleague holding a bunch of 'unpaid checks', who looks up at Wellesley saying: *The Times are so d—d hard. I I* [sic] *wish his Lordships* [sic] *checks were saleable—but the Corsican Ruffian shall be hunted down if I never get a penny for them.* He is presumably either John Walter (1776–1847), proprietor of *The Times*, or John Stoddart. Next sits a man who according to the text is the editor of the 'Morning Post', that is, Nicholas Byrne. He apostrophizes an effigy of Lord Liverpool, on a pedestal inscribed *A Prime Minister*. Liverpool wears a long gown, and holds a large book, the Royal Arms on which are concealed by his arm. His l. hand rests on a rudder. Byrne declaims: *Our never sufficiently-to-be-admired-Premier,—has shewn a moderation, which the miseably* [sic] *degraded minds of certain would-be-clever-politicians cannot comprehend—.* The next is Sir Henry Bate-Dudley, wearing a parson's gown and bands; he writes, kneeling on one knee at an altar-like structure, his paper resting on a (pulpit) cushion. He addresses an effigy of the Regent on a pedestal inscribed *Britain's Adonis* and holding a paper: *List of British Beauties.* Bate-Dudley says (mis-quoting Wolsey): *"my blushing honors are thick upon me"—bestowed by the gracefull Hand of my divine master —Gratitude demands that I should bait my hook to catch the few gudgeons who now nibble at it—and be the Herald of his Princely virtues.* Beside him lie two open books, *Essay on Adulation* and [?] *Works* (Bate-Dudley was a playwright, see No. 5550) on a newspaper: *Morn*[*ing Her*]*ald.*

On the r. of Peter Street and *Mammon* the next idol is Napoleon, standing in profile to the l. with folded arms, a copy of Dähling's engraving (reproduced Dayot, *Napoléon*, p. 205). On the pedestal: *The Imperial Fugitive.* The writer beside him is identified by a large book leaning against the table, *Monthly Magazine Vol. xii*, as Sir Richard Phillips; two other books are

Review and *My own Works* decorated with a fool's cap. In his pocket is *My Pocket Book* [the burlesque on Carr's *Stranger in Ireland*, see No. 11084, &c.]. He points to Napoleon and turns to a satellite who stands behind him, pen in hand, saying, *The low scurrility which venal hirelings vent upon the truly great Hero, who sways the sceptre of France is the disgrace of the Times, but while there is a Napoleon* [coin] *to be seen I'll praise him.* The other answers delightedly, pointing at Napoleon: *Yes! Yes! so I say; but if matters go on as they have done it will be well if we get tizzies* [sixpences] *for nappies there will be plenty of Statesmen to sell but no buyers.* (He is apparently John Scott editor of 'The Statesman', an evening paper.) Next, at the feet of Sir Francis Burdett, whose pedestal is inscribed *Red Book Knight* [see No. 10745], Cobbett sits before volumes inscribed *My Register.* He says reflectively: *Statesmen to sell—Aye and Patriots too—D—n my eyes if there is one uncorrupt man among them but Sir Frank—and bl—st me if I found him out till he bought a double set of my Register—* At his feet is an open book, *History of the Porcupine* [see No. 11049], a porcupine being sketched, and papers, one inscribed *Week.* Burdett holds a tilting-lance, and a shield on which is a lion rampant holding a javelin and a scroll; the motto: *Reform* [see No. 11551]. Next sits a very dejected man, turning his head from his idol, which is merely a wig-block from which the wig has fallen. At his feet is a wig-box inscribed *Dead Wigs.* He says: *Thy former fame, thy hapless fortune, and thy present ruin, dear lamented wigs* [cf. No. 11728], *be it my office to Chronicle with fidelity.* [He is James Perry, editor of the 'Morning Chronicle'.] On the extreme r., a pendant to Bellona, is a meretricious-looking *Pax*; she holds up an olive-branch, in her l. hand is a firebrand with which she sets fire to (?) a helmet on her pedestal. Beside her, and clasping her pedestal is a bewildered John Bull (not named) who shouts towards the line of journalists: *This is the way I'm bamboozled—Patriots!—dirty work and the Devils hire are fit for each other—the highest bidder has you all!!!—*

At this date very bellicose leading articles attacking Napoleon in *The Times* were being written by John Stoddart, who became official editor in Apr. 1814, having been previously so regarded. *Hist. of the Times*, i. 157–9. For the letters of 'Vetus' and their praise of Wellesley see No. 12009. For the *Morning Post* (uncompromisingly Tory) see W. Hindle, *The Morning Post 1772–1937*, 1937, p. 142. For Bate-Dudley, proprietor of the *Morning Herald*, whose duty it was to counter scurrility against the Regent in the *Morning Chronicle*, &c., cf. *Corr. of George IV*, i. 137–8; see No. 12082, &c. Street is said to sell successive (bogus) editions of the *Courier* by tricks, and to be assisted by 'a Croaker' (i.e. J. W. Croker, who managed the Ministerial Press). His horn-blowers are to shout false news, as 'Allies in Paris': their entry into Paris on 31 Mar. was not known in England till 5 Apr. False news that Napoleon was killed by Cossacks was brought to London on 21 Feb., see No. 12209, &c. For Sir Richard Phillips see No. 11081, &c. He, Scott, and Cobbett here represent the radical Press which was anti-Bourbon, anti-war, and to some degree pro-Napoleon,[1] a position which was also that of Cobbett, see No. 12258, who is violently attacked: 'every public man has by turns been disgraced by his praise, and honoured by his abuse; and he is now employed in the very act of vindicating the knaves who conspired in the late fraud upon

[1] A book review in the *Monthly Magazine* for Feb. 1814 referred to 'the costly defensive wars in which France has long been engaged, in repelling the implacable hostility of various despots'. Quoted, *Scourge*, vii. 391. Cf. 'Ode to Napoleon Bonaparte' in Cobbett's *Pol. Reg.*, 1815, p. 414, which ends:

> And though Injustice bids thee now depart
> Thy fame still lives in every Freeman's heart.

the Stock Exchange.' (See No. 12212 and *Pol. Reg.*, 19 and 26 Mar., &c.) Cobbett, the supporter of Burdett, had at first opposed him, see No. 10264. The *Morning Chronicle* was consistently Whig; the Whigs, as on earlier occasions, see No. 10713, &c., were an apparently ruined party, owing to their defeatism and opposition to the policy now triumphant.

Listed by Broadley. Milan, No. 2655.

$7\frac{3}{4} \times 20\frac{3}{8}$ in.

12208 A LEVEE DAY.

G. Cruikshank fec^{t}

Pub^{d} April 1st 1814 for the Meteor

Engraving (coloured impression). Pl. from the *Meteor*, p. 315. The Regent, registering physical and mental distress, with eyes almost closed, sprawls in his chair, one inflated gouty foot on a cushion, while he is approached from l. and r. on national and personal affairs respectively. He wears a dressing-gown over his bulging waistcoat and a night-cap which a tiny McMahon adjusts, saying, *Oh! by the Powers my Honey you must not go & leave all these good things behind you.* From the Prince's forehead a malignant little demon springs up, extending feet and talons, while his barbed tail is against the cap; he is surrounded by a cloud inscribed *Va pou rs.* Across the invalid's paunch straddles a hideous bloated imp inscribed *Dropsy*, raising a glass and shouting: *Punch cures the Gout the Colic & the Phthisic* [see No. 9449]. Three demons fiercely assail the gouty foot with jaws, talons, barbed spear, and barbed tail (in evident imitation of Gillray's *The Gout*, No. 9448). At the Regent's r. hand stands Lady Hertford, weeping, wearing a coronet like a spiky crown; she holds out a rectangular tureen of soup, saying, *Come Deary take a little of my Turtle Soup.* On his l. stands Lord Yarmouth, touching his arm, and holding out an open book: The *Meteor N^{o} 3*, showing a pl. from No. 5: No. 12210. He says: *Accept my Prince a correct account of my Travels in Holland which cannot fail but afford you considerable information & amusement.* Next the Regent, and between himself and Yarmouth, is a round close-stool, inscribed *G P R* with a tasselled lid on which stands a crown. The Prince's r. foot rests on an open number of the *Meteor*, showing the pl. *Belvoir Frolic's or Punch's Christening* [No. 12181]. The chair is not on a dais, but on a fringed rug, and is backed by hangings.

On the l. Liverpool hurries forward, with both hands extended, followed by Sidmouth who brings in a canvas, on which are two caricatures divided by a horizontal line. Liverpool exclaims: *Dispatches from Lord Wellington y^{e} defeat of Soult!!! Bourdeaux in our possession!!! Bounaparte defeated by Blucher!!!* In his pocket is a document: *To Lord Liverpool.* Sidmouth says: *I beg leave to lay before My Prince a Correct account of the Opposition Hoax upon the Stock Exchange which I pronounce to be as alarming in its proposed consequences as ŷ^{e} famous Gunpowder Plot in the Days of James.* In the upper caricature a post-chaise with four galloping horses and two postilions approaches a house inscribed *Green Street* [Cochrane's house]. An officer (de Beranger) waving an olive-branch leans out: the chaise flies a flag: *Death of Buonaparte.* Below, the foremost of a group of four men holds up the mirror of Truth, directing its rays upon a cask on which stands a cock wearing a cocked hat on a pair of sailor's trousers, with a sabre hanging from the waist (Lord Cochrane); it says *Cockadoodel.* An officer (de Beranger) with immense moustaches reclines against the cask, struck down by Truth's rays. Behind the cask is a second cock (Cochrane Johnstone), on the ground are papers inscribed *Omnium.* The men are *Ye Sub. Committee.*

On the r. behind Yarmouth, a grotesque tailor advances; he says: *I hope*

your Highness's Breeches sit easy I trust the padings are rightly placed. Under his arm are three bulky dossiers: *Instructions for the Coat NB the collar as before*; *further instructions*; *instructions for y^e^ Breeches.* Two long streamers hang from his pocket, both inscribed *unpaid Bills.* Close behind is a man holding up a wig-block on which is the Prince's wig; he says: *Your Royal Highness's Wig which I confidently present as the best in Christendom.* Behind and on the extreme r. stands the Recorder (John Silvester) in wig and gown. He points at the tailor and barber, saying, *I must wait till these weighty matters are settled.* He holds a bag inscribed *Black Jacks Black Bag.* From it project papers inscribed *10 for Ste . . . g Cheese*; *100 for Stealing Bread*; *50 for Stealing meat.* He is bringing to the Regent the list of persons condemned to death, to arrange who are to be reprieved and who executed, and on which the Regent's decisions were notoriously dilatory.

A cruel satire on the Regent in which the Hertford family are again in favour (cf. No. 12173). For the Stock Exchange fraud by which Omnium and other stocks rose sharply on false news of victory and Napoleon's death, see No. 12209, &c. The news brought in by Lord Liverpool, though true as regards Wellington, is probably intended to be misleading as regards the defeat of Napoleon by Blücher: the news of his defeat at Arcis-sur-Aube, cf. No. 12206, did not reach London till 2 Apr., when its significance was not understood, and there were reports that the Austrian Army was in a dangerous position, see *Examiner*, 3 Apr. The first direct reference to the savage penal code which Romilly had long been attempting to reform; the Recorder was a notoriously severe judge.

Reid, No. 312. Cohn, No. 553.

$7\frac{1}{4} \times 18\frac{1}{8}$ in.

12209 GAMBLING IN THE STOCKS | SATIRIST APRIL 1ST 1814 *G Cruikshank fec^t^*

Engraving (coloured impression). Two sets of double stocks face each other, the farther ends converging so that the occupants are sufficiently close to play cards at a table placed between them. The principal pair, Lord Cochrane (l.) and de Beranger (r.) throw dice. Cochrane's seat is a huge thistle; he wears naval uniform with a star, cocked hat, and knee-breeches. Beside him is a grappling iron. De Beranger has huge black moustaches, indicating his Prussian nationality; he wears a cocked hat in which is a large olive-branch, a green military coat; his l. hand rests on a sabre, with which he supports himself. His legs are in tattered stockings; his large jack-boots lying on the ground in front of the stocks. Next Cochrane sits his uncle, Andrew Cochrane Johnstone, wearing a tam-o'-shanter. In his pocket is a paper: *Motion Princess Wales Cock John.* His vis-à-vis, Butt, wears a barrel over his coat from neck to waist, with holes for the arms. Under his hand is a paper: *Oxford 18^th^ Feb To my Secretary M^r^ Butt* [signed] *F. Burdett.* They play cards with sly but pleased concentration. The other two throw dice with a reckless swagger. In the foreground (l.) a procession of animals makes its way to a pond inscribed *Fleet Ditch* (l.) on which two ducks are already swimming. A bull enters the water, followed by two 'lame ducks', one using a stick, the other, wearing hat and wig, using crutches. They walk over papers inscribed *Consols* and *Omnium* [twice]. They are followed by a bear on its hind-legs walking on *Scrip*, at whom a duck quacks. On the r. is a bench inscribed *Kings Bench* with four occupants: a duck, a bear, a man (in back view), a bull, which is dressed as a man, and sits on the end of the seat facing another piece of water inscribed *Sinking Fund* (r.). This is much agitated by a man (or bull) who has plunged in head first, leaving hind-quarters inscribed

Honor and legs waving in the air; the creature wears breeches and boots, the feet of which are formed of cocked pistols.

In the middle distance (l.) a bull with a man's face and branded *J B* [John Bull] has tossed a little Napoleon high in the air so that he is about to fall on the spear of a grimly expectant Cossack. Behind these figures is a rocky pinnacle with a ladder and gibbet on its summit. The top of the gibbet is hidden by a cloud, from which dangles a noose surrounding the stalk-like neck of a grotesque mannikin wearing spurred boots, who looks down at the gamblers through an eye-glass, saying, *Ha! ha! Neck or Nothing.* From behind the side of the hill appears an empty pillory, the holes in which represent a grinning face looking towards Cochrane; missiles and a cat are flying round it, with the words *Peep boo.* On the r. a post-chaise with four galloping horses and two postilions is dashing down a hill (r. to l.); a man (Ralph Sandom) leans out, wildly waving his hat and shouting *Death of Bounaparte!!* The chaise, inscribed *H. Humbug & Co North Fleet*, and horses are decked with branches of laurel; behind it are tied large bundles of *Dispatches.*

On 21 Feb at 1 a.m. a man calling himself Col. R. du Bourg appeared in Dover, wearing scarlet uniform with a star, saying he had come from France; that Napoleon was killed in battle, torn to pieces by Cossacks, that the Allies were in Paris, and peace was certain. He ordered a post-chaise and four and drove to Cochrane's house in London. The stocks immediately rose. Lord Cochrane, his uncle Cochrane Johnstone, and a Mr. R. G. Butt, acting in concert, made a large profit by selling shares in Omnium (see No. 11716) and Consols, recently bought (mostly on 19 Feb.) on account. (Cochrane made £2,470, his uncle £4,931, and Butt £3,048.) When the news was not confirmed, the stocks at once fell, and those who bought lost heavily, hence the lame ducks, and bulls and bears, who find themselves destined for a debtors' prison, the Fleet, or the King's Bench. The fraud was further supported by one Ralph Sandom, a prisoner in the Rules of the King's Bench, who absented himself, set off in a post-chaise from North Fleet with two accomplices for Dartford, whence he took a post-chaise and four to London, decking the horses with laurel, and circulating the same news as 'du Bourg'. The matter was referred to a sub-committee of the Stock Exchange which reported on 7 Mar., with minutes of evidence and affidavits. Cochrane swore on 11 Mar. that the officer was a Captain de Beranger (in the Duke of Cumberland's Sharp Shooters) who wore a *green* uniform, and who professed anxiety to go to sea with him. He gave Beranger (a Prussian) at his request, a change of clothes, in order to visit Lord Yarmouth, his commanding officer, and return to his lodgings within the Rules. On 23 March a fisherman hauled up de Beranger's *scarlet* uniform, star, &c., from the Thames. The pillory is introduced as the punishment for perjury. At this date there were doubts as to the possibility of legal proceedings, but on 27 Apr. the Grand Jury returned a true bill against all those in this print for conspiracy to defraud; all but Cochrane were undoubtedly guilty. Cochrane Johnstone, M.P. (see *D.N.B.*), was an adventurer with a bad record. He had attacked the Douglases in parliament as perjured witnesses against the Princess of Wales (see No. 12027), and had been seconded by Burdett. *Parl. Deb.* xxv. 280 f. (24 Mar. 1813). See *Pol. Reg.*, 19 and 20 Mar. 1814; *Examiner*, 30 Mar.; J. B. Atlay, *Trial of Lord Cochrane*, 1897; Lord Ellenborough, *The Guilt of Lord Cochrane*, 1914; Patterson, *Sir Francis Burdett and his Times*, 1931, i. 329 ff. See also Nos. 12207, 12208, 12212, 12300, 12322, 12514, &c., 12874, 12881, 12886, 12995.

Reid, No. 298. Cohn, No. 724. Broadley, i. 350.

$7 \times 13\frac{5}{8}$ in. With border, $7\frac{3}{4} \times 14\frac{1}{4}$ in.

12210 MYY LORDDE YARREMOUTH EQUIPPEDDE FORRE HISSE TRAUELL INNTO FORREIGN · PARTES.—

donne from the lyffe by Georgge Crukeddeshanks, anno dom: 1314

Engraving. Pl. from the *Meteor*, 1 Apr. 1814. A design in outline purporting to be by a medieval artist, the inscriptions being in black letter. Yarmouth, wearing a hat with a vast shallow brim shading the whole length of his horse, and a long coat with high collar and multiple capes, rides stiffly in profile to the r., holding a whip, and with a pistol attached to the animal's neck. His face, except for one staring eye, is concealed by his cravat, in which is a nosegay. His tight top-boot has a high heel and pointed toe. Behind the saddle, on the horse's long back, is a round box, then, *thee Wigge & Whiskker Boxe*, on which sits a groom, holding a portmanteau under his arm and crouching under his master's hat. Behind him are a bottle and a pair of boxing-gloves. The grotesque horse walks heavily. The sea is indicated by the horizon and a ship. On the l. is a cottage, with a man speaking to a woman at the door.

Yarmouth is satirized primarily as a favourite of the Regent; his dress burlesques that of the fashionable amateur whip, cf. No. 12129. The print appears in No. 12208. A companion pl. to No. 12211.

Reid, No. 335. Cohn, No. 553.

$4\frac{3}{4} \times 7\frac{1}{8}$ in.

12211 TRYALLE FORRE LIBELLE.— | PLEADINGGE TOE ANN INDICTEMENETE.

[G. Cruikshank.]

Engraving. Pl. from the *Meteor*, 1 Apr. 1814. A companion print to No. 12210, similarly drawn. A trial scene, the judge and counsel having the heads of owls (cf. No. 12338). The prisoner at the bar (r.) is a burlesque copy of 'a free born Englishman' in No. 12037, heavily shackled and with padlocked lips. Behind him stands a jailor, with keys hanging from his waist, holding a headsman's axe immediately behind the prisoner's head. Counsel sit at a round table between judge and prisoner; one has risen and addresses the judge, pointing to the dock. The judge, pen in hand, is blindfolded, with a pair of scales above his head. The jury, childishly drawn, sit in their box, full-face.

Reid, No. 336. Cohn, No. 553.

$3\frac{7}{8} \times 6\frac{1}{2}$ in.

12212 REPRESENTATION OF Y^E GULL TRAP—& Y^E PRINCIPAL ACTORS IN Y^E NEW FARCE CALL'D Y^E HOAX! LATELY PERFORM'D WITH GREAT ECLAT ON Y^E STOCK 'XCHANGE

G. H [George Humphrey] *inv^t G Cruikshank fec^t*
Pub^d April 6^th 1814 by H. Humphrey—S^t James's Street

Engraving (coloured and uncoloured impressions). A long plank is poised like a see-saw on a small stone building symbolizing the Stock Exchange. At each end was a set of stocks; one remains, with Lord Cochrane seated triumphantly on the upper end of the plank, his legs through stocks inscribed (upside-down) *Consols Omnium*. He fires a large blunderbuss at Napoleon, who lies on the ground, mortally wounded by his ball, which is inscribed *A D—d Lie*. Napoleon's end of the plank is on the ground; one foot is still in the stocks which lie broken beside him. Napoleon, much burlesqued and wearing a large plumed bicorne, waves his arms, and raises a leg in the air, exclaiming: *Oh! by Gar I am Kill'd Again*. Cochrane wears naval uniform with trousers (coloured tricolour) and cocked hat on which stands a cock crowing *Cock a*

doodle do. His end of the see-saw is held up by a grotesque figure (de Beranger) standing on a barrel and holding up a post which is attached to the stocks and passes through a hole in the plank. De Beranger also supports a cock in a pair of breeches and wearing a tam-o'-shanter which leans against the vertical post. Its tail-feathers are inscribed *Motion on Princess of Wales*, showing it is Cochrane Johnstone, see No. 12027. De Beranger has a grinning face, huge floating moustaches, a body of leafage inscribed *Col[l] De Humbug alias Jack in the Green*, from which jack-boots and a sabre emerge. The cask, representing Mr. Butt, lies on its side, supported by the arms and legs of a man in a grovelling position, a large tap representing his head. Thus Cochrane is held up by a human prop consisting of Butt, de Beranger, and Cochrane Johnstone, one above the other. The building has a wide open door with a flight of three steps; gulls are flying around and in and out of the building, some with tiny human bodies, and shouting *Huzza.* Smoke or cloud surrounds the building, and rises high above it, covered with an inscription, the leading words being in large letters: *Extraordinary News!!!!! A French Officer of high Rank! & distinction! decronated* [sic]! *with Laurels! & the White Cockade! Just arrived!! from y^e^ Continent Bringing the Glorious Tidings of the certain Death of!!! Bounaparte!!!—!!!! & the hoisting of y^e^ white Flag at Paris &c, &c, &c &c &c.*

In the upper r. corner of the design broad rays, directed against Cochrane's back, radiate from a disk containing four angry faces, from which projects a menacing hand. This is *Sub-Commi*[*ttee*] (of the Stock Exchange). Dark clouds impinge on the rays from the r., they are above the masts of a vessel in the middle distance which appears behind a ship's boat, lying against the shore. In the boat jovial sailors, one holding a bottle, wave their hats at the approach of a drink-bloated comrade, who walks towards them smoking a pipe; on his shoulder is a large sack inscribed *£2 000 000 00*, in his hand a money-bag inscribed *5 000 00.* He says: *Here's Ballast my Boys.* A sailor answers: *why d—me Jack this is as neat a Trick as throwing the Ships Books overboard*; another shouts *Huzza.* In the background (l.) is a post-chaise drawn (l. to r.) by four galloping horses down a hill, wildly lashed by two postilions. The occupant, Sandom, wearing a cocked hat, leans out holding a flag decorated with laurel, as are the horses, the chaise, and his own hat. On the roof of the chaise is a gigantic bottle inscribed *Dispatches*, and emitting smoke. By the horses is a sign-post, one arm, from which hangs a noose, points (l.) to *North Fleet*, the other (r.) to *Green Stre[t]* (Cochrane's house).

For the Stock Exchange fraud see No. 12209, &c. The title may satirize Cobbett, who maintained (*Pol. Reg.*, 19 Mar.) that the persons were falsely accused, and that even if the accusations were true, they were merely 'contrivers of the hoax', 'not chargeable with . . . any *fraud* or any immoral act, if *all gambling be not immoral*' (see No. 12207). The bottle on the chaise is an allusion to the Bottle Conjuror, the great hoax of the eighteenth century, see Nos. 3022–7, 5245. For the gulls cf. No. 11716. The print appeared immediately after news that the allies were in Paris, see No. 12213.

Reid, No. 308. Cohn, No. 496. Broadley, i. 350 n.

9 × 13 $\frac{9}{16}$ in.

12213 BONEY FORSAKEN BY HIS GUARDIAN GENIUS.

[Williams.] [Apr. 1814]

Engraving (coloured impression). The Devil hovers above Napoleon, who kneels on one knee, looking up in horror; he snatches the crown from the Emperor's head; in his l. hand he holds up a second crown. He is dark, hairy,

and muscular, with webbed wings and barbed tail. Napoleon, who wears uniform with a sash and a very large sword, with Hessian boots, leans back with arms extended protestingly; he says: *My Guardian Angel—my Protector, do not desert me in the hour of Danger.* The Devil: *Poh! Poh! you cannot expect to reign for ever, besides I want you at home to teach some of the young imps wickedness.* Great clouds of smoke rise from distant flames, where *Paris* (r.) is blazing. Beside Napoleon lies a large rolled document headed: *List of Murders and Robberies and various other crime* [sic] *committed by the . . . .* [Napo]*leon.*

News of the occupation of Paris (31 Mar.) reached London on 5 Apr., see No. 12214, &c. The print was probably designed before the circumstances became known, and while flames were not improbable, cf. No. 12233. The print is dated 3 Apr. by Broadley, accepting a conjectural date on the B.M. impression.

Listed by Broadley. De Vinck, No. 9021.

$12\frac{5}{8} \times 9$ in.

12214 OLD BLUCHER BEATING THE CORSICAN BIG DRUM

G C^{k} fc^{t}

Pub^{d} April 8th 1814 by S. W. Fores 50 Piccadilly

Engraving (coloured and uncoloured impressions). Blücher, legs astride and arms raised, fills the centre of the design. Slung from his neck by a sash is Napoleon, horizontally suspended, shrieking with terror and pain, his posterior (l.) bared, jack-boots on his bare legs. With immense vigour Blücher raises a birch-rod inscribed *Blucher Drum Stick*; in his l. hand is a heavy club: *Schwarzenberg Drum Stick.* He wears uniform with orders, and high boots and a leather apron: his l. foot is planted on Napoleon's broken sword. On the ground at his feet is an open music-book: *The Downfall of Paris.* His cocked hat lies on the l., Napoleon's, a bicorne, on the r. In the middle distance behind Blücher a confused fight under the walls of Paris is in progress: unsoldierly Frenchmen, freely sketched, are put to flight by a few German soldiers (r.). One kneels in supplication on the high canvas tilt of a wagon. Behind (l.) are the castellated walls of *Paris*; an Austrian with a double-eagle flag, and a Russian with an axe stand behind the battlements.

During the final battle for Paris, 30 Mar., Napoleon was hastening towards the city to command the defence; on news of the surrender (by his brother Joseph) he went to Fontainebleau. See Caulaincourt, *Memoirs*, ii, 1938, pp. 48–61. Schwarzenberg was in command of the Allied Army. For the fall of Paris see also Nos. 12213, 12215. For the 'Big Drum' theme cf. Nos. 12274, 12571.

Reid, No. 309. Cohn, No. 1800. Broadley, i. 351.

$9\frac{1}{4} \times 4\frac{1}{2}$ in.

12215 ENIGMATICAL DESIGN OF THE SITUATION OF BUONAPARTE IN MARCH AND APRIL 1814.

Designed at Berlin by C. A. Lehmann

Pub^{d} April 8, 1814, by Tho^{s} Palser, Surry side Westmin^{r} Bridge

Engraving (coloured impression). A leopard stands directed to the r. in an oddly drawn pit; it turns its head to snarl at a Cossack who stands on the side of the pit, in the upper l. corner of the design, with his spear poised for a thrust; a fore-paw is raised towards two soldiers who are about to strike him down from the r. One, resembling Blücher, raises his sword, while an Austrian, a Tyrolean in shako and trousers, aims his musket. At the animal's feet are bones, with a horse's skull (l.), and a human skull (r.).

In the centre of the design is the mouth of the cave, its contour forming a profile of Napoleon, which faces the upper edge of the design and which, though large and striking, is not at once apparent. The nostril and mouth are formed by the wings and head of a (Prussian) eagle, head downwards, beside Blücher's arm, towards which the eye is directed. Across the face from forehead to chin extend the spires and buildings of *Paris*. Foliage curving round the edge of the pit forms the hair and the back of the head. Below the design: *Psalm 7. V. 15. 17* ('He made a pit, . . . and is fallen into the ditch which he made . . .'). *Isa^h 14. V. 15. 20.* ('. . . Is this the man that made the earth to tremble, that did shake kingdoms; . . .'.) See No. 12214, &c.

Listed by Broadley.

$8\frac{1}{16} \times 12\frac{1}{4}$ in.

12216 BLUCHER THE BRAVE EXTRACTING THE GROAN OF ABDICATION FROM THE CORSICAN BLOOD HOUND.[1] *322*

[Rowlandson.]

Pub^d 9 April 1814 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). Blücher stands on the shore, directed to the l., holding out at arm's length, and by the scruff of the neck, an animal (as much like a fox as a dog) with the head of Napoleon. The Emperor, in profile to the l., wears his petit chapeau, and gauntlet gloves, so that he has human hands. In a heap at Blücher's feet lie Napoleon's discarded uniform, crown, sceptre, sword, and an eagle. Along the shore runs an officer shouting in terror, his arms raised above his head. Near him a small boat with sail and oars lies at the edge of the water; a man climbs in with a sack on his shoulder inscribed *20.000* a year. On the horizon is a small island, *Island of Elba*, above which fly carrion birds.

On the r. in the middle distance is another scene; a closely packed group of royalists and allied soldiers, in front of which stands Louis XVIII, with clasped hands, while a man places a crown on his head; Talleyrand, wearing a long gown, and with a surgical shoe on his r. foot, obsequiously proffers a paper: *A List of Ministers for your Majesty's Approbation.* Behind Talleyrand is a bishop with a crosier, and wearing a mitre which suggests a papal tiara. A woman holding up a laurel-wreath stands on the r. Behind these figures appear the heads of mounted soldiers and hands waving hats. The whole group is dominated by large white flags, the most prominent covered with fleur-de-lis and inscribed *Restoration of Louis XVIII.* There is also an Austrian (or Russian) flag.

News that Napoleon had agreed (6 Apr.) to abdicate (see No. 12482), and to retire to Elba (the proposal of the Tsar) reached London on 9 Apr.; the print may therefore be ante-dated, or the Elba detail added later. The treaty of abdication at Fontainebleau was signed on 11 Apr. See No. 12237; cf. No. 12256. The rapid acceptance of a Bourbon restoration (cf. No. 12227.) was largely due to Talleyrand, see No. 12225. Louis XVIII was detained in England by gout and did not enter Paris till 3 May, see No. 12266, &c. For the banishment to Elba see also Nos. 12204 B, 12219, 12221, 12222, 12223, 12225, 12226, 12235, 12243, 12244, 12245, 12256, 12257, 12262, 12276, 12281. For Napoleon in Elba see No. 12229, &c.

The design is adapted from a pl. by Terebenef: пастухъ и волкъ [Shepherd and Wolf] (reproduced, Bourguignon, ii. 200). Blücher replaces a Russian peasant (the Tsar), Napoleon is closely copied. The Tsar shows that Napoleon is a wolf in the guise of a liberator. The fugitive officer (l.) is closely

[1] See frontispiece.

copied; two similar fugitives (r.) are replaced by the group round Louis XVIII. Crown, eagle, and sword have been replaced by Napoleon's discarded uniform. The landscape background is altered.

Grego, *Rowlandson*, ii. 278. Broadley, i. 351. De Vinck, No. 8978. Milan, No. 2656. Reproduced, Grand-Carteret, *Napoléon*, No. 292.
$9\frac{1}{8} \times 13\frac{3}{4}$ in.

12217 THE CORSICAN SHUTTLECOCK OR A PRETTY PLAY THING FOR Y^E^ ALLIES.
*G Cruik^k^ fec^t^*
Pub^d^ April 10^th^ 1814 by S Knight No 3 Sweetings Alley
Engraving (coloured impression). Blücher (l.) and Schwarzenberg (r.) play shuttlecock with a puppet-like emperor, who flies stiffly through the air, his hands together as if in prayer, wearing a huge bicorne, the feathers serving for the shuttlecock. Blücher is nearer the foreground, and is larger, more active and more determined. He says: *Bravo Schwartzenberg! Keep the Game alive! Send him this way & d—n him I'll drive him back again.* Schwartzenberg: *There he goes!! why Blucher! this used to be rather a weighty plaything: but D—— me if it isn't as light as a feather now!!* Both are in uniform, Blücher is bareheaded. Across the background stretches *Paris*, a city of palaces and spires, three of which fly a double-headed eagle flag; from a dome this flag flies above the tricolour.

The final campaign against Napoleon had been characterized by Schwarzenberg's caution and diplomatic hesitation, cf. No. 12206. The design appears to be based on No. 9716, by Gillray. See No. 12217 A.

Reid, No. 310. Cohn, No. 1020. Broadley, i. 351–2. Milan, No. 2657.
$8\frac{13}{16} \times 13\frac{1}{4}$ in.

12217 A LE VOLANT CORSE OU UN JOLI JOUJOU POUR LES ALLIÉS.
Engraving (coloured impression). A close copy of No. 12217, the inscriptions literally translated. On the print is written in an old hand: 'Cette Caricature et les Cinq Suivantes ont été faites en Angleterre.' It is said to have appeared in Paris in May 1814 (De Vinck, No. 9591).

Cf. De Vinck, No. 9591: *Ein kleines Spiel für zwei gross Männer*, Blücher and Wellington play shuttlecock with Napoleon. There is also a French print (in B.M., De Vinck, No. 9592, reproduced Broadley, ii. 51) in which two soldiers, one laughing, play shuttlecock with the Emperor, who is not caricatured and wears his petit chapeau. Between and behind him the Devil (red as in No. 12197) emerges from flames extending a hand towards his prey. Below the design (the only title):

Jaloux de leurs [*sic*] plaisir, epiant chaque geste,
Messieurs dit Lucifer après vous s'il en reste. ($9\frac{7}{16} \times 7\frac{3}{4}$ in.)

Broadley, ii. 55. De Vinck, No. 8910. Van Stolk, No. 6506. Milan, No. 2645. Reproduced, Grand-Carteret, *Napoléon*, No. 295.
$8\frac{3}{4} \times 12\frac{1}{16}$ in.

12218 THE CORSICAN WHIPPING TOP IN FULL SPIN!!!
G. H [Humphrey] *inv^t^ G. Cruikshank fec^t^*
*Pub^d^ April 11^th^ 1814 by—H Humphrey S^t^ James's Str^t^*
Engraving (coloured and uncoloured impressions). A (tricolour) top with the head of Napoleon spins, above the ground, savagely lashed by representatives

of the Allies. His arms and his legs have already been severed from his body, now represented only by the madly spinning top. The most violently active is Blücher (l.) stripped to the shirt, his coat and hat thrown on a drum on the extreme l., beside which lie his gloves and baton. Facing them is Wellington (r.) equally effective, stern, but less savage. Full-face, and immediately behind the top is the Tsar, l. hand on hip; his whip is inscribed *Knout*. Between him and Wellington is Schwarzenberg (or Francis I). Bernadotte stands rather behind, between Blücher and Alexander, both hands on his hips; he holds a whip but is an amused spectator. Behind (r.) the future King of Holland, crowned and wearing a star, but dressed in the breeches and jacket of the Dutchman in English caricature, sits under a tree on a cask of *Hollands*. He watches delightedly, holding up one of Napoleon's legs inscribed *United Netherlands*. The other leg, the thigh inscribed *Swissla*^{d}, the boot *Italy*, lies near Blücher. At Wellington's feet is the r. arm inscribed *Spain & Portugal*; the l. arm, inscribed *Germany*, is near Schwarzenberg. Napoleon's orb and (broken) sceptre lie near him, with some of the feathers from the large hat which is still on his head; his horrified and shrieking profile faces Blücher. In the background (l.) is a road along which a carriage drives off, drawn by four galloping horses. It contains tiny figures: Marie Louise, crowned and looking behind her, and the little King of Rome also crowned and waving a sceptre. Two soldiers are on the box, two others sit behind. In the air behind Bernadotte a demon flies off to the l., with Joseph Bonaparte clutching his barbed tail. The latter, his crown flying off, looks back horrified, exclaiming *O! My poor Brother Nap oh oh! O!*

The first recognition in these prints of the inactive part played by Bernadotte. For the first time Holland is represented by the future William I, instead of by a fat Dutch civilian. Marie Louise left Paris with her son on 29 Mar. for Rambouillet; on 12 Apr. she left Orléans to join her father. Joseph, put in command of Paris by Napoleon, abandoned it on 30 Mar. without giving any military orders or leaving any instructions for the civil authorities. For the situation at this date cf. No. 12216. Cf. No. 9412, Gillray's *Allied-Powers, un-booting Egalité* (1799). For the whipping-top cf. Nos. 8839, 12273.

Reid, No. 311. Cohn, No. 1021. Broadley, i. 351. De Vinck, No. 8979. $8\frac{9}{16} \times 13\frac{1}{4}$ in. With border, $9\frac{1}{2} \times 13\frac{11}{16}$ in.

12218 A LE SABOT CORSE EN PLEINE DEROUTE

Engraving (coloured impression). A copy of No. 12218, reversed, Napoleon's r. arm is *France* instead of 'Germany'; the l. arm is *portugal esp*[agne]; Joseph says: *Ah mon cher frere de naples*, thus apostrophizing Murat. The other inscriptions are literally translated.

Hennin, No. 13772. De Vinck, No. 8980. Milan, No. 2646. Listed by Broadley (Latta Coll.). Reproduced, Grand-Carteret, *Napoléon*, No. 288; Dayot, *Napoléon*, p. 328.
$8\frac{3}{4} \times 12\frac{1}{4}$ in.

12219 BLOODY BONEY THE CARCASS BUTCHER LEFT OF TRADE AND RETIRING TO SCARECROW ISLAND. *323*

[Rowlandson.]
Pub^{d} *12 April 1814 by Tho*^{s} *Tegg N*^{o} *111 Cheapside*

Engraving (coloured impression). Napoleon, riding on an ass, with Marie Louise seated behind him, approaches the coast, with the *Island of Elba* on the horizon (r.). Just in front of him the King of Rome rides a mastiff inscribed

Corsican Dog; the child points with a switch at the island, and looks round at his father registering furious anger. Napoleon stares in agonized dismay, his hands raised in astonished protest. He wears a peaked cap inscribed *Fools Cap*; the coat of his accustomed uniform, breeches unbuttoned at the knee, and wrinkled stocking showing bare leg. In front of him hangs a small sack: *Bag of Brown Bread.* Marie Louise (see No. 12218) is a dishevelled termagant, her l. hand resting heavily on Napoleon's shoulder. She turns to thrash the donkey, her open mouth indicating an angry scream; she raises a bludgeon inscribed *Baton Marechâle* [cf. No. 12088]. The boy wears a single garment over bare legs; a tight childish cap is tied to his head; from his waist hangs a dagger. The dog bays at the sight of the sea. Behind the ass walks an elderly and old-fashioned French post-boy, with heavy boots and whip and wearing a cocked hat. He clenches a fist, and extends a leg as if kicking, and screams: *Be gar you Cocquin now I shall drive my Old Friends and bonne Customers de English Vive Le Roi et le Poste Royale.* Beside the ass's head is the upright of a gibbet-shaped sign-post inscribed *Road to Elba*; from this hangs a noose. Two carrion birds fly past it towards Napoleon, one holding in its beak a paper: *We Long to pick your Bones.* Over Elba is the customary flight of (carrion) birds. Against the shore lie two small boats, one has a mast; in the other sits a man.

For the banishment to Elba see No. 12216, &c. The details of Napoleon's establishment there were fixed by the Treaty of Fontainebleau on 11 Apr., which was not officially communicated to Parliament till 7 Apr. 1815. See C. K. Webster, *British Diplomacy*, 1931, pp. 175–7; *Parl. Deb.* xxx. 375–87. He left Fontainebleau on 20 Apr. for St. Tropez and Elba. For Napoleon as carcase-butcher cf. No. 10091.

Grego, *Rowlandson*, ii. 279. Broadley, i. 354. Milan, No. 2598. Reproduced, Norwood Young, *Napoleon in Exile at Elba*, 1914, p. 324.
$8\frac{5}{8} \times 12\frac{3}{4}$ in.

12220 COMING IN AT THE DEATH OF THE CORSICAN FOX. *Scene the Last,*

[Rowlandson.]
Pub^d^ April 12. 1814 by R. Ackermann 101 Strand

Engraving (coloured impression). An adaptation of No. 10039, by Gillray, the place of George III being taken by *Blucher*, the name on a ribbon worn over his uniform. The horse (l.) is a restive charger instead of a hunter standing quietly. Blücher leans towards the pack in a fierce attitude, unlike that of the King. The grip of the hand on the fox's neck is as before, and the fox with the profile head of Napoleon registering despair is closely copied. In place of six hounds there are fourteen, six with names on their collars: *Wellington*, *Swartsenberg*, *Crown Prince* [Bernadotte], *D. York*, *Kutusoff*, *Row* [with a fourth letter which is perhaps *L*]. Two monarchs wearing crowns gallop up from the r., on a larger scale than the tiny horsemen headed by Pitt in No. 10039. In the background (r.) is a flaming town.

For the final defeat of the French by the allied forces under Blücher and Schwarzenberg cf. No. 12206. Kutusoff died in May 1813, his presence indicates the retreat from Moscow, cf. No. 11917. After Leipzig, Bernadotte, though in command of an army, was inactive. News of Wellington's final victory at Toulouse (10 Apr.) reached London on 25 Apr. 'D. York' may possibly be a deserved tribute to the Duke's work as commander-in-chief, but more probably connotes York von Wartenburg, sometimes styled in the English papers General d'Yorck, a Prussian who fought at Leipzig and Laon;

cf. Nos. 12007, 12048. Sir Josias Rowley commanded a small squadron in the Mediterranean which captured Spezzia and Genoa in March and April 1814; news of the latter exploit reached London on 8 May. For the Corsican Fox cf. No. 12094.

Grego, *Rowlandson*, ii. 278 f. Broadley, i. 352.

$8\frac{13}{16} \times 13$ in.

12221 A GRAND MANŒUVRE! OR, THE ROGUES MARCH TO THE ISLAND OF ELBA *325*

G Cruikshank fec^{t}

Pub^{d} April 13th 1814 by T. Tegg N^{o} 111 Cheapside

Engraving (coloured impression). In a fantastic procession Napoleon, much burlesqued and very thin, is dragged and pushed to the sea-shore, where (r.) a boat manned by the Devil waits to take him to Elba. Round his neck is a rope dragged by two dwarfish and ragged Frenchmen (r.): one is a ferocious little Jacobin, wearing a bonnet rouge, shouting *à bas le Tyran*; the other is a royalist, waving a hat in which is an olive-branch and ribbons inscribed *Vivent les Bourbons*, and shouting *Vive Louis XVIII*. Napoleon weeps; he is assailed by a shower of missiles including cats and rats; a little demon capers on his head playing a fiddle. His hands are tied behind him and his coat is worn back to front; his feet project through his ragged boots, his great spurs are attached to the front of his leg above the instep. In his coat-pocket is a tiny King of Rome waving a rattle topped by a crown and shouting: *By gar Papa I have made von grand manœuvre in your Pocket!!*

The chief motive force is the large *Allied Broom*,[1] with which Talleyrand, wearing a long gown and a high surgical shoe on his l. foot, pushes Napoleon forward, pointing derisively and grinning delightedly; he says: *There he goes!!!* Behind Talleyrand are a small but elderly drummer and a ragged soldier playing a fife. The former wears in his cap a big white favour, and an inscription: *Vive Louis XVIII*; the latter wears a laurel branch and a favour inscribed *Vive Louis* in his bonnet rouge; from his mouth float the words:

He was whip'd & he w drum'd
He w [sic] *drum'd out of the Reg^{t}*
If ever he is a Soldier again
The Devil may be his Sergeant.

Next, and on the extreme l., are two women flinging missiles at Napoleon, and shouting *a bas le Tyran—Down with the Tyrant—Vive Louis*. On the extreme r. is a shouting man holding up a tricolour flag, inscribed *Vivent les Bourbons*, its staff topped by a fleur-de-lis. On the ground (l.) are Napoleon's epaulets with the scissors by which they have been cut from his coat, his sash and a small crown, perhaps that of the King of Rome. With these is a document: *Done at Fontainebleau*, across which lies a broken sword. On the horizon (r.) is a rocky island from which rise large flames; these surround a tall gibbet with one dangling corpse and one empty noose; a ladder leans against it.

For the abdication at Fontainebleau see No. 12219. Beneath the burlesque is a satire on the counter-revolution in Paris, carried through by Talleyrand, see No. 12225, and on French fickleness. For the journey to Elba see No. 12216, &c. For the 'Rogues March' cf. No. 12222. For Elba as Hell cf. (e.g.) No. 12231.

Reid, No. 313. Cohn, No. 1171. Broadley, i. 354. Milan, No. 2599.

$8\frac{1}{2} \times 13\frac{1}{8}$ in.

[1] According to Broadley, perhaps describing another state, the inscription is not 'Allied Broom' but 'Abdication'.

12222 THE ROGUES MARCH.

[Rowlandson.]

Pub^{d} April 15 1814 by Tho^{s} Tegg N^{o} 111 Cheapside

Engraving (coloured impression). As in No. 12221, Napoleon is being drummed out of France. His r. wrist is tied to the l. wrist of Joseph Bonaparte; they are led forward, abjectly crouching, by Blücher, who holds the rope attached to the noose round Napoleon's neck. Napoleon has long ass's ears and wears a fool's cap inscribed *Transported for Life*; his brother's cocked hat is inscribed *Coward and Thief*. Both are assailed by serpentine monsters, barbed and scaly, which bite their legs, one inscribed *Execration*, the other *Detestation*. Both wear uniform with the coats without epaulets and cut off at the waist. Blücher carries against his shoulder a long pole on which is a placard: *Napolean, Late Emperor of the French, King of Italy Protecter of the Confederation of the Rhine, Grand Arbiter of the fate of Nations &c &c &c but now by the permission of the Allied Sovereigns, Exile in the Isle of Elba an Outcast from Society a fugitive a Vagabond. Yet this is the conceited Mortal who said, I have never been seduced by prosperity Adversity will not be able to overcome me—*

Behind (l.) the sovereigns of Europe gleefully dance in a ring, holding hands, round two flag-staffs from which float two large flags, the Bourbon flag dotted with fleur-de-lis and inscribed *Rejoice O ye Kings Vive le Roi*; on the other is a flag with the double-headed eagle of Austria or Russia. The monarchs wear crowns; with them is the Pope, wearing his tiara. Next him is the corpulent Louis XVIII, one arm round the Pope's shoulder. Of the others only William of Holland can be identified with certainty; he wears bulky Dutch breeches with an ermine cloak. There are five others, three must be the Tsar, Emperor of Austria, King of Prussia. The others are probably Ferdinand of Spain and Ferdinand of Sicily. They sing: *Now we are met a Jolly set in spite of Wind or Weather*. The three foreground figures are faced by a row of soldiers beating drums, with an officer raising his sword. Below the design:

From fickle fortune's gamesome lap
What various titles flow
The Emperor of Conj[u]rors Nap
The King of Beggars Joe!

One of many satires on Napoleon's abdication and banishment, see No. 12216, &c., cf. No. 12221. Napoleon's words are from his speech of 19 Dec. 1813, see No. 12169. (These words were the theme of a leading article in the *Examiner* of 9 Jan. 1814.) Joseph is condemned for his flights: from Madrid in 1808, see No. 11012, &c., after Vittoria, see No. 12068, and from Paris, see No. 12218, as well as for his Spanish plunder. Pius VII was on his way from Fontainebleau to Rome to resume his temporal power. 'Napolean' connotes the Beast of Revelation, see No. 11004.

Grego, *Rowlandson*, ii. 279 f. Broadley, i. 355. Milan, No. 2600.

$8\frac{7}{8} \times 13$ in.

12223 THE SORROWS OF BONEY, OR MEDITATIONS IN THE ISLAND OF ELBA!!!

Published April 15. 1814, by John Wallis, 42 Skinner Street, London.

Engraving (coloured impression). A reissue of the illustrated broadside *Crocodiles Tears; or, Bonaparte's Lamentation, A new Song*, No. 10119 (1803), without verses. Napoleon weeps on a rock in the sea, which is now inscribed

Elba; the citadel across the water, surrounded by ships, is *Continent of Europe*.

One of many satires on Napoleon in Elba, see No. 12229, &c. Cf. No. 12252.

A copy, reversed, was published by McCleary in 1815, 'Elba' in title altered to St. Helena (reproduced Broadley, ii. 12).

Broadley, i. 355 (reproduction).

c. 7×8¼ in. (vignette).

12224 IMPEARIAL, BOMB, OR · NAP · THE · GREAT · IN · A · HOBBLE,

[W. Heath.] [*c.* Apr. 1814]

Pub^d by S. Knight 3, Sweetings Alley, Cornhill

Engraving (coloured impression). Napoleon, terrified, with arms and legs spreadeagled, is the centre of an explosion; from behind him radiate flames containing small bomb fragments; the flames shoot past and behind a circle of dark puffs of smoke. The impact of smoke and flame upon a white background frames the design. Napoleon is realistically depicted, and wears the uniform of the chasseurs of the guard, as in No. 12177, &c., but with the addition of a ribbon, and with a heavy sabre. His petit chapeau flies off.

Listed by Broadley.

11¼×8¼ in. (pl.).

12225 THE LAST MARCH OF THE CONSCRIPTS—OR SATAN & HIS SATELLITES HURLED TO THE LAND OF OBLIVION

[G. Cruikshank.]

Pub^d April 17^th 1814 by S W Fores N° 50 Piccadilly

Engraving (coloured and uncoloured impressions). A bearded Cossack, his long spear in his l. hand, drives the Bonaparte family before him with a murderous whip. The five victims, grotesque, ragged, emaciated, and miserable, are linked together by heavy chains, and walk with shackled feet. Of the first two, on the extreme r., one is identified as Joseph by his Spanish dress; he looks behind him, more openly terrified than the others, who cannot be separately identified: Louis, ex-King of Holland, Jérôme, ex-King of Westphalia, and (probably) Murat.[1] They walk two and two, followed by Napoleon, the smallest and most ragged, who walks with bent back and clasped hands, his wrists heavily padlocked. The little King of Rome, also barelegged and ragged (with his father's profile), runs behind, holding his father's coat-tails; he asks: *Did you not promise me I should be a King*. Behind the Cossack, who is larger in scale and more realistically drawn than his victims, is Talleyrand, capering delightedly; his l. leg raised high, displaying (incorrectly) his surgical shoe. He holds up a paper: *by Order of the Provisional Govern^t & by special favor of the Great Alexander*, and cries: *Huzza! there goes the whole Family*. Beside him is a sign-post pointing (r.) to *Elba* and (l.) to *Paris*. Behind him an officer wearing a star echoes *huzza*, holding up a paper: *by the Universal execration of all France*. Behind him and on the extreme l. is a second officer.

The captives walk towards clouds of smoke apparently rising from a pit, just outside the design. These clouds rise up, forming a background. From them look down ghosts or visions of Napoleon's victims. Immediately above him a man holding a dagger which drips blood points menacingly downwards; behind him two heads look from the clouds: they are *Murdered Generals*.

[1] Possibly Lucien, see No. 11583, who was still in England.

An angry skeleton (H.L.) is the *Duke d'Enghien*; behind is a head, *Wright*, and (not depicted) *Palm*. A group of grisly corpse-heads is inscribed *Martyrs in Russia* [see No. 11917, &c.]; below and to the l. of these are turbaned heads, the prisoners of El Arish, see No. 10062). On the extreme r. are more corpse-heads, inscribed *Poisoned Soldiers* (the sick at Jaffa, see No. 10063). In the foreground on the extreme l. is an open chest, inscribed *To the Right Owners*, heaped with crowns and sceptres. Three have labels: *Louis XVIII*, *Italy*, *Prince of Orange*. Beside it lies the little spiky crown associated with the King of Rome, or the Iron Crown of Italy, as in No. 10432.

One of many prints on the banishment to Elba, see No. 12216, &c. The part played by Talleyrand in inducing the Tsar to decide upon a Bourbon restoration is correctly indicated. He then, as Vice-Grand Elector, presided over the Senate (1 Apr.), got them to establish a provisional government of five dominated by himself, which declared (2 Apr.) that Napoleon had ceased to reign. Cf. Nos. 12115, 12226. For Napoleon's brothers cf. No. 12183; for his conscripts, No. 12087. The ghosts in the clouds represent the stock allegations (true and false) against Napoleon, cf. No. 12202, &c. and index. 'Generals' must stand primarily for Pichegru, whose death by strangulation in prison, probably by his own hand, was attributed to Napoleon's Mamelukes. In No. 12204 (text), it is baselessly alleged that Desaix and probably Brune were killed by Napoleon's orders. Other French generals were victims of the Republic, see No. 8514.

Reid, No. 314. Cohn, No. 1306. Broadley, i. 356. De Vinck, No. 8998. Reproduced, Rosner, *Writing on the Wall*, 1943.
$8\frac{9}{16} \times 13$ in.

12226 THE AFFECTIONATE FAREWELL OR KICK FOR KICK.

[Rowlandson.]
Pub^{d} 17th April 1814 by R. Ackermann N^{o} 101 Strand

Engraving (coloured impression). Napoleon runs away from Talleyrand, who aims a violent kick at him with the heavy surgical shoe on his r. foot, raising his crutched stick to smite the fugitive. Napoleon holds his hat, a bicorne, and looks over his shoulder with a terrified stare to say: *Votre tres humble Serviteur Monsieur Tally*. Talleyrand, furiously vindictive, exclaims: *Va ten Cocquin I'll crack your Crown you pitiful Vagabond.* He holds a bulky document: *Abdication or the Last Dying Speech of a Murderer Who is to be difered* [sic] *into the hands of the Devil the first fair Wind.* Beside Napoleon a gibbet with a dangling noose serves as sign-post, pointing *To the Isle of Elba*. Across a piece of water on the extreme l. is an islet on which is a high gallows from which hang six tiny corpses. In the background a British sailor with a bludgeon is running by the shore; he says: *What let him sneak of without a Mark or a Scratch No No I'll darken his Day Lights for him.* Behind Talleyrand maimed French soldiers are running forward as fast as crutches and infirmity allow. Three have fallen; the foremost says: *Bone him my Tight little Tally.*

One of many satires on Napoleon's banishment, see No. 12216, &c. For the part played by Talleyrand cf. No. 12225, &c. The title refers to the previous treatment of Talleyrand by Napoleon, notably the famous scene of 28 Jan. 1809, though the artist may have had in mind the kick at Talleyrand in Gillray's *News from Calabria!*, No. 10599 (1806). Cf. No. 12115, &c.

Grego, *Rowlandson*, ii. 280. Broadley, i. 356–7. Reproduced, Grand-Carteret, *Napoléon*, No. 301. Described, Lacour-Gayet, *Talleyrand*, 1930, ii. 393.
$8\frac{9}{16} \times 12\frac{7}{8}$ in.

12227 A DELICATE FINISH TO A FRENCH[1] USURPER.

J N. [Nixon] *del* [Rowlandson f.]
Publd April 20. 1814 by J Asperne 32 Cornhill

Engraving (coloured impression). Napoleon, very ill, sits on a chair of state, resting his head on his hand; a small label hangs just below his lips indicating that he has vomited *The Throne of France*. His face and hands are a darkish yellow. Above him flies Time, holding the point of an extinguisher (cf. No. 12120) which he is about to place on his head. In the r. hand Time holds up an hour-glass. His head and arms (on a larger scale than other figures) and wings emerge from clouds. At Napoleon's r. hand stands Blücher, holding a large two-handled goblet inscribed *Bluchers Black Draught*. He stands at the r. end of a line of Allied generals and sovereigns. On the extreme l. is Wellington, next him is the Tsar; each rests a hand on his sheathed sword. Next is (?) the Emperor of Austria, with (?) Schwarzenberg[2] looking over his shoulder. All are dignified and impassive. At Napoleon's feet is a heap of strips of paper, each with its inscription, and all larger than the paper he has just disgorged: *Holland*, *Moscow*, *Saxony*, *Florence*, *Rome*, *Portugal*, *Vienna* (twice), *Poland*, *Milan*, *Spain*, *Switzerland*, *Dantzic* (places occupied by his armies). With these lies a spiky crown inscribed *Tyrant*, a laurel-wreath (broken), and a 'main de Justice' (see No. 12247). The arms of Napoleon's chair are formed of skulls on which he supports r. elbow and l. hand; the skulls rest on ribs. He wears across his uniform a piece of drapery patterned with bees; from this larger bees fly off to the r. where in the middle distance three young girls dance hand-in-hand, holding up the Bourbon fleur-de-lis shield. In the background behind these figures a man is ploughing. Below the design:

Boney Canker of our Joys, Now thy tyrant reign is o'er
Fill the Merry Bowl my Boys join in Bacchanalian roar.
Seize the Villain plunge him in see the hated miscreant dies
Mirth & all thy train come in, Banish Sorrow tears & sighs.

A satire on Napoleon's abdication, combined with the Bourbon restoration, as in No. 12216. Published on the day of Napoleon's departure from Fontainebleau for Elba.

Grego, *Rowlandson*, ii. 281. Broadley, i. 357.
8½×13 in.

12228 THE ALLIES ENTERING PARIS AND DOWNFALL OF TYRANNEY

[W. Heath.]
Pub April 20 1814 by S W Fores 50 Picadilli

Engraving (coloured and uncoloured impressions). The Tsar canters forward from the l. On his r. rides an officer with drawn sword, resembling Blücher. Behind these leaders, Cossacks with a forest of spears and flags are indicated on the extreme l. A group of fashionably dressed men (r.) wave hats with white cockades, smiling broadly; they shout *vive Alexandre* and *Vive L'Empereur Alexandre*. Ladies wave handkerchiefs from an adjacent balcony. In the middle distance a crowd is tugging at ropes attached to the neck of a statue of Napoleon in uniform, on a high pedestal. At this missiles are being

[1] 'French' is altered in pen in Rowlandson's hand to 'Corsican', and the pl. is so advertised on No. 12267.
[2] Identified as Bernadotte by Grego, but not resembling him.

hurled, with shouts of *A bas le Tyran*, and *Bourbons*, or *La Burbons* [sic]. Others frantically wave their hats (with white favours) towards the approaching cavalcade, shouting *Vivent les bons Allies* and *Alexandre*. The buildings are partly obscured by clouds which resemble heavy smoke but are probably dust. From a tower floats a flag with a double-headed eagle above another flag.

A representation of the events of 31 Mar., based on a dispatch from Sir Charles Stewart published in a *Gazette Extraordinary* of 9 Apr.: 'The people of Paris . . . unanimous in their cry for peace, and a change of dynasty. . . . A rope placed round the neck of the statue of Napoleon, on the Colonne de la Grande Armée, and the people amused with pulling it and crying "à bas le Tyran!".' The shouts of the crowd were much as the inscriptions on the print. For the entry see Béranger, *Ma Biographie*, 1858, pp. 158 ff.; Houssaye, *Napoleon and the Campaign of 1814*, 1914, pp. 439 ff. The statue was taken down on 8 Apr.; it was replaced in 1833 by another statue of Napoleon; see De Vinck, No. 8083.

Listed by Broadley.

$8\frac{3}{8} \times 12\frac{3}{4}$ in.

12229 BONEY AT ELBA OR A MADMAN'S AMUSEMENT.

[Williams.]

Pub^{d} April 20th 1814 by S. W. Fores N^{o} 50 Piccadilly.

Engraving (coloured impression). Napoleon, wearing a straw crown and decked out with straw, flourishes a straw sceptre, while he holds a firebrand to a mock-cannon on a wheeled gun-carriage completely formed of straw. Flames and thick clouds of smoke rise from burning straw. Napoleon (r.), his head in profile to the l., says: *Now these fellows shall know what the Conqueror of the World can do! Corporal? D—— you Sir! don't you blow up the Bridge till I order you* [see No. 12108, &c.]. A French soldier standing beside him holds up an arm in protest, saying, *Ah Diable Mai you was burn Le Materiel, you burn your playtings.* Napoleon's straw crown is an elaborate structure, like a very tall Papal tiara in two tiers. Straw forms a ribbon or scarf that goes over his shoulder, and the sash round his waist, both having grotesque projecting bunches. A cloth is tied round his neck over his uniform, and falls to the ground behind him, to represent a royal robe. At his feet are two papers: *Project to Invade the Moon*, and *Grant of the Senate 6,000,000.* On the l. is a row of four posts covered with straw to represent men. Each has a ribbon, and an order suspended from the supposed neck, showing that they stand for Alexander, Frederick William III, Francis I, and Bernadotte. Their orders—large disks, are inscribed *Russia* (above a bear), *Prussia* (above a Hohenzollern eagle), *Austria* (above a Habsburg eagle), and *Sweeden* (above a cross). Behind (l.) is a rocky mountain on which is a large tower, inscribed *Elba Babel*, formed of diminishing concentric circles, the upper part cut off by the margin. Behind Napoleon (r.) is the sea; a fisherman rushes towards his boat, saying, *He will frighten all the fish and burn my boat I'll be off in time.* After the title:

> "*So high he's mounted on his airy Throne,*
> "*That now the wind is got into his Head,*
> "*And turns his brain to Frenzy.—Dryden.*

There were conflicting reports of Napoleon at Fontainebleau after his abdication: 'Some persons represent him as being in a state of despair approaching to frenzy, and as being with difficulty prevented from killing

himself; others on the contrary say, that he is composed and even cheerful. . . .' *Examiner*, 17 Apr. Published on the day of the departure from Fontainebleau for Elba. Cf. No. 12216, &c. For Napoleon in Elba see Nos. 12223, 12230, 12232, 12247, 12249, 12250, 12251, 12252, 12255, 12258, 12260, 12261, 12265, 12267, 12286, 12299, 12307, 12308, 12319, 12320, 12454, 12483, 13490. For his escape see No. 12506, &c.

Broadley, i. 357.

$8\frac{5}{8} \times 13$ in.

12230 BROKEN GINGERBREAD—

G H—[Humphrey] *inv^t G Cruikshank fec^t*
Pub^d April 21^st 1814 by H. Humphrey S^t James's Street

Engraving (coloured and uncoloured impressions). A sequel to No. 10518, Gillray's *Tiddy-Doll*. Napoleon, haggard and desperate, wearing tattered uniform without the former apron and sword, walks in profile to the l., carrying on his head a large tray. On this stand three gingerbread kings, burlesqued and mutilated, with two queens, a detached head (crowned), and (r.) a pile of imperial emblems: crowns, mitre, sceptre, eagle, flag, &c. On the l. a bonnet rouge hangs from a staff. In the middle stands an imperial eagle with a tricolour flag to which is tied a broom showing that the contents of the tray are for sale. Napoleon says (with grimly closed mouth): *Buy my Image! Here's my nice little Gingerbread Emperor & Kings Retail and for Exportation!* Behind him is a tumbledown thatched hovel; over an aperture where more gingerbread figures are displayed is a board: *Tiddy-Doll Gingerbread Baker. NB Removed from Paris.* Above fly three of the (carrion) birds associated in these prints with Elba. Napoleon walks towards the sea; across the water (in France) tiny figures dance holding hands round a white flag inscribed *Vivent les Bourbons* and topped by a fleur-de-lis. Behind them is the gable-end of a rustic inn: *The Kings Head New Revived.* A fiddler capers on the edge of the cliff, watching Napoleon.

One of many satires on Napoleon's banishment, see No. 12229, &c., and on the fall of the Bonaparte kings, the 'Corsican Kinglings' of No. 10518. The Kings must be Joseph, Louis, and Jérôme, see No. 12225, the Queens either their wives or Napoleon's sisters; they symbolize the fall of the dynasty and no precise identification is necessary. The other kings of No. 10518, those who owed their crowns to Napoleon, are absent; they are now his enemies. For the Bourbon Restoration cf. No. 12225. The French equivalent of the title is 'Fabrique de Sire [Cire]', see No. 12606. Cf. No. 12276, &c.

Reid, No. 315. Cohn, No. 960. Broadley, i. 357 f. (reproduction).

$7\frac{1}{4} \times 9\frac{5}{16}$ in. With border, $8\frac{1}{4} \times 10\frac{3}{8}$ in.

12231 THE ~~HELL~~ EL BARONIAN EMPEROR GOING TO TAKE POSSESSION OF HIS NEW TERRITORY.

G H [Humphrey] *inv^t G Cruikshank fec^t*
Pub^d April 23^d 1814 by H Humphrey S^t James's S^t

Engraving (coloured and uncoloured impressions). Napoleon stands in a massive dome-shaped cage on low wheels, drawn (l. to r.) by a horse ridden by a Cossack. He is escorted towards the sea by mounted Cossacks riding among clouds of dust. Napoleon is heavily shackled, ragged, and bare-legged, but wearing a large plumed bicorne. He is burlesqued, haggard, and despairing, in contrast with the grinning and robust Cossack, and shouts:

Oh! D—n these Cossacks, gripping the bars of his cage. A rod projects from the apex of the cage where are fixed crown, sceptre, and sword, all broken. To the rod are tied his spurs and a weighted scourge. In the background on the extreme r. is a tiny rocky islet on which stands a gibbet.

For the exile to Elba see No. 12216, &c. The Cossacks made a great impression in 1813–14 (as after the retreat from Moscow), partly owing to the Cossack camp in the Champs Elysées, formed on 31 Mar. Cf. Hennin, No. 13575; Van Stolk, Nos. 6212–20. Elba as 'Hell-Bay' figured in a transparency in the London illuminations of 11–13 Apr., representing Napoleon falling from the Mount of Republicanism into the arms of a demon. *Examiner*, 1814, p. 255. Cf. Nos. 12257, 12267, 12515, 12525, 12610.

Other prints of Napoleon in a cage are: *The Corsican Bajazet in London*, I. Cruikshank 1803 (listed by Broadley); *Der Grosse Adler* 1814 (reproduced, ibid. ii. 122); *Das Neue Elba* 1815 (reproduced, ibid. ii. 129); *A Rare Acquisition to the Royal Menagerie*, 28 July 1815, by Rowlandson (reproduced, ibid. ii. 5). Lady Bessborough describes a French print of Castlereagh displaying a caged eagle to the Congress of Vienna, to enforce a demand for all the seaports of Europe, saying, 'Cédez tout ou je vous le lâcherai'. *Corr. of Lord G. L. Gower*, 1916, ii. 524.

Reid, No. 316. Cohn, No. 1191. Broadley, i. 358 f. (reproduction). Reproduced, Grand-Carteret, *Napoléon*, No. 306; N. Young, *Napoleon in Exile at Elba*, 1914, p. 40.

$7\frac{3}{16} \times 9\frac{5}{8}$ in. With border, $8\frac{1}{4} \times 10\frac{5}{8}$ in.

12232 NAP DREADING HIS DOLEFUL DOOM OR HIS GRAND ENTRY IN THE ISLE OF ELBA. *328*

[Rowlandson.]

Pub^{d} April 25th, 1814 by Tho^{s} Tegg N^{o} 111 Cheapside

Engraving (coloured impression). A scene on the wild and rocky shore of Elba where Napoleon has just landed. He stands on the beach in deep dejection, in profile to the r., looking down, and saying: *Ah Woe is me seeing what I have and seeing what I see* [*Hamlet*, III. i]. A dog befouls his boot. He is the centre of attraction to uncouth peasants who surround him, while many more approach through a defile in the mountains. A gross and hideous woman, holding a long tobacco-pipe, puts her hand on his shoulder, saying, *Come cheer up my little Nicky I'll be your Empress.* A man beside her points to a ship at anchor; a boat filled with people is rowing out to her. The peasants all grin broadly. Near Napoleon (l.) is seated a hideous, bare-legged woman suckling an infant and smoking a long pipe. An almost naked child clings to her shoulders, putting out his tongue at Napoleon, as does a man standing just behind him. In the foreground, Napoleon's Mameluke, Ali, sits on the ground, beside a pile of portmanteaux inscribed *Boneys Baggage*; he averts his head from the humiliating spectacle; his sabre lies beside him. An odd ape-like creature squats on the extreme l. On the extreme r. a fisherman, staring over his shoulder at Napoleon, is about to jump ashore or push off in his boat. In the background two boats, one with a furled lateen sail, lie against the rocky coast.

For Napoleon in Elba see No. 12229, &c.; for Napoleon as Nicolas, No. 12256.

Grego, *Rowlandson*, ii. 281. Listed by Broadley. De Vinck, No. 9354. Milan, No. 2602. Reproduced, Norwood Young, *Napoleon in Exile at Elba*, 1914, p. 96.

$9 \times 13\frac{7}{16}$ in.

12233 GREAT & GENEROUS NATION · BRITONS HAS TRIUMPHANTLY REACH'D THE SUMMIT OF TRUE GLORY

.W.C. [*c.* Apr. 1814]

Engraving. Britannia stands under an oak tree, her lion crouching beside her, her l. arm is through that of Wellington who stands with his hands behind his back. She says: *Join us & we will give Europe peace.* They stand beside three allied princes (r.), each with a hand resting on the hilt of his sword; all say *Join us.* In the centre is Alexander, with a double-headed eagle on his sword; the others are poorly characterized, but must be Francis I and Frederick William III. In the tree is a lozenge-shaped shield almost covered by a fleur-de-lis, to which Britannia's spear points. Up the trunk climb rose, thistle, and shamrock. It is divided from Britannia and her allies by a narrow strip of water from which Neptune rises, pointing to the trunk with his trident. The ends of three oddly drawn boats are on the r., facing the sovereigns. Behind them in the background is a row of burning houses, among which is a dome of the Kremlin. In the upper r. corner of the design is inscribed *Moscow is Burnt Paris Saved* [see No. 12049, &c.].

In the middle distance (l.) is a hill ending abruptly (l.) in a cliff, below which lies on its back a monster with vast serrated jaws, the Jaws of Hell, from which issue flames. Up the slope leading to the cliff Napoleon has been chased; he falls head first into the jaws of the monster, where he is welcomed by two tiny demons holding tridents. He has been hounded to his doom by two mastiffs followed by a mounted officer who holds out a baton. A force of Cossacks gallop up behind him in very close formation, together with four bears.

A satire exceptional at this date in the prominence given to emblems of Britain. For the Cossacks cf. No. 12231, for the Bourbon Restoration No. 12216. A feature of the illuminations in London on 11–13 Apr. was the War Office, covered with lamps forming the name of Louis XVIII, and the words 'Moscow burnt—Paris spared'. *Examiner*, 1814, p. 255. Cf. Nos. 12213, 12237.

$9\frac{7}{8} \times 13\frac{3}{4}$ in. (pl.).

12234 EUROPE

Timothy Lash-'em Inv^t et En^d [*c.* Apr. 1814][1]

R. Smart[2]

Engraving (coloured impression). Napoleon falls head first from the summit of a pyramidal pile of roughly shaped blocks of stone. Across the base of the erection extend the fanged jaws of a grotesque monster, within which are the flames of Hell; above this are glowing cavities representing fiery eyes and nostrils. At the summit of the erection are two stones, divided from the lower ones by grass: *France—How are the Mighty fallen!!!* and (larger) *England.* On the latter kneels the ghost of the Duc d'Enghien, his head turned in profile to the l. towards a fleur-de-lis flag whose shaft he holds. This is planted on the shore of 'France', an olive-branch grows round it. Blood drips from a wound in his breast; in his l. hand he holds out a paper: *France and D'Enghien Avenged.* Above his head is suspended a ducal coronet. The heads of other ghosts of Napoleon's victims emerge from clouds flanking the pyramid, looking up in profile towards d'Enghien. On the l.: *Wright*, *Georges*, *Pichegru*; on the r.: *Moreau*, *Palm*, and *Hofer*. Napoleon's crown falls from his head,

[1] Dated 11 Apr. 1814 by Broadley, accepting the date in pencil on B.M. impression of the 'Treaty of Paris' [*sic*]. An inscription between quotation marks below the title has been cut off.

[2] Inconspicuously etched on the block of stone inscribed *England.*

and from each hand falls a paper: *Plan for the Invasion & destruction of the British Empire* and *Project for Universal Empire.* In the flames towards which he falls are two profile heads, looking upwards, *Robespiere* and *Marat.* Between them is a tricolour flag inscribed *Blood and Rapine.* Across the flames is the inscription: *The End of Usurpation and Tyranny.* The stones of the pyramid, below the two at the flattened apex, are: *Prussia, Russia, Sweden., Portugal., Spain., Holland., Germany, Poland, Italy, Saxony, Netherla*[*nds*], *Denmark, Switzerland, Brabant, Hanover.*

With two exceptions the seven victims of Napoleon are stock subjects of English graphic propaganda against Napoleon, cf. (e.g.) Nos. 12202, 12235. Georges (Cadoudal) (cf. No. 9998) was executed in 1804 for the royalist assassination plot, which led to the death of the innocent d'Enghien. Moreau was also involved and was banished; he joined the Allies in 1813 and was mortally wounded at Dresden; cf. No. 12606. For Napoleon's abdication and the Bourbon Restoration see No. 12216.

Listed by Broadley.

$15\frac{3}{8} \times 10\frac{9}{16}$ in.

12235 EXPLANATION OF THE ARMS OF NAPOLEON BONAPARTE,

Published by R. Ackermann, at his Repository of Arts, 101, Strand, London. [*Harrison & Leigh, Printers, 373, Strand.*] [*c.* Apr. 1814]

Engraving, partly aquatinted (coloured impression). An altered version (like No. 12205) of No. 11057, from the original pl. The (printed) title continues (in place of '. . . now the Curse of Europe'): *The Tyrant of France, who created himself Emperor of the French 18th May 1803* [sic] *was dethroned by the French Senate 2d April 1814; compelled to abdicate for himself and his Family 6th April, and his Life spared on condition of being transported for the remainder of his days to the Island of Elba; whither he was sent under escort on the 20th of April, 1814.* The shield, sinister supporter, crest and motto are the same, but the dexter supporter is altered, apparently by Rowlandson, from 'The French Devil' (Talleyrand, now a supporter of Louis XVIII) to Death, a skeleton holding up an hour-glass. This has necessitated the re-drawing of the Gallic cock at his feet, but it pecks at a crucifix as before. The (printed) text is as before (allusions to Jaffa, d'Enghien, &c.) except for the addition to the title and the descriptions of the supporters: '. . . The Gallic Cock, vainly pecking the crucifix, is symbolic of the Corsican's impiety.' The description of 'The Corsican Devil' is altered to 'Satan, wearing an Iron Crown, . . . cutting down the Cap of Liberty, and accompanied by the Serpent and Hyaena, the attributes of the Corsican Emperor's wily and sanguinary reign'. The inscriptions (now obsolete) hanging from the mouth of the hyena are altered to: *Cambaceres, Davoust, Augereau, Sebastiani, Vandamme, Savary.*

For Napoleon's abdication and banishment see No. 12216.

Broadley, ii. 239 f. Reid, p. 34.

Broadside, $19 \times 11\frac{13}{16}$ in.

12235 A–12250

French prints of *c.* April–May 1814[1]

12235 A EXPLICATION DES ARMES DE BUONAPARTE

Engraving (coloured impression). A French copy of No. 12235, without the addition to the title, but with the descriptions, literally translated, of crest

[1] French prints on English visitors to France, though having a political background, are placed with social satires, see No. 12354, &c.

and supporters engraved below the title. The 'Gallic Cock' is altered to an imperial eagle. The ribbons hanging from the hyena's mouth are altered to *Erfurth* [cf. No. 12202], *Dresde* [a victory for Napoleon], *Leipsig* [see No. 12093], *Moscow* [see No. 12049], *Espagne, Egypte*. The scenes on the shields are copied from No. 12235, each with an engraved title, but are in a different order because the street-fighting scene is transferred from Madrid in 1808 to Paris in 1795, and therefore takes the second place. The first has one guillotine in place of three, and is inscribed *Voyez l'Explication ci dessous** [a literal translation of the English]. [2] *Massacre des C^ens^ de Paris, 13 Vend. An 4.* [3] *Massacre de 800. Prisonniers turcs* [a copy of 2]. [4] *Empoisonnement des Pestiférés à Jaffa* [a copy of 3]. [5] *Meutre du duc d'Enghien* [a copy of 4]. [6] *Bonaparte se place la couronne sur la tête* [a copy of 5]. [7] *Strangulation du général Pichegru* [a copy of 6, the death of Wright]. [8] *Emprisonnem^t^ de Ferdinand VII* [as in No. 12235]. The quotation from Proverbs is in Latin. $13\frac{3}{4} \times 10\frac{3}{16}$ in.

12236 LES CHÂTEAUX EN ESPAGNE.

A Paris, chez Genty, Rue S^t^ Jacques, N^o^ 14 [? Apr. 1814]
Déposé à la Direction de la Librairie

Engraving (coloured impression). Wellington (l.) and Joseph Bonaparte (r.) face each other across a square table, at which the latter is building a house of cards. The former blows down a towering pile, Joseph tries to hold up a little pile of three, the third card being a King upside down in his hand. Joseph wears an odd-shaped crown, an ermine-trimmed robe over Spanish costume, indicated by a loose boot of antique pattern. Over his robe hangs a sceptre or hand of Justice (see No. 12247) ornamented with bells denoting folly. Behind him (r.) stands Napoleon (not caricatured) holding leading-strings attached to his brother's shoulders. He and Wellington (unrecognizable) wear uniform with sword. Behind Napoleon and near the horizon is Paris, indicated by windmills outlining a low hill. Behind Wellington is the sea, with a town, presumably Madrid, on the horizon between Joseph and himself.

Joseph fled from Spain after Vittoria, see No. 12068, but the print can hardly have appeared with a publisher's name before the fall of Paris. The windmills suggest the engagement of Montmartre, see No. 12237.

Broadley, ii. 50. De Vinck, No. 8397.
$7\frac{1}{4} \times 10\frac{7}{8}$ in.

12237 LE MARCHÉ CONCLU, OU LA CAPITULATION.

[*c.* Apr. 1814]

Engraving (coloured impression). A satire on the capitulation of Paris. It is being signed by Talleyrand and (?) Marmont, who are fox and cat respectively, with human heads (not caricatured). They are heavily bribed by three officers (much caricatured) representing the Allies. Talleyrand (l.) is identified by a high surgical shoe on his r. leg, and by a crutch lying beside him. The document on the table is headed: *Capitulation, 30 Mars 1814.* Talleyrand's pen rests on the text, below *Art 2*; that of Marmont, who is on his l., rests below *Art 1^er^*. The latter puts his l. paw on a money-bag inscribed *5 Millions placés sur le Banque de Londres*, to which the (?) Prussian officer beside him points. Facing the two signatories stands a Russian (Alexander) in profile to the l., holding out a bag of *Roubles*. Between him and the Prussian stands a hideous British officer with protruding tongue (? Wellington), who holds a bag of *Guinées*, while he clasps two other bags to his chest. Behind (l.) a row of five windmills (as in No. 12236) on a hill indicates Montmartre, where the

fighting of 30 Mar. had taken place (cf. No. 12214). A pillar supporting an architrave forms a conventional background on the r.

By the capitulation of Marmont and Mortier (printed *Gazette Extraordinary*, 9 Apr. 1814) the city was to be evacuated by their troops on 31 Mar., leaving the National Guard, and was to be recommended to the generosity of the Allies, cf. No. 12233. The artist was probably aware of Marmont's treachery on the night of 4 Apr. when he brought his corps within the Allied lines, making further resistance by Napoleon impossible, cf. No. 12271. Talleyrand's venality and intrigues with the Allies and the Bourbons were notorious, cf. Nos. 12115, 12225. The part played by British gold is characteristic of French political satires, see Nos. 10522, 10611, &c., 12522, 12542. Cf. No. 12118.

De Vinck, No. 8925. Hennin, No. 13546. Reproduced, Bourguignon, ii. 242.
$7\frac{3}{4} \times 11\frac{3}{16}$ in.

12238 LA CHUTE DU TITAN MODERNE. [*c.* Apr. 1814]

Engraving (coloured impression). Napoleon, not caricatured, falls headlong from his horse, across a large map of *Europe* which is suspended from the branches of a tree, the lower part resting on the ground. Napoleon has fallen on the portion marked *France*; he clutches at the crown which has fallen from his head and is also grasped by the claw of a large and moribund imperial eagle. A spiky crown intended for the Iron Crown of Italy (cf. No. 10432) has also fallen. The map is well drawn and includes the whole of Europe from the British Isles to the Black Sea, excluding the north of Scandinavia and Russia; on this, beside countries, *London*, *Paris*, *Copenhague*, *Stokolm*, *Vienne*, *Berlin*, *S Petersbourg*, and *Moscou* are marked. The horse prances wildly, throwing up its head. It has a leopard's skin in place of a saddle. There is a landscape background.

For Napoleon's abdication see No. 12216, &c. Theme and design resemble No. 12566.

Listed by Broadley. De Vinck, No. 9003.
$7\frac{3}{16} \times 11\frac{3}{16}$ in.

12239 LA CRISE SALUTAIRE [*c* Apr. 1814]

Engraving (coloured impression). Napoleon, seated in profile to the l. on an ornate chair-commode, clasping his knees, bends forward to vomit (cf. No. 12276, &c.) into a bowl held by a fat doctor, larger in scale than his patient. The doctor, wearing a long gown and a symmetrically parted wig which frames his face, looks fixedly at the spectator over Napoleon's head, with a sly smile; in his l. hand he holds on a salver a bottle labelled *Potion suivant l'ordon.* The chair and the doctor are on a small rectangular dais of four steps. On and beside the dais are rolled documents: two maps, one *Carte de France*, showing the *Méditerane*[*e*], the other showing *Ocean*; two completely rolled are *Suise* [sic] and *Moscow.* The back of the chair is decorated with a large *N* surmounted not by an eagle but by an owl. It is patterned not by bees but by drops of blood (or tears), and is topped by a crown formed of bones and skulls at the apex of which is a larger skull, smoking like a censer. In the background (r.) is a corner of the palace of *Fontainebleau* (the name on a flag); outside it stand two doctors, each with a large syringe. Below the title: *Buonaparte, Docteur voyez dans quel état je me trouve j'ai pris des bains de sang, j'ai fait des levées en masse et rien ne m'a reussi . . . . .*[1] *quel régime suivre? . . . . toujours le régime actuel n'est-ce pas! Le Docteur. Non . . . non il faut revenir à l'ancien régime. B . . . . De grace donnez moi quelque prise de*

[1] The dots in the dialogue are in the original.

conscrits vous me sauverez. Le D. Vous vous sauverez sans cela, vous en avez trop pris . . . Evacuez c'est votre dernière ressource! B. Ah Docteur! je n'ai fait qu'évacuer depuis Moscow jusqu'à Paris! le D. tant mieux il faut tout rendre.

A satire on Napoleon's abdication, see No. 12276, &c., in which *évacuation*, *régime*, and *prise* (as in No. 10418) are used punningly. For the restoration of the Bourbons see No. 12225, &c.; for the levée en masse, No. 12201; for conscripts, No. 12087, &c. Napoleon was at Fontainebleau from 30 Mar. to 20 Apr.

Broadley, ii. 53. Hennin, No. 13771. De Vinck, No. 8983.

$8\frac{1}{8} \times 6$ in. Pl. $10\frac{9}{16} \times 7\frac{1}{2}$ in.

12240 L'OLIVE DE LA PAIX ENVAIN LUI FUT OFFERTE, IL SUIT L'AMBITION QUI LE MÊNE À SA PERTE.

Maleuvre del et sculp.

A Paris chez Martinet, Libraire, rue du Coq, N° 15. [? Apr. 1814]

Engraving (coloured impression). An allegorical design. Napoleon stands between Peace (l.) and Bellona (r.) who stands in her chariot urging him on to war. He turns his back on Peace with a gesture of rejection, and hastens to Bellona. Peace stands on the base of a cloud which rises behind Napoleon; in her l. hand is a large olive-branch. Beside her is a cornucopia of fruit and flowers. She points (l.) to a romantic landscape, where a wide road leads between standing corn, and grass with a flock of sheep and shepherd, towards a town of domes and spires set among mountains. On the road five young people dance in a ring. Behind the sheep is the pillared portico of a temple among trees. In the foreground (l.) is a bee-hive.

Bellona, wearing Roman armour, with a plumed helmet, holds a spear and the reins of two prancing horses. She points to a snow-covered scene representing the retreat from Moscow. In the distance are blazing buildings between which is the Kremlin (see No. 12049). In the middle distance are corpses, tents, and the debris of war. In the foreground on the extreme r., as a pendant to the bee-hive, are a cannon and cannon-balls.

Broadley attributes the pl. to 1813 (cf. No. 12077); it could not have been openly published before Napoleon's fall. The subject is probably Napoleon's refusal to accept terms at Châtillon (Feb. 1814), following his rejection of the Frankfurt proposals (Nov. 1813). Cf. No. 12179, &c. Napoleon's failure to give peace to France was the main cause of his loss of popularity in 1814, cf. No. 12251. For the retreat from Moscow see No. 11917, &c.

Broadley, ii. 44 (reproduction), 50.

$8\frac{1}{4} \times 12\frac{5}{8}$ in.

12241 DU HAUT EN BAS . . . OU LES CAUSES ET LES EFFETS. [? Apr. 1814]

Engraving (coloured impression). Napoleon (not caricatured), precariously poised on stilts, takes an immense stride from *Madrid*, represented by a cluster of Gothic pinnacles, to *Moscow*, represented by the onion domes of the Kremlin. His stilts rest only on the spikes which project from pinnacles and domes. The stilts are breaking and he is about to fall, his arms are flung wide, and he has dropped his sceptre and orb: he looks downwards and his hat is falling. Madrid and Moscow are divided by the ornamental water or canal leading from the water-front of *Fontainebleau*, which is in the background, symmetrically placed between and behind the two cities; the character of the building is correctly but not accurately given. Green hills lie between Madrid and Fontainebleau, snow-covered mountains between the palace and Moscow.

Napoleon's fall is attributed to his Spanish policy and the Moscow campaign, cf. No. 12250. He was at Fontainebleau from 30 Mar. to 20 Apr. The design is adapted from the well-known French satire, *L'Enjambée Impériale*,[1] a copy of an English caricature, No. 7843, where Catherine strides triumphantly from Russia to Constantinople. A companion pl. to No. 12242.

Broadley, ii. 48 (reproduction), 53 f. De Vinck, No. 8981. Van Stolk, No. 6310. Milan, No. 2477. Reproduced, Bourguignon, ii. 244; Klingender, p. 42.

8 × 12¼ in.

12242 DU BAS EN HAUT, OU LE TITAN NOUVEAU.

Déposé à la Bibliothèque Royale [? Apr.–May 1814]

Engraving (coloured impression). A companion pl. to No. 12241. Napoleon (not caricatured except for the length of his legs) takes a long stride across a globe, the upper part of which emerges from clouds clustered to l. and r., both inscribed (below the design) *Néant*. He looks behind him with a fierce but furtive expression, raising above his head in his l. hand a firebrand and dagger. In his r. hand is a chain which extended across the globe, but which is broken. Fires burn on the part of the globe across which Napoleon strides. Below: *Le Fer et le Feu*. He has left behind him skulls and bones, with the bones of a horse; among these are papers on which he is trampling inscribed *Religion*, *humanité*, *honneur*, *justice*. Behind the globe and above the clouds are (l.) the sea, and (r.) the façade of the Louvre. On the sea is a conventional ship with a single sail, a figure-head with a boy's head, flying a pennant inscribed *Albion*, and sailing towards the Louvre. A rainbow stretches from the ship, encircles the globe, and touches the Louvre. On the rainbow, next the ship, are five fleur-de-lis (representing the returning Bourbons).

A satire on the abdication of Napoleon, see No. 12216, and the return of Louis XVIII, see No. 12265. Broadley attributes it to July 1815 (when it may have been reissued); it illustrates the circumstances and spirit of the first, not the second, Restoration.

Broadley, ii. 75, 76 (reproduction). Van Stolk, No. 6310. Milan, No. 2641.

7⅞ × 12 in.

12243 AH! PAPA, TU T'ES FAIT BIEN DU MAL . . . .

[? Apr.–May 1814]

Engraving (coloured impression). Napoleon, exclaiming *Quelle Chute!*, lies on his back on the floor, one leg in the air, holding up a pair of compasses (dividers) towards a map which hangs from the upper margin: *Plan de l'Ile d'Elbe*. His conventionally handsome profile is turned towards the map above his head; his (sheathed) sword has broken in the fall. Opposite him (l.) stands the King of Rome, wearing uniform like that of his father (cf. No. 12113) with a cocked hat and sword; he holds a handkerchief to his face, and extends his l. hand towards the map. His words are engraved below the design and serve as title. Beside him on the ground is the toy called Diabolo (cf. No. 12601). The map is realistically drawn, *Porto-Ferrajo* and *Porto-Longone* being marked, but there is a scale which makes the island far smaller than it is. It is also unduly near *Corse*, two promontories of which appear on the south-west, across the *Mer Méditerranée*.

One of many satires on the banishment to Elba, see No. 12216, &c.

Broadley, ii. 54. Hennin, No. 13643. De Vinck, No. 9006. Milan, No. 2592.

5⅞ × 9 in.

[1] A French pl. of 1815 with this title is a more remote imitation of the original. (Reproduced, Broadley, ii. 60.)

12244 DÉPART POUR L'ILE D'ELBE

Déposé à la Direction de l'Imprimerie de la Librairie. [? Apr.–May 1814]

Engraving (coloured impression). Napoleon, pensively distressed, walks (r. to l.) along a country road near the sea. In his l. hand he holds up a small hand-bell; his r. finger and thumb touch his cheek. His scabbard is empty and his broken sword lies on the ground. An imperial robe, lined and bordered with ermine, has fallen from his shoulders and floats behind him, partly dotted by bees, flying above the cloak and away from Napoleon; a double branch of laurel also flies off. Above Napoleon's head is a large imperial eagle, with Napoleon's crown in its beak, and grasping in its claws a spiky crown intended for the Iron Crown of Italy (cf. No. 10432). Flames and smoke rise from the crown of Napoleon's head, the smoke forming a background for the eagle. On this are inscribed (l.) *Prise d'Espagne* and (r.) *Napoléon I^er^ | Empereur des Français | Roi d'Italie | Protecteur de la | Confédération | du Rhin | Médiateur de la Confédération Suisse* [cf. No. 12202].

Behind (r.) is *Moscou*, represented by the Kremlin, behind which rise flames and smoke (see No. 12049). It is on snow-covered hills; a tiny Napoleon drives himself (r. to l.) in a sledge drawn by two horses across a level frozen plain. He is followed by mounted soldiers [see No. 11991, &c.]. Near the horizon (l.) by Napoleon is the *Ile d'Elbe* represented by a citadel on low ground. Close by and on the extreme l. are two pyramids representing *Egypte*. A small vessel with complicated sails is in the middle distance. In the foreground (r.), a picture shaped like a shield leans against a fragment of a fluted column: the fable of the frog and the ox (applied to Napoleon in No. 10247) is depicted, with the inscription (from La Fontaine's fable) *La Chétive Pécore s'enfle si bien qu'elle creva*: one of two frogs falls backwards, much smaller than its companion, having vainly tried to become as large as the ox which watches them.

One of many prints on the banishment to Elba, see No. 12216, &c., and on Napoleon's three failures: the Egyptian campaign, see No. 9278, &c., the Spanish venture, see No. 10997, &c., the Russian fiasco, see No. 11917, &c.

Listed by Broadley. De Vinck, No. 8993. Van Stolk, No. 6318. Milan, No. 2590.

$7\frac{1}{4} \times 9\frac{1}{2}$ in.

12245 SAUTE POUR LE ROI.

Déposée

Engraving (coloured impression). A tall Englishman (or, according to De Vinck, a Royalist) stands in back view, head turned in profile to the r., holding up a hoop, while he gives orders to a performing dog (r.) with the head, hat, and coat of Napoleon. The man, who wears a round hat, short jacket, and trousers, holds a whip, at his feet is a drum. Napoleon, on his hind-legs in profile to the l., fore-paws extended, obediently prepares to jump. Behind him (r.) are pinnacled buildings representing the palace of *Fontainebleau*. From this a landscape slopes gently to a strip of sea where the *Île d'Elbe* is represented by castellated buildings on the extreme l.

One of many prints on the banishment to Elba and the Bourbon restoration, see No. 12216, &c. Cf. No. 12574.

Listed by Broadley. De Vinck, No. 8982. Van Stolk, No. 6316.

$4\frac{5}{8} \times c.\ 7\frac{3}{16}$ in. (r. edge cut).

12246 QUI TROP EMBRASSE, MAL ÉTREINT!

Reproduction, Broadley, ii. 55. Napoleon is lifted into the air by a huge and fiercely impassive double-headed eagle. Below him is the globe, an arc of

which forms the base of the design. He clutches a small map of *Elbe*, but has dropped three maps: *France Allemagne Italie*, *Portugal Espagne*, and a tiny *Corse*; his broken sword is also falling. In his pocket is a bulky document inscribed *Conscription* [see No. 12087, &c.]. On the globe are naked corpses and the mutilated carcase of a horse.

Napoleon loses all but Elba, despite the sacrifices he has imposed on France and Europe.

Broadley, ii. 55 f. De Vinck, No. 9004.

$13\frac{1}{2} \times 9\frac{1}{2}$ in. (original). B.M.L., K.T.C. 37. a. 13.

12247 ARRIVEE DE NAPOLÉON DANS L'ILE D'ELBE.

Déposé à la Bibliothèque [Apr.–May 1814]

Engraving (coloured impression). German and Italian versions of the title are engraved in smaller text below the French title. Napoleon, not caricatured, wearing uniform and petit chapeau, hurries across the island towards a small forbidding castle on a rock (r.). Across his l. shoulder he carries the 'main de Justice', its long shaft broken. Under his r. arm is a large book, *Code Napoléon*, and in his r. hand is a telescope. On his back he carries a bunch of fluttering papers, four of which are inscribed *Décret* (twice), *Décret de 1813*, and *Conscription de 1814*. He stoops forward, eyes on the ground, which is stony, with a few thistles. In the background is the sea, with a frigate (the *Undaunted*).

For the arrival in Elba on 4 May see Norwood Young, *Napoleon in Exile at Elba*, 1914, pp. 95 ff. The main de Justice (a baton terminating in an ivory hand, used as a second sceptre by the French kings), was adopted by Napoleon as an emblem in the Imperial seal. Cf. No. 12229, &c. For the conscriptions of 1813–14 see No. 12087, &c.

Broadley, ii. 56 (reproduction). De Vinck, No. 9352. Reproduced, Norwood Young, op. cit., p. 104; Bourguignon, ii. 251.

$8\frac{5}{16} \times 7\frac{13}{16}$ in.

12248 LA RESTITUTION, OU CHAQU'UN SON COMPTE.

Deposée à la dir^on^ Gen^al^ de l imprimerie. [Apr.–May 1814]

Engraving (coloured impression). The figures have numbers referring to the words engraved below the design. They are identified in pen in a contemporary hand. The Tsar stands directed slightly to the l. in the centre of a large dais, between Louis XVIII (l.) and Napoleon (r.), who is still seated in a chair of state. Napoleon, supported by Wellington, is vomiting a map of the last remnants of his empire (cf. No. 12276). His chair is decorated by an imperial eagle clutching thunderbolts, but head downwards, and surmounted by three fleurs-de-lis. Alexander, *5*, has just handed a crown to Louis, saying, *Acceptez toujour* [sic] *ceci vous prendrez le reste après*. Louis, *4*: *Mais pourtant cela doit être à moi*; he points to the map that Napoleon disgorges. He is in profile to the r., and is flatteringly depicted, without obesity. Napoleon, *6*, says: *Grace á vous je n'ai plus rien*. Wellington, *7* (identified as 'l'angleterre'), answers: *Depuis longtems j'y travaillais*. The map consists of *Pays Bas* (which the Emperor of Austria is detaching for himself), *Picardie* and *Champagne* [which Alexander is about to tear off], *Bourgogne*, and *Paris*, on all of which are crossed swords representing one or more battles, with *Normandie*, *Bretagne*, and *Dauphiné*. Napoleon's epaulets and sword lie on the ground.

On the ground before the dais are three sovereigns: on the extreme l. Ferdinand VII, *1*, walks off in profile to the l., with a large fragment of map, the Iberian peninsula on which are marked *Portugal*, *Asturies*, *Biscaye*,

Estramadure, *Castille*, *Catalogne*, *Valence*, *Grenade*. He wears Spanish costume: feathered cap, cloak, ruff, and slashed doublet. He says: *Elle est en bien Mauvais etat*. The King of Prussia, *2*, stoops in profile to the r. to pick up a tiny castle inscribed *Erfurt*. He holds another castle, and from his pocket project a church spire and two towers inscribed *Rosbach*, with a rolled map of *Suisse*; the contour of a cannon is faintly sketched on the pocket. He says: *Ou l'on trouve son bien on le prend*. The Emperor of Austria, *3*, kneels in profile to the l., holding the edge of a wide-mouthed sack which he has filled with spoil. On it cannon, &c., are faintly traced, as if the sack were transparent. It contains a town represented by a castle and spire, large wagons, three rolled maps: *Baviere*, *Italie*, and *Saxce* [sic], while a fragment from Napoleon's map hangs over the side: *Milan* and *Parme*. Two other rolled documents are in his pocket: *Piemont* and *Venise*. He says, as he takes the Low Countries, *il Me faut encore Ceci*. More of Napoleon's map lies on the ground, a large fragment at Alexander's feet: *Pologne* between *Cracovie* and *Warzovie* in the north and *M^nt Crapaes* [? Carpathes] in the south. Another fragment, perhaps attached to this one, lies between Alexander and Francis: *Konisberg*, *Dantzig*, and *Grodno*.

This scene is bounded on the r. by a wooden partition in which are a door behind Napoleon's seat, and a small window behind Francis. Through the latter peers in Murat, *8*, extravagantly dressed as was his custom. He wears uniform, short tunic, long tight pantaloons with bows at the knees, short wrinkled boots with wide tops; his fantastic biretta-like hat with a tall plume is on the ground. He holds a document inscribed *Sicile*, while another inscribed *Naples* falls from his hand. He says: *Voyons ce qu'ils me laisseront*. From the door above, inscribed *Porte de Derrière*, Cambacérès, *11*, globular in contour, walks off to the r., holding a large paper: *Démission Par Suite [d'adh]ésion*. He is followed by a smaller man of similar shape, who holds the coat-tails of his leader, and carries a similar paper: *Cuisiniere Bourgeoise des Confitures*. He is *10*, d'Aigrefeuille. Beside him and holding the bag-wig of Cambacérès is *9*, tall, thin, and inconspicuous, not identified, but evidently Villefeuille. These three say respectively: *Suivez moi je Connais Cette porte*; *Mais de quel Côté*; *Allons nous en avant que l'on nous le dise*.

The words of Cambacérès (see No. 9509), who was arch-chancellor and president of the Senate, show that the date of the print is after 9 Apr. 1814, when he adhered to the acts of the Senate deposing Napoleon and then retired to private life. He, d'Aigrefeuille, who was small, round, and fat, and Villefeuille, tall and thin, were a trio of inseparable gourmands well known in Paris during the Empire and Restoration. The print reflects the uncertainty as to the rearrangement of Europe and the commanding position of Alexander in Paris, as well as his demands for Poland, but is not otherwise well informed. It was already certain that the Netherlands would not return to Austria (C. K. Webster, *Congress of Vienna*, 1934, p. 21), and that country's possible acquisitions are exaggerated. Ferdinand had no prospect of getting Portugal. The independence of Switzerland had been agreed upon. 'Rosbach' seems to connote the great Prussian victory over France of 1757: Napoleon in 1806 ordered the column commemorating the battle to be removed to France. *Moniteur*, 27 Oct. 1806; De Vinck, Nos. 8257–8. Erfurt (cf. No. 12202) had been given to Prussia in 1802, seized by Napoleon in 1806, and was returned in 1814. Murat had never reigned in Sicily; by a treaty with Austria in Jan. 1814 he remained King of Naples (till 1815, see No. 12519). See also No. 12276, &c.

Listed by Broadley. Hennin, No. 13626. De Vinck, No. 9335. Van Stolk, No. 6276. Reproduced, Dayot, *Napoléon*, p. 329.
8 × 12⅛ in.

12249 LE COMMENCEMENT ET LA FIN. [*c.* May 1814]

Engraving (coloured impression). Napoleon stands on the shore, his head in profile to the l., holding the staff of a white flag on which are three golden bees. His l. hand is raised high above his head, holding his hat which is cylindrical, with a curved brim, and a white cockade. Though not caricatured, he is dressed as Harlequin, and has a wooden sword in his belt (cf. No. 10060). On his r. leg, which is advanced, he wears a spurred cavalry boot, on the other a sabot inscribed *Corse*. His body is covered with inscriptions, fitted into the variegated pattern of the dress which clings to his muscular figure. These record the stages of his career, starting with *Corse* on his l. foot; on his l. leg: *Buonaparte*; *Élève de l'Ecole Militaire*; *C^en sans culotte*; *Capit. d'Artillerie*; *G^al d'Artillerie 13 Vend*[*émiaire*]; *G^al de l'armée d'Italie*. On the r. thigh: *G^al de l'armée d'Egypte*; *Bonaparte*; *1^er Consul*; *Restaurateur*; *Pacificateur*; *Consul à vie*. On the torso: *P^dt de la Répub. Italienne*; *Napoleon*. On the l. arm: *Emp. des Français*; *Roi d'Italie*; *Protecteur de la Conféd. du Rhin*. On the r. arm: *Napoleon le Grand*; *Méd. de la Suisse*; *Bourgeois de l'Ile de l'Elbe*. On the l. is the corner of an ancient fortress. In the background (r.) low mountains, with a hill-town, rise above the horizon.

Before landing in Elba Napoleon chose a flag for the island. It was one used in the time of Cosimo de' Medici, white with a red diagonal stripe, upon which Napoleon placed three bees in gold. Two were made by the tailor of the *Undaunted*, one for the fort, the other for the barge of the *Undaunted*. According to the Paris papers this was a white flag bordered with red. *Examiner*, 1814, p. 323. See No. 12536. The curious hat held by Napoleon may represent the 'small round sailor's hat' which he is said to have carried when he landed, though wearing his usual uniform of the Chasseurs of the Guard. Norwood Young, *Napoleon in Exile at Elba*, 1914, pp. 98, 103. For the cockade cf. No. 12262. Satires on the banishment to Elba appeared as soon as his destination became known, see No. 12216, &c.; this is exceptional in being related to fact. Despite its necessarily later date, it is placed with other French prints on the subject. For Napoleon in Elba see No. 12229, &c. For the title cf. No. 12549; Talleyrand called the campaign of 1813 'le commencement de la fin'.

Listed by Broadley (attributed to July 1815). Hennin, No. 13644. De Vinck, No. 9353.

$8\frac{1}{4} \times 6$ in.

12250 LE ROBINSON DE L'ILE D'ELBE. [16 July 1814]

Reproduction (coloured), Broadley, ii. 56. Napoleon, active and alert, stands in profile to the l. holding up a large open umbrella with a spiked shaft, and topped by an eagle. On the surface of the umbrella is a scroll inscribed *1^er Ban*. He wears uniform with a star, a sword, and spurred boots; over this is a large tiger-skin, girt round him by a belt; the animal's (stuffed) head rests on his own head, the tail trails on the ground. In his l. hand is a sword-like saw with big notches, the blade decorated with eagles, and the handle a Hand of Justice, see No. 12247. Attached to his back is an axe, with a vulture perched on the blade. A basket hangs from his shoulders, from which papers project inscribed *Espagne*, *Moscou*, *Jaffa* [see Nos. 10062, 10063], *Levée en masse*, [*Conscr*]*iption*, *Vincennes* [where d'Enghien was shot, see No. 10251]. In the background (r.) a black 'Man Friday', wearing cocked hat and military coat over a loin-cloth, runs towards his master.

For Napoleon in Elba see No. 12229, &c. For the consequences of Spain and Moscow cf. No. 12241; for the levée en masse, No. 12201; for con-

scription, No. 12087, &c. For Napoleon as Crusoe see also Nos. 12255, 12258, 12319, 12708.

Napoleone all' Elba (Bertarelli Collection) is an Italian version of the theme.

De Vinck, No. 9371. Reproduced, Bourguignon, ii. 258.

$12\frac{3}{4} \times 9\frac{1}{2}$ in. (original). B.M.L., K.T.C. 37. a. 13.

12251 THE DOWNFAL OF TYRANNY & RETURN OF PEACE.

G Cruikshank fec[t] [1 May 1814][1]

Engraving (coloured impression). Pl. from the *Meteor*. On the l. Napoleon is chained to a rock; on the r. Britannia sits enthroned; between them are three allegorical figures: Justice walking on clouds, in profile to the l., blindfolded and holding her scales, raises a flaming sword to strike down Napoleon. In the centre Plenty, supported on clouds, scatters flowers and fruit from a large cornucopia; these fall on the edge of a cliff which borders a gulf between Elba and a green plateau representing Britain. Above, Peace flies stiffly above Plenty, to whom she extends a protecting hand while she holds out an olive-branch towards Britannia. Napoleon, his wrists and ankles heavily chained, kneels on one knee, flinching from the gulf over which his rock projects and from the sword of Justice. He is clutched by a hideous, nude, emaciated creature, diabolical but female and without the attributes of horns, wings, hoofs, and tail. Britannia sits on a dais with shield and spear, under a draped canopy, holding out her arm towards Peace and Plenty. Beside her stands France, her l. arm across Britannia's shoulder, and supporting a shield bearing a fleur-de-lis. Beside her are emblems of industry: a bee-hive, spade, and flowers. Water flows round the promontory on which they sit, dividing them from Elba (l.) and from a pleasant landscape (France) where naked infants draw a wagon heaped with emblems of harvest: sheaves, scythe, &c.; one holds up a banner inscribed *Agriculture*. Beside them, another child guides a plough drawn by a garlanded ox. In the channel between England and France a naked infant sits in a cockle-shell boat, holding up a barbed trident with a swirling sail attached to it, inscribed *Commerce*.

A print similar in spirit to the transparencies exhibited in London, cf. No. 12233. For Napoleon in Elba see No. 12229, &c. Cf. Nos. 12299, 12627. For the Bourbon restoration see No. 12225, &c.

Reid, No. 494. Cohn, No. 553. Broadley, i. 361.

$7\frac{5}{8} \times 18\frac{3}{4}$ in.

12252 BONEY TURNED MORALIST.

Rowlandson del

Pub[d] May 1[st] 1814 by R Ackermann N[o] 101 Strand

Engraving (coloured impression). Napoleon in three contrasted situations, each with a caption in large capitals above and below. The sea extends behind the three figures. [1] *A Cruel Tyrant*. He stands on the shore in royal robes, wearing a spiky crown (like that of Italy in No. 10432) and holding sceptre and orb. He turns his head in profile to the r., registering angry surprise, seemingly at the vision of his future. At his feet are two crowns, a mitre and crosier, and an imperial eagle. Behind and on the extreme l. is part of a façade inscribed *Thulleries* [sic]. Below: *What I Was,*. [2] *A Suivelling Wretch*. Napoleon, wearing a small bicorne, sits on a small rock in the sea, supporting his head on his hand, with a handkerchief to his eye. At his feet lies his sword. Behind the rock is a wind-swept cloud rising from the sea; in

[1] On 1 May 1814 *The Corsican Locust*, No. 10092 (1803) was reissued.

it fly the (carrion) birds associated with Elba in many prints. On the rock: *Brief History of my Life which I intend to Publish.* Below: *What I Am,*. [3] *Hung For A Fool.* Napoleon, with long ass's ears, hangs directed to the l. from a gibbet; he wears uniform with a sword. His cocked hat lies at the foot of the gibbet which stands on a rocky sea-coast. Below: *What I Ought To Be.*

For Napoleon in Elba see No. 12229, &c. The centre figure resembles No. 12223, except that Napoleon is directed slightly to the r. and is more realistically drawn. Cf. No. 12115, &c.

Grego, *Rowlandson*, ii. 282. Broadley, i. 361. De Vinck, No. 9374.

$8\frac{1}{16} \times 13\frac{5}{16}$ in.

12253 THE TYRANT OF THE CONTINENT IS FALLEN, EUROPE IS FREE, ENGLAND REJOICES.

[Rowlandson.]

Pub^d^ May 1. 1814 by R. Ackermann N^o^ 101 Strand

Engraving (coloured impression). Napoleon (l.) looks up terrified at an arm holding a sword emerging from clouds (r.), with the words: *Thou'rt doom'd to Pain, at which the Damn'd will tremble | And take their own for Joys—.* The sword has a jagged blade, intended to symbolize flames. He wears plain uniform with epaulets; his small bicorne is falling off. On the r., beneath the avenging arm, is Napoleon's chair of state, overturned; beside it are heaped a large fringed canopy or curtain, a spiky crown (cf. No. 12252), and sceptre. From behind the folds of the curtain the Devil emerges, winged and ferocious; he grasps Napoleon's leg. Beside Napoleon is a pile of crowns and gold plate. There are heavy clouds behind Napoleon and on the r., above and below the arm and sword. Below the title: *Empire and Victory be all forsaken, To Plagues Poverty Disgrace & Shame, Strip me of all my Dignities and Crowns Take O Take your Sceptres back. Spare me but Life.*

Cf. Gillray's *The Handwriting upon the Wall*, No. 10072.

Grego, *Rowlandson*, ii. 281 f. Broadley, i. 361. De Vinck, No. 9022.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

12254 SNUFFING OUT BONEY! *326*

*G Cruikshank fec^t^*

Pub^d^ May 1^st^ 1814 by T, Tegg, N^o^ 111 Cheapside

Engraving (coloured and uncoloured[1] impressions). A Cossack (r.), highly delighted, uses a large pair of snuffers to grip the head of a tiny figure of Napoleon (l.), emerging like a candle from a flat candlestick which stands (l.) on a three-legged stool. Napoleon's feet are within the socket of the candlestick; he wears uniform, with immense plumes in his bicorne. He stands with fingers outspread, turning his head in profile to the r., his mouth wide open as if shrieking. The Cossack is a large figure, boldly drawn, wearing furred cap with aigrette and a sword. He is in a slightly crouching attitude, r. leg extended and resting on the heel, l. arm raised, as if dancing (cf. No. 12046). On the wall above Napoleon is a print of a seated Cossack about to place an extinguisher over a tiny and terrified Napoleon; this resembles, but is not a copy of No. 12097.

Reid, No. 320. Cohn, No. 1992. Broadley, i. 361. De Vinck, No. 8837. Van Stolk, No. 6313. Milan, No. 2658. Reproduced, Fuchs, i. 173; Klingender (coloured frontispiece).

$12\frac{7}{16} \times 9\frac{1}{4}$ in.

[1] Without serial number.

12255 OTIUM CUM DIGNITATE, OR A VIEW OF ELBA. SATIRIST MAY 1ST 1813 [*sic*]

G Cruikshank fec[t]

Engraving (coloured impression). Pl. from the *Satirist*, xiv (N.S. iv). The interior of a ramshackle hut on the shore. A large fire burns in the chimney recess (l.) which Napoleon blows with bellows, seated on a three-legged stool in profile to the l. He is thin, ragged, unshaven and unkempt, with bare legs, and smokes a short pipe; on the smoke issuing from the pipe are the words: *I wish I could Set the Chimney on Fire.* The fuel of the fire is a pile of relics of the past: a terrestrial globe on a stand, transfixed by a sword close to the word *Moscow*, books, and documents inscribed *Camp in Russia*, *Bulletin* [see No. 11920, &c.], *Spain & the Indies.* Over the fire a big pot hangs from a chain; it contains bones; on the ground are two onions and a spoon. Other documents lie behind Napoleon, with a cracked chamber-pot and an old shoe: *Signed Napoleon*; *Map of France*; *Fotification* [sic]; there is also a book: *Life & Advent*[s] *of Robin Cruso.* At Napoleon's r. hand stands Joseph, in tattered quasi-Spanish dress, staring in dismay at a bottle he holds up. Against the chimney-corner leans a headsman's axe. On the wall beside the fire two small fish hang from a nail. Scrawled on the wall are a guillotine and a dagger.

Behind Napoleon, and in the centre of the design, is a rough table, at which a fat, meretricious-looking woman, intended for Josephine, is rolling pastry. A ragged and foppish officer, identified as *Bertrand* by a paper in his pocket, leans towards her amorously, hand on heart, to give a surreptitious kiss; he holds up two fingers, signifying horns, towards Napoleon. Josephine smiles, holding up a warning finger and looking sideways at her husband's back. On the wall behind her head is a T.Q.L. portrait of *Josephine* holding orb and sceptre. Above this is a shelf on which are cup and saucer, tea-pot and plate. Two farthing dips hang from a nail. The irregular stone walls are roughly roofed with thatch, and there is a wide opening framed with flimsy rustic timber which gives access to the shore (r.). Just inside this doorway is a toy cannon, made of a spurred jack-boot resting on the toe, and supported horizontally on small wheels (cf. No. 12261). Near it an emaciated cat laps from a plate.

Just outside the door sits Jérôme Bonaparte, on an overturned basket. He wears a broad-brimmed hat in which a short pipe is thrust, and heavy jack-boots and is very unkempt. He is in profile to the r., engrossed in making a fishing-net. At his feet is a paper: *Jerome Admidral* [sic] *of the Fleet.* Natives of Elba, two men, a woman, and a little boy stand together (r.), staring in at the hut; compared with its occupants they are well dressed and presentable. Beyond the sea a rocky mountain rises steeply.

With No. 12249, the first of the satires on Elba (see No. 12229, &c.) to take account of reports, false and true, on the circumstances of the exile. General Bertrand accompanied Napoleon; Josephine would have liked to do so. It was reported from Autun, 26 Apr., that Joseph and Jérôme were en route for Elba. *Examiner*, 8 May. For Napoleon as Crusoe cf. No. 12250, &c. Cf. the Corsican hut of No. 9534.

Reid, No. 323. Cohn, No. 724. Broadley, i. 359 f.

$7\frac{1}{16} \times 13\frac{9}{16}$ in. With border, $7\frac{7}{8} \times 14\frac{1}{4}$ in.

12256 NIC ALIAS NAP'S MARCH TO ELBA OR THE DOWNFALL OF THE NAPOLEAN DYNASTY.

[Williams.]

Pub[d] *May 1*[st] *1814 by W N Jones N*[o] *5 Newgate Street.*

Engraving (coloured impression). Pl. from the *Scourge*, vii, before p. 353. A scene outside an inn whose side-wall, between sea (l.) and mountains (r.),

forms a background to the centre of the design. Napoleon, wearing his petit chapeau and not caricatured, seated on a kicking mule, is stationary under a gallows, apparently unconscious of the Devil who stands behind him on the mule, one hoof resting on a box of *600,0000 Franks* which is slung from the Emperor's shoulder, in order to adjust a noose. Two similar but smaller demons, with webbed wings and barbed tails, stand on the cross-bar of the gallows displaying a placard: *Triumphal Arch Of The Bonararte* [sic] *Dynasty.* Napoleon sits between two panniers heaped with church plate; he reads a document: *Proclamation of the Provisional Government of France—Recals Louis XVIII to the throne Banisheth Nap to the Isle of Elba.* He says, biting his thumb, *Dogs! Rascals! Turncoats! am I fallen without blowing up Paris—but I'll leave yet a bloody page for history.* A third little demon prances in front of the mule, which he is leading by a rein slung from his shoulder. On his head he carries three large volumes: *Alcoran*, *Sainte Bible*, and *Service of the Synagogue*, on which lies a mask. The innkeeper stands behind this demon, with both arms raised, gleefully holding out a basin to Napoleon; he says: *Here Nic! here's a babason* [sic] *of Pichegrew gruel for you.* There are two wide-open windows in the inn wall. From one (l.) Josephine flings the contents of a chamber-pot at Napoleon, saying, *Wretch! Monster! Hypocrite!—Josephine* [? helped] *you to a throne here's a reward for your ingratitude to her.* From the other window Elisa Paterson pours a similar stream on the head of ex-King Jérôme who stands below, beside the (weeping) King of Saxony. She says: *Poor Jerry there is a few drops from Paterson Lake to cool your Westphalian fever—vive Louis XVIII.* Both ladies are very full-bosomed and décolletées. Jérôme wears royal robes, and holds a sceptre in the hand he raises to steady his toppling crown. Over his l. shoulder he holds a sack. He says: *Oh that I had staid in America with injured Paterson—I have driven my Westphalia hogs to a fine market however I have prig'd some Hams.* Frederick Augustus also wears royal robes; his crown is upside-down. He covers his face with his hands and a handkerchief, his wrists being heavily chained, and says: *Oh Saxony! Saxony! how I have been Gull'd to thy ruin—.* Behind them (r.) stands Louis Bonaparte, wearing crown and royal robes, with both arms raised. He exclaims: *Oh Holland! that you should part with so good a King as I was—*

In the foreground (r.) is Joseph in Spanish dress. He uses a dilapidated imperial eagle as a walking-stick and drags an ornate go-cart, shallow and boat-shaped, inscribed *Playthings for Young Boney—April 1st 1814.* It contains drum, trumpet, sword, bayonet, crown, and sceptre. On these rests a wooden horse on low wheels which the King of Rome bestrides. He wears a little frock but has a profile and cocked hat resembling those of his father. The reins of the horse are pulled by an officer who is placing a fool's cap and bells on Joseph's head. The child flourishes a rattle, saying, *Colico* [Caulaincourt] *you shan't be Master of my Horse, you'll pull me down I'll anihilate you—as Papa says—.* Marie Louise walks behind the child, holding him on the horse. She says: *Come my Dear we'll take the road to Italy, and his holiness will give you better lessons than your Father did—.* Joseph, much downcast, says: *Oh my Subjects in Spain, what will they do without King Joe!* Caulaincourt answers: *Never mind Joe you shall be Nic's fool at Elba—and be head Marshall over 160 coaches and take charge of the Pigs—.* Behind Marie Louise and on the extreme l. stands Pius VII in robes and tiara, his cross in his l. hand. He points behind him towards a rugged mountain. A sign-post points (l.) *To Italy.*

In the l. foreground a man in Turkish costume, probably Ali, cf. No. 12232, is pushing a wheelbarrow in which are a crown, sceptre, plate, a box of *Jewels*,

and drapery dotted with bees. Three bearded Jews stand round the barrow, clamouring for payment. One holds out a paper: *Contract for Supplying the French Army in Russia with Provisions*, and says: *I'll have my Bond! I should not have trusted him, but he shaid he wash one of our peoples.* Another, with a *Contract for Supplying Bonapart with Forage in Russia*, says: *I trusted him with forage on the same account.* The third (l.) drags at the drapery in the wheelbarrow, saying, *I tinks we has better pay ourshelves he hash no principle he would sheet te Devil if he would let him.* Ali says: *He a Jew! no no Moses he is a son of the Prophet! a true Mussleman.*

Behind (l.) two men wearing peaked caps are pushing a boat to the shore. One says: *There he is Peter it seems we shall get rid of him*; the other answers: *To give the Devil his due he deserves our thanks.* On the horizon (l.) is a rocky spur of land on which is a temple. Two rocks are inscribed *Elba* and *A Momento* [sic] *for Tyrants.* The temple, a dome supported on columns, is *Temple of In · Fame · y.* On the summit is poised a figure of Fame holding up a weathercock and blowing through her trumpet the words: *Be wise, O, Therefore Ye Kings.* On the frieze is the inscription *Dedicated to Napoleon.* Between the columns is seen a tiny statue of a man holding out a dagger in each hand. Each column has an inscription, the first is in shadow and obscure: *D'Enghien* [?], *Murder, Deceit, Hipocracy, Opression, Rapine.* From the inn, facing Elba, a sign projects: *The H . . E By Louis Loyal Refreshment for Travellers visting* [sic] *El*[*ba*]. To this a laurel branch is fixed with a favour: *Vive Louis.*

As in No. 12255 Joseph and Jérôme are associated with Napoleon's exile. Jérôme married Eliza Patterson in 1803, Napoleon annulled the marriage by imperial decree in 1807, cf. No. 10759. The Proclamation signed by Alexander on behalf of the Allies on 31 Mar., published 1 Apr., declared that the Allies would never treat with Napoleon or any of his family. On that day the Senate formed a provisional government which on 2 Apr. pronounced that Napoleon had forfeited the crown, cf. No. 12216. Just afterwards the *Journal des Débats* announced: 'Il est temps de faire connaître que Bonaparte ne s'appelle pas Napoléon, mais Nicolas!: cet homme voulant paraître extraordinaire en tout, même en son nom.' Quoted, Simond, *Paris*, i. 314. In Provence he was assailed with cries of 'A bas Nicolas!' At Orgon on 25 Apr. where the post-horses were waiting, Napoleon encountered a gallows with an effigy of himself. See No. 12174. On his abdication Napoleon was represented in negotiations with the Allies by Caulaincourt, his Master of the Horse. For his liberal attitude to Jews see *Jewish Encyclopedia*, s.v. Consistory, Napoleon, and Sanhedrin; cf. No. 12204. For his religious opportunism see No. 9973. The only reference to the print in the *Scourge* is an alleged quotation (p. 424) from a public body in France: ". . . *Nicolas Bonaparte* commonly called Napoleon Bonaparte", with the comment:

> And so the name Napoleon's all a Trick
> He's *Nicolas*,[1] descended from Old Nick.

See No. 12262; for the exile see No. 12216, &c. 'Napolean' connotes the Beast of Revelations, see No. 11004. For Napoleon as Nicolas see also Nos. 12232, 12572, 12585, 12603.

Broadley, i. 360 f. Reproduced, Norwood Young, op. cit., p. 56.
$7\frac{5}{8} \times 15\frac{1}{4}$ in.

[1] The *Journal de Paris*, 7 Apr. 1814: 'Il est bon de savoir que Buonaparte ne s'appelait point *Napoléon*, mais *Nicolas*, ni *Bonaparte*, mais *Buonaparte*.' Henceforth the appellation 'Nicolas' was much used by French caricaturists, &c. De Vinck, No. 7804. Nicolas is an imaginary heretic, deduced by the Fathers from *Revelation*, ii. 14–15; his disciples (Nicolaitans) try to make Christians fall into sin in order to call down upon them the wrath of God. Littré, *Dict.*, citing *Revue Germanique*, 1 Apr. 1863, p. 264.

12257 THE CREAM OF THE JOKE OR BONEY'S LAST BULLETIN. [Williams.]

Pub^{d} May 2^{d} 1814 by S W Fores 50 Piccadilly, where may be had all the Carricature [sic] *of Bonaparte's life.*

Engraving (coloured impression). Napoleon rides (r. to l.) on a wretched white horse, scarcely caricatured, but with his hands tied behind him. Beside him walks a French officer to whom he dictates a bulletin. The latter writes on a long scroll of paper, whose end, still coiled, trails on the ground. Napoleon is closely followed by Cossacks, the two foremost with levelled spears. Others form a close column advancing through a distant defile. Above him flies an eagle with a crown in its beak, as if snatched from Napoleon's head; it clutches a document inscribed *Abdication of Nap* . . Round its neck is tied a medal inscribed *Bourbon*. There is a mountainous background with a town on the coast, and the island of *Elba* on the horizon (l.). Napoleon says: *Tell the Lads of Paris—I have taken two thousand of the D—d Cossack's, and am going to transport them to the Island of Elba!!!* The secretary answers: *Mais Sire! Ces Diables des Cossak's your prisoners—take the liberty of the Master and wont let you tell de lie any more!—* The two foremost horsemen say: *Come! Come! push on the Lads of Paris are not to be hum'd any longer!—* [cf. No. 12113] and *Aye! stop till we lodge you in El-bay* [see No. 12267] *and then you and the old one may try which can lie fastest.* After the title: "*Boasters are naturally falsifiers, and the* | "*people of all others, that put their shams the worst together.—L'Estrange's Fables.*

For the journey to Elba see No. 12216, &c. Napoleon's bulletins were a favourite topic, see No. 11920, &c. 'Napoleon's last Bulletin' was published in the English papers, as having been posted at Rennes on 5 Apr. when Marmont's defection (4 Apr.) had wrecked the last hope of resistance. It announced that the Emperor 'with the whole army arrived from Troyes', had taken up a position between Essonne and Paris with the forces of Marmont and Mortier, and of General Compans. (*Examiner*, 17 Apr.)

Broadley, i. 361. De Vinck, No. 8990.

$8\frac{13}{16} \times 13\frac{3}{8}$ in.

12258 BONEY'S ELB~~O~~^{A}W CHAIR

G Cruikshank fec^{t}

Pub^{d} May 5th 1814 by S Knight N^{o} 3 Sweetings Alley Royal Exchange London

Engraving (coloured impression). Heading to (etched) verses. Napoleon sits in an arm-chair, which is also a commode, on a flat-topped rock surrounded by sea. He wears a fool's cap with bells, inscribed *Imperial Crown*, is thin, unshaven and ragged, and scratches himself violently. Carrion crows fly round his head; one perches on the back of his chair. His small platform is covered with medicaments, &c.: a jar of *Brimstone*, two bottles, one labelled *Purgatif*, a pot of *Itch Salve*. His feet, toes protruding from his boots, rest on a *State Paper*, an open book is *Life & Adventures of Robinson Cruso* [cf. No. 12250, &c.]. On the edge of a distant cliff (l.) stands John Bull, arms flung wide in delighted exuberance, talking to a lean, sour-looking man. Below the design: *A* | *New Throne For a New Emperor;* | *or, an old sinner brought to the Stool of Repentance—* | *A Dialogue between one of his Admirers & John Bull, on his being laid up with a Cutaneous or Skin Disorder*

"*So! your poor Friend Nap Boney is Kick'd from his Throne,*
And must sit on a Stool close at Elba alone?

He is not poor, said Nic, he's got fat & grown flabby."
"He has also said John, got the Itch, or grown scabby.
For, not e'en his wife will consent to go nigh him
And all his Old Mamelukes flout & defy him
Perhaps thou, in pity, will lift up his latch,
And rub him with Brimstone, or help him to scratch
Pray go—: & take with thee the birds of thy feather
And all catch the Itch, or grow scabby together. *B.*

For Napoleon in Elba see No. 12229, &c. Cobbett had long been an admirer of Napoleon, asserting that his bulletins were more truthful than those of Wellington, see Nos. 11378, 12207. In his *Political Register* he prophesied the defeat of the Allies up to the last moment; on 5 Mar., 'the French are now in a position to dictate terms to their invaders'; on 12 Mar. he was 'convinced that the invaders would be driven from France'; on 19 Mar. he admitted that the defeat of Bonaparte was 'not *impossible*'. On 9 Apr. he wrote of the ferocious and implacable advocates of "a just and necessary war" (cf. No. 8599, &c.)', declaring that the loss of Paris was not final, and that the French were devoted to Napoleon. Cf. No. 12511, &c. See No. 12261.

Reid, No. 324. Cohn, No. 943. Listed by Broadley. Milan, No. 2603. $7\frac{1}{8}\times9\frac{1}{8}$ in. Sheet *c.* $13\frac{3}{4}\times9\frac{1}{4}$ in.

12259 PEACE AND PLENTY. *324*

Rowlandson scul.
Pub^d^ May 8^th^ 1814 by Tho^s^ Tegg N^o^ 111 Cheapside

Engraving (coloured impression). A coastal fortification: a sentry stands beside a cannon, but in the foreground three soldiers amuse themselves with a buxom laughing woman; one is a drummer-boy, his drum slung from his back. Another soldier sleeps, his head on a drum; cannon-balls lie beside him, and on the l. is a mortar and balls. Behind, two men flirt with a woman whose profile is on the extreme l. Above them flies the Royal Standard, with the fleur-de-lis quartering abandoned in 1801, and otherwise incorrect. On a distant promontory is a castle.

Peace was signed on 30 May, after a Convention of Armistice on 23 Apr., by the Cte d'Artois as Lieutenant-General of France, and the Emperor of Austria for the Allies. See E. Satow, *International Congresses*, 1920, pp. 31 f., 122–6. See No. 12265, &c.

Grego, *Rowlandson*, ii. 282–4 (reproduction). Milan, No. 2660. $12\frac{3}{16}\times9\frac{1}{8}$ in.

12260 THE TYRANT OVERTAKEN BY JUSTICE IS EXCLUDED FROM THE WORLD *329*

L M [Marks] *Del*
Pub^d^ May 1814 by T Tegg 111 Cheapside

Engraving (coloured impression). Napoleon, in profile to the r., sits on the flat top of a precipitous rock, clasping his knees and looking up at a globe, patterned with sea and land, with lines of longitude, the equator, &c. This floats, surrounded by clouds. Below (r.) is the sea and (l.) the flames of Hell, with more clouds from which emerge the head and shoulders of a grinning Devil, pointing derisively at Napoleon. A carrion bird flies towards the exile. Napoleon is ragged and grotesquely caricatured in imitation of Cruikshank.

Cf. No. 12171; for his early designs on the globe cf. No. 9977, &c. For Napoleon in Elba see No. 12229, &c.

Reid, No. 321. Cohn, No. 2060 (with the note that G. C. rejected it). Listed by Broadley. Milan, No. 2605.
$8\frac{3}{4} \times 13\frac{1}{8}$ in.

12261 LITTLE BONEY GONE TO POT. *331*

G. Cruikshank fec^{t}

Pub^{d} May 12th 1814 by Tho^{s} Tegg N^{o} 111 Cheapside

Engraving. Elba is represented by a flat-topped rock emerging from the sea only a little above the waves. Napoleon, much burlesqued, sits on a huge chamber-pot inscribed *Imperial Throne*. He is ragged and bare-legged but wears a large (damaged) feathered bicorne; under his arm is a clyster-pipe. He turns his head in profile towards a demon rising from the sea (l.) who holds out a large pistol, saying, *If! you have one Spark of Courage left! take this*. Napoleon answers: *Perhaps I may if you'll take the flint out*. The demon is nude and emaciated, with a spiky backbone; flame issues from his mouth. Behind Napoleon is the trunk of a decayed tree; on a branch hang (r.) a (torn) pair of breeches and two tattered stockings. On the trunk, above Napoleon's head, a crow is spreadeagled to represent the imperial eagle; from its splayed legs hangs a gorget inscribed *Imperiel Crow*. On the ground by Napoleon's throne are a large jar of *Brimstone*, an open book: *A Triti* [sic]—*on the Itch! by Doctor Scratch*, a small-tooth comb, a pipkin, and three medicine-bottles. On the r. is a cannon made out of a jack-boot as in No. 12255, and mounted on a gun-carriage. A pole topped by a turnip and two carrots has a little wooden sword tied to it, in imitation of a trophy. At its base lies a syringe.

A similar conception to No. 12258. Carlyle wrote on 30 Apr., '—*Nap the mighty is*—GONE TO POT!!!' *Early Letters*, ed. Norton, 1884, i. 4; cf. No. 12281.

The demon's offer may echo the Roustan canard, cf. No. 12482, or Napoleon's attempt at suicide.

Reid, No. 328. Cohn, No. 1322. Listed by Broadley. Milan, No. 2597.
$8\frac{5}{8} \times 12\frac{3}{4}$ in.

12262 GOD SAVE Y^{E} KING!! *by an Old performer—& the Devil take the Cryer*

S Kn^{t} inv^{t} G Cr^{k} Sculp

Pub^{d} May 17th 1814 by S Knight Sweetings alley Royal Xchange

Engraving (coloured impression). Napoleon, his head in profile to the l., capers frantically on the shore, waving his cocked hat, both arms raised; he shouts *Vive le Roi! Vive Louis XVIII! Vive Les Bourbons! Vive Le Roi vive le Roi.—vive Louis!* He registers extreme terror. His cocked hat and uniform are decorated with bunches of white ribbon; one on his breast is inscribed *Vive les Bourbons*; on his white sash are the words *Vive le Roi*. On the horizon (l.) is Elba, a rocky promontory on which is a gallows.

A satire based on accounts of Napoleon's journey to Elba, see No. 12216, &c., copied in the English Press from the Paris papers which reported (correctly) that he personated a member of his escort and wore a white cockade to escape molestation. It was also reported that at one or two places he was forced to shout 'Vive Louis'. *Examiner*, 15 May. See letter of Col. Campbell, 27 Apr. 1814, *Corr. of George IV*, 1938, i. 433 f., and Norwood Young, *Napoleon in Exile at Elba*, 1914, pp. 65–70. See Nos. 12256, 12266.

Reid, No. 329. Cohn, No. 1163. Listed by Broadley. Milan, No. 2662.
$12\frac{1}{4} \times 9$ in.

12263 THREE GREAT ACTORS *all the world a Stage & all the men are mearly Players* [sic]

[W. Heath.]
Pub May 19th 1814 by S Knight 3 Sweeting Alley

Engraving. Three W.L. portraits (l. to r.): Wellington, Blücher, Kean. Blücher stands swaggeringly, legs astride, hands on hips. Wellington, calm and dignified, head in profile to the r., points a forefinger as if giving an order, the l. hand on the hilt of his sword. Kean, hunch-backed and in his Richard III costume, holds his sword in his l. hand, pointing with his r. forefinger in a pose not unlike Wellington's. Blücher squints violently.

For Kean's first appearance in London see No. 12325. He played Richard at Drury Lane on 12 Feb., so exhausting himself that he could not act for a week. *D.N.B.*
$8\frac{5}{8} \times 12\frac{5}{8}$ in.

12264 A LOGGERHEAD QUARREL, BETWEEN THE CITY AND SURREY OR, A GRAND SET-TO BETWEEN MR H—S—, & SIR J—S—, TWO HONORABLE MEMBERS OF A CERTAIN GT HOUSE, IN THE COMMITTEE ROOM, ON FRIDAY MAY 20TH 1814.

[G. Cruikshank.]
Pubd May 24 1814 by W J Fairburn—Brodway [sic] *Blackfriars*

Engraving (coloured impression). Two men hurl ink-pots at each other in a Committee Room of the House of Commons; a chair overturns (l.) and the table with its green cloth tilts over. Both are very thin, the younger (r.), who has short hair with a whisker, and wears short gaiters, has hurled an ink-pot from which pens scatter, above the head of his opponent. The other (l.), who wears powdered hair with a short pigtail, raises his ink-pot, and is about to hurl it. They are Sir James Shaw, M.P. for the City, and George Holme Sumner, M.P. for Surrey. One (r.), apparently Shaw, says:

I've flung the Loggerhead Inkstand at his Loggerhead
If he had'nt bob'd & miss'd it, I'd kill'd him stone dead

The other says:

Should this Loggerhead but hit him it will knock him down flat
If this Loggerhead meets his Loggerhead, he's as dead as a Rat.

On the table are documents, one inscribed *New Post-office Bill.* Six M.P.'s watch with scandalized consternation from the r. and from across the table. They are freely sketched. One on the extreme r. exclaims *Pshaw! Pshaw!!* Others say *Order Order.*

There is no record in the *Commons Journals* or *Parl. Debates* for 20 May 1814 of a Committee on a Post-office Bill, but the question was discussed in Common Council on 24 Mar. *Examiner*, 1814, p. 204. The 'Fracas' was the subject of an epigram in the *Scourge*, vii. 506 (June 1814).

Reid, No. 333. Cohn, No. 1326.
$8\frac{1}{2} \times 13\frac{1}{4}$ in.

12265 PEACE & PLENTY OR GOOD NEWS FOR JOHN BULL!!!

G. H. [Humphrey] *invt Etched by G Cruikshank*
Pubd May 25 1814 by H Humphrey St James's Street

Engraving (coloured and uncoloured impressions). John Bull sits at dinner outside a rustic inn (r.), entertaining Louis XVIII (l.) who is on his r. hand,

in profile to the r. Behind John is the trunk of an old oak tree, one (decayed) branch serving as support for the sign, a crown, irradiated and resting on a cushion: *The Old Constitution New Revived by John Bull.* The branch is supported by a flimsy strut from the wall of the inn (r.). A sloping board or chicken-ladder leads from the inn window to the table; down this strides a loaf on legs, and inscribed *9^{d}*, followed by a foaming tankard inscribed *Porter 3^{d} Pot*, capering on gaitered legs. Last comes a grinning leg of mutton, with arms and legs, and inscribed *Mutton 4^{d} lb.* The Regent (scarcely caricatured) looks out of the window to say *They are all coming down Johnny.* On the table is a dish of ribs of beef inscribed *4^{d} lb*, a plum-pudding, and, by Louis, a bottle of *French Wine 1/6.* Louis, who is caricatured, wears a coat patterned with fleurs-de-lis; he sits on an ornate stool, his gouty legs extended. He raises his glass, saying, *Here's The Prince Regent & his Allies!* John, who wears the ill-fitting wig of an artisan, puts his r. hand on his breast and lifts his glass high; he answers, grinning broadly: *Huzza! with all my Heart & may we never want better Friends.* By the table (r.) is a wine-cooler; one of the bottles is *Burgundy 2/-*, another *Sherry*. Beside it is a cask on which stands a basket of fruit.

In the background (l.) another delighted John Bull drives a plough. Behind is the sea, with a small vessel, and a ship's boat against the shore, filled with bales which a man is unloading. In the distance is a rocky islet with a tiny Napoleon seated on a small stool on its summit. He is in profile to the r., wearing a huge plumed bicorne, and apparently shackled (see No. 12229, &c.).

On 20 Apr., the day of Napoleon's departure from Fontainebleau, Louis XVIII, who had been delayed at Hartwell by gout, made a state entrance into London, accompanied by the Regent. They went to Grillon's hotel, where the two sovereigns exchanged speeches in French: Louis attributed his restoration to the Regent and to 'ce glorieux pays . . .', cf. No. 12617. The loaf, &c., 'coming down' is adapted from No. 9731 (1801), &c.; the price of bread fell in the autumn of 1813 owing to a good harvest after a dearth, see No. 12089; there were further falls in the price of wheat in May, June, July 1814. *Ann. Reg.*, 1814, p. 341. Wine had been very dear during the war. For porter cf. No. 12502, &c. See also Nos. 12259, 12275, 12276, 12277, 12307. Cf. Nos. 12301, &c., 12705. For 'Peace and Plenty' in 1801 see No. 9732, &c. For Louis's return see No. 12266, &c.

Reid, No. 334. Cohn, No. 1832. Listed by Broadley.
$9\frac{9}{16} \times 13\frac{13}{16}$ in. With border, $10\frac{1}{2} \times 14\frac{9}{16}$ in.

12266 NEED'S MUST, WHEN WELLINGTON DRIVE'S OR LOUIS'S RETURN!!

Marks Del
Pub^{d} by S Knight 3 Sweething Alley [May 1814]

Engraving (coloured impression). Napoleon (l.) drags a bath chair in which Louis XVIII reclines, resting one swollen gouty leg on a cushion and holding a crutch. The chair is escorted by Wellington and Blücher. The former, raising a birch-rod and pointing to Louis, says menacingly to Napoleon: *I desire, you will Sing God save the King!!!* [cf. No. 12262]. Napoleon, holding a handkerchief to his eye and registering angry dismay, answers: *I'll be D—d if I do!!* He is emaciated and ragged, wearing uniform without hat, sword, or spurs. Blücher walks behind the chair (r.) holding his sword against his shoulder. He extends his r. arm towards Napoleon, saying, *You'l be d—d, wither you do, or do not!!* He and Wellington wear uniform with cocked

hats. The chair is patterned with gold fleurs-de-lis. The scene is a country road, with a castle (l.) in the background.

Wellington entered Toulouse on 12 Apr., the town hoisting the white flag; later in the day he received news of Napoleon's abdication. On 24 Apr. Louis reached Calais, on 3 May he entered Paris. For his return see also Nos. 12242, 12265, 12268.

Listed by Broadley. Reproduced, Grand-Carteret, *Napoléon*, No. 309. $8\frac{1}{4} \times 12\frac{1}{2}$ in.

12267 CRUCE DIGNUS | THE GRAND MENAGERIE, | WITH AN EXACT REPRESENTATION OF | NAPOLEON BUONAPARTE*, | THE LITTLE CORSICAN MONKEY, | AS HE MAY PROBABLY APPEAR AT THE ISLAND OF ELBA.

Lee

Printed for James Asperne, at the Bible, Crown, and Constitution, No 32 Cornhill, . . . Price Sixpence Plain—One Shilling Coloured.

[? May 1814]

Woodcut (coloured impression). Heading to a printed broadside. A reissue of *Pidcock's Grand Menagerie*, No. 10077 (1803), with altered title. John Bull, a showman, displays a captive monkey with the head of Napoleon. His words have been adapted to the events leading up to the abdication. They begin: 'This surprising Animal was taken by John Bull and his Allies . . .' 'Russia &c.' is added after the allusion to Egypt, the reference to Sidney Smith is omitted. As before: 'he thought he *coud* conquer the four Quarters of the Globe'. The speech ends: 'But Bull and Co. coming up with him by break of day, compelled him to surrender, and transported him to Hell Bay, *(Elba.)*' The asterisk in the title refers to a note: 'Anagram upon Buonaparte's name. On his attempting to steal the crown, &c. *Bona rapta pone leno.*—Lay down the goods you have stolen Rascal!' There is also a note to 'Deceptions': '*The First Twenty-seven Verses of the 14th Chapter of Isaiah.*'

See No. 12229, &c. For 'Hell Bay' cf. No. 12231.

Other broadsides advertised below the imprint are 'A delicate Finish to a Corsican Usurper, with a large Copperplate. Price 6d Plain, or 1s. Coloured', see No. 12227, and two without illustrations, price 3*d.* or 6 for a shilling: 'Cruce Dignus[1] . . .', 23 Apr. 1813 (suggesting that these two words have been inadvertently prefixed to the title of this print), and '*Bona Rapta* . . .' (n.d.). Copies of these last two are pasted on the back of this print.

Broadley, i. 362.

$7\frac{3}{8} \times 9\frac{3}{8}$ in. Broadside, $17\frac{1}{2} \times 13\frac{1}{4}$ in.

12268 A PLEASENT DRAUGHT FOR LOUIS OR THE WAY TO GET RID OF A TROUBLESOME FELLOW *363*

[? Cawse.]

[Pub. Tegg, ? May 1814.]

Engraving (coloured impression). Louis XVIII sits squarely in an arm-chair, head turned slightly to the r., with a satisfied and truculent smile. In his l. hand he holds a wine-glass in which kneels a tiny screaming Napoleon, submerged to the waist, with both arms raised above his head. His l. foot rests regally upon a cushion, but the slashed shoe indicates that this is on account of gout. He wears dress of ancien régime type, with the ribbon and

[1] On this is advertised 'An exact Representation of Buonaparte as he may probably appear on the Island of Elba'. 6d. Plain, 1s. Coloured' (probably No. 12267).

star of St. Louis. At his side (r.) is a cloth-covered table on which stands a bottle of wine. See No. 12266, &c.

Listed by Broadley (attributed to Elmes, but not in his manner). De Vinck, No. 9149.

$11\frac{3}{8} \times 8\frac{5}{16}$ in.

12269 CADUTA DI NAPOLEONE.

[Milan ? May 1814.] *Deposto alla Biblioteca*

Engraving. An allegorical design. Fortune (l.), blindfolded and naked, with long hair, poised on her wheel, pushes up the pole of a triumphal car in which Napoleon was ascending from the earth, so tilting it that he falls out. His crown, and the Iron Crown of Italy are both falling. He raises a sword, the blade of which is broken off, and attempts to support himself on a massive throne (r.) which tilts backwards at his grasp. On his feet are Mercury's wings, to which are attached branches of leaves; there are leaves also in the car and twined round its pole. In the air above Napoleon and framed by a rainbow, four figures, supported on a double-headed eagle, are about to strike him down. They are (l. to r.) *Russia*, a burly nude figure, with butterfly-wings and cheeks inflated with the north wind; *Austria*, pointing a sword, and *Prussia*, raising 'the sword of Frederick the Great'. These three wear spiky crowns, on which their names are inscribed. Next them is *Inghilterra*, the name on the trident with which she menaces Napoleon; she wears a helmet and corslet of mail.

At the base of the design Mercury sits on a rock, a nude figure in profile to the r., gazing intently up at Napoleon. He wears a winged cap, his feet are without wings, he holds a flute, and beside him is a sheathed dagger. Behind is the sea with a low horizon from which the sun is rising, irradiating the dark sky. On the l. under the water are a sunken ship, an anchor, and a corpse, symbolizing the fate of commerce under Napoleon. On the r. Napoleon's collapsing throne forms a large triangular mass. The heavy slabs on which it stands were supported on the bowed backs of France and Italy, chained women, joined by a yoke, one wearing a mural crown, the other with flowing hair. Behind them, and almost crushed, is Liberty, head downwards, holding her cap on a spear. The arms of the chair are supported on a lion and a tiger, archaic figures. Beside it lie a crowned skull (? of Louis XVI), a broken sceptre, and bones. Beside the throne are the papal tiara and a crosier, round which hang chains, now broken, but linking them to France and Italy. With these is a broken crown, wreathed with leaves. Above, resting on clouds, is a massive stone seat on which sits the veiled figure of Time, holding a scroll inscribed *li 2 Aprile 1814*, and pointing a finger at the four avenging Powers. Beside him stands an hour-glass whose sands have run out.

Below the title: *La protezione di Mercurio esaltò Buonaparte addormentando insidiosamente la Francia e l'Italia e fondando il suo Trono sulle rovine dell' Anarchia. Colle ali alle piante che il Dio de' furbi, gli diede osò inalzarsi sino al Polo-Artico; Ma giunto alla meta delle sue rapine l'inesorabile Fato intima il suo Decreto alle alte Potenze, sorge col soffio boreale la Russia, su i vanni dell' aquila bicipite l'Austria, colla spada del gran Federico la Prussia, col tridente dominator de' Mari l'Inghilterra, e pongon fine ai capricci della Fortuna che rovescia il suo Carro, e precipitano Buonaparte, che inutilmente s'appoggia al suo Trono cui la forza nel Leone, e la crudeltà nella Tigre sostengono invano. Spezzansi le catene che inceppavano la Tiara. Sorge il nuovo Sole che fa risplendere l'Iride pegno di quella pace, che danno al Mondo le Potenze Alleate, e Mercurio se ne torna alle cure dell' abbandonato Commercio.*

A satire giving more credit than is common in prints of this date to the effect of British sea-power (especially apparent in Italy) and noteworthy for the allusion to Napoleon's Continental System. See Nos. 10773, 11876, 12316, 12526, 12606, 12607. The fatal date of 2 Apr. is that of the first act of the Provisional Government in Paris, the declaration that Napoleon had ceased to reign and the address to the French armies, concluding 'Vous n'êtes plus les soldats de Napoléon; le Sénat et la France entière vous dégagent de vos serments', cf. No. 12237. The Pope re-entered Rome on 24 May.

Broadley, ii. 154 (reproduction), 157. Milan, No. 2635.
$11\frac{3}{4} \times 13$ in. Pl. $14 \times 13\frac{3}{8}$ in.

12270 M^ME ESTURGION, MONS .. VA DE BON-CŒUR CAPORALE.
A Paris Chez Vallardi, Boulevard Poissonniere, N^o 5.
Déposé a la Direction [? May 1814]

Engraving (coloured impression). A close copy, reversed, of *Billingsgatina* and *Battleorum* from No. 9620 (1800) by Rowlandson, the two heads directed towards each other. The military officer becomes Napoleon; the fishwife, Marie Louise, both with a certain resemblance to their subjects, and suggesting the downfall. Above the design: *Caricature Anglaise* and *N^o 6.*
c. $10 \times 8\frac{1}{2}$ in.

12271 ACTS OF ADHESION!!! | SATIRIST JUNE 1^ST 1814
G. Cruikshank fec^t

Engraving (coloured impression). Pl. from the *Satirist*, xiv (N.S. iv). Louis XVIII, seated on the throne, flanked by an officer with drawn sword and by Talleyrand, is surrounded by Marshals and officers of Napoleon, eager to 'adhere' to the restored king. He turns his head in profile to the r., where Talleyrand stands at his l. hand, saying, *Welcome my Honest Friends!!!* Talleyrand, who stands with his l. foot on the lower dais, the r., in its surgical shoe, on the upper dais, close to the King, says: *I was born to be your Slave.* He wears clerical gown and bands. The officer on the King's r. says: *Vive le Roi & l'Amour.* (He is presumably Marmont, the traitor par excellence of the abdication, see No. 12237.) At the steps of the throne (r.) kneels an officer who extends his l. arm in a dramatic gesture, saying, *A Vice of Kings may be a good Subject*, showing that he is Eugène de Beauharnais. Behind him stands a grotesquely hideous officer who holds behind his back a plate inscribed *Duke D. Eng*[*hien*] on which is a decollated head; he holds out his r. hand to Louis, saying, *I had no hand in seizing him*, showing that he is Caulaincourt. Behind him is a fat plebeian-looking man with a birch-rod tied to his waist, who says: *Make way for the Lady-flogging Hoggendrop* [? Augereau]. On the extreme r. stands another rough-looking man, wearing a cocked hat with a white cockade, and holding a tiny guillotine behind his back [? Jourdan]. Less conspicuous is another 'adhering' officer, and behind the throne (r.) a turbaned figure who is presumably Roustan, Napoleon's faithless Mameluke.

Three officers are on the l. One doffs his cocked hat with white cockade; behind his back he holds a paper inscribed *Plan of the Sacking of Sarragosa*, suggesting that he is Mortier. Next him stands Soult, with framed pictures hanging from his shoulders; he bows, saying, *I adhere, provided all my robberies adhere to me Spanish Pictures & all.* The third, Davout, stands with a model of a building inscribed *Hamburg Bank* hanging from his shoulders; he says: *Da! Vos!* On the extreme l. two men hasten off to the l., one is a

priest, wearing a skull-cap, long robe, sandals, and rosary; he says: *Im blown —no hopes of being Pope*, showing that he is Cardinal Fesch. His companion, a ruffianly fellow, registers rage, saying, *Are there no Daggers still in the World.*

After Napoleon's abdication his marshals hastened competitively to adhere to Louis XVIII. See Aulard, 'Les Adhésions aux Bourbons en 1814', *La Rév. fr.*, Apr. 1890. The *Moniteur* from 7 to 14 Apr. was filled with these acts of adhesion or professions of loyalty, notably from Augereau (see No. 10362) and Jourdan. Houssaye, *1814*, ed. of 1915, p. 641. See *Examiner*, 1 May 1814 (p. 283), where the adhesions of Brune, Augereau, Masséna, Soult, and Suchet are noted. On the arrival of the King in Paris the marshals dined with him. Ibid., p. 292. Soult had accumulated works of art and church treasures in Spain. Davout marched out of Hamburg only on news of the abdication. On returning to France he was disgraced and ordered to stand his trial on three charges, one being that he had seized the Bank of Hamburg. Though Caulaincourt, like Davout, remained faithful to the Emperor, and was excluded from the House of Peers, he was presented to Louis XVIII. He had been deliberately implicated by Napoleon in the seizure of the Duc d'Enghien, see No. 10251, but was guiltless of his death. See *Memoirs of Caulaincourt*, 1938, ii. 391–5. Eugène de Beauharnais, the Viceroy of Italy, did not adhere to Louis XVIII. He came to Paris to visit Josephine on 9 May, and then paid his respects to the King. Geer, *Napoleon and his Family*, iii, 1929, p. 122.

Reid, No. 338. Cohn, No. 720.

$7\frac{1}{8} \times 13\frac{9}{16}$ in. With border, $7\frac{7}{8} \times 14\frac{3}{8}$ in.

12272 ROYAL—MUNIFICENCE. *hem*!!

[Williams.]

Pub^d June 1^st 1814 by W. N Jones N^o 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, vii, before p. 443. Illustration to verses, pp. 443–8. Queen Charlotte, taking snuff, sits in an arm-chair beside a table on which is a frugal meal. She looks up in astonishment at a military officer, who enters (r.), chapeau-bras, holding out a paper on which a few of the words indicated are legible: *Gentlemen . . . 2.000 guineas . . . my dear countrymen . . . my heart bleeds . . . distress . . .* [signed] *Charlotte.* She exclaims: *Mein Gott! my poor Countrymen! my heart bleeds! but de public money is a sacred trust—I love my Countrymen—but de Britons be generous and will relieve them—Ach! mein Gott—mein Gott.* On her lap is an open book: *Frugal Maxims or the Art of Saving Chap 1^st—Cheap Diet.* Her knees are ungracefully apart, with a corner of the table-cloth drawn over them; a napkin is tied round her neck. On the table are two boiled eggs, a loaf, a decanter labelled *Aqua reg*[*ia*], coins, and a bulging money-bag. One of the Princesses, probably Sophia, kneels before the fire (l.) in profile to the l., plying bellows to heat a small pot. Beside the Queen (r.) is a large snuff-jar inscribed *Strasburg* [see No. 12066]. Behind the astonished visitor who holds out to the Queen her own letter two men whisper together on the extreme r., concealing amusement. They say: *A good manœuvre this* and *It won't take tho!*

The room is that of a miser. Behind the Queen (l.) is an open cupboard, the shelves stacked with money-bags, &c. On the top shelf a (carved) bird labelled *Tippo's Dove*, presumably from the spoils of Seringapatam (1799), a bag of *Pearls*, and a jar of *Gold Dust*. Below: a bag of *Farthings* stands on a triply locked chest of *Jewels*, which is next a bag inscribed *20.000*. On the lower shelves are money-bags. On the inner side of the door is a *Table of*

Interest with sums extending from *100* to *100.000*. On a settee against the wall is a heap of books, four inscribed: *The Man of Ross*, *Narrative of the Battle of Leipsic*, *Life of John Elwes Esqr*, *Essay on Charity*. Above is a picture inscribed *Date Obolum Belisario*: the Queen walks along a pavement holding out the hat of the blind King, who follows her with his hand on her shoulder. On the chimney-piece is a bust of *Elwes*, and a candlestick with an extinguisher resting on a candle-end. Above are three pictures: *Benevolence*, a woman on a doorstep gives something to a beggar-woman; *Charity* hangs sideways and is largely hidden by the margin; [*A*]*varice* a woman (the Queen) with money-bags, the head cut off by the upper margin.

According to the verses (in the manner of Peter Pindar), the Queen's name was in jest put down for £2,000 on a subscription list opened in the City for the relief of distress in Germany due to the war. On inquiry it was found that she had not contributed. A satirical paragraph in the *Examiner*, 15 May, on the subscription (initiated by the Duke of Sussex): 'The hitherto regretted absence of this august name is, we understand, solely imputed to a desire entertained by the exalted Personage of waiting till the renewal of her birth-day [19 May] should offer a felicitous opportunity of thus *increasing* the public love and her own immediate self-respect.' Ibid., 26 June: 'Her Majesty . . . *has not given one sixpence in aid of her distressed country*.' On 25 Sept. a vicious article is headed 'Her Majesty and Alms-giving'. Satires on the Queen's supposed miserliness were revived in 1813, see No. 12066; cf. No. 12279. The print derives in part from Gillray's *Temperance enjoying a frugal Meal*, No. 8117; the allusions to the Man of Ross (John Kyrle), and to the miser Elwes; the Table of Interest, the candle, the eggs, the table-cloth over the knee, are common to both. *Date Obolum Belisario* is a catch-phrase embodying the legend that Belisarius was neglected in his old age by Justinian and allowed to beg in the streets, cf. Nos. 6028, 12995; here it is an allusion to the King's blindness as well as to the Queen's parsimony.
$8\frac{3}{4} \times 12\frac{7}{8}$ in.

12273 THE DUTCH TOY.

[Williams.]
Pub^d^ June 1^st^ 1814 by W Holland N^o^ 11 Cockspur Street.

Engraving (coloured impression). Princess Charlotte (a flattering portrait) stands raising a whip to lash a top spinning on the floor, on which sits in profile to the r. a little Dutchman smoking a pipe. He wears the short jacket, bulky breeches, and flower-pot hat of the Dutchman in English caricature, but orange-coloured and with epaulets, and with a paper inscribed *Contract* in his pocket to show that he is the Prince of Orange. An ermine-lined robe hangs from her shoulders over a décolletée dress. She says: *Take this for Ma! and this for Pa!—and this! and this! for myself, you ugly thing you!*— The door (r.) is slightly open, allowing an arm holding a birch-rod tied with orange ribbon and an unmistakable leg to project into the room. The words of the concealed Regent float in on a label: *If you don't find pleasure in whipping the Top, I shall whip the Bottom!* Against the wall (l.) is a square piano with an open music-book, with the words and music of a song:

> *An Obstinate Daughter's the plague of you* [sic] *life*
> *No rest can you take tho your rid of your Wife*
> *At twenty she laughs at the duty you taught her*
> *Oh! what a plague is an obstinate Daughter.*
> [Sheridan, *The Duenna*.]

On the piano is a book, *School for Wives* [comedy by Hugh Kelly, 1773]. On the wall is a picture of Cupid standing on his head on a terrestrial globe at the point where *Holland* is marked: he has dropped his bow, arrows fall from his quiver towards *England*.

For Princess Charlotte's engagement see No. 12191, &c. At this date the Prince of Orange was in London, meeting the Princess daily; a threatened rupture over her demands that she should never be obliged to leave England had been overcome by the acceptance of her conditions, which were embodied in an additional article to the marriage contract (10 June). The print may be part of the campaign against the marriage of Brougham and those Whigs who used the Princess and her daughter to attack the Regent. See Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands*, 1930, pp. 163 ff. For the breaking of the engagement see No. 12280, &c. No. 12288 is a sequel to this print. For the top cf. No. 12218.

$8\frac{7}{8} \times 12\frac{1}{4}$ in.

12274 DRUMMING OUT OF THE FRENCH ARMY!!!

[Williams.]

Pub^{d} June 1814 by Holland N^{o} 11 Cockspur Street

Engraving (coloured impression). Napoleon is suspended horizontally in a drum slung from the neck of Blücher, who raises a birch-rod in his r. hand, a drumstick in his l., to smite his victim on bared posteriors and head. On the r. Alexander, holding his sword against his r. shoulder, walks with Frederick William III, taking his r. arm; both turn their heads to look with satisfied nonchalance towards Napoleon. Behind them walks a grenadier playing a fife; he has a fleur-de-lis badge in his cap. In the middle distance an officer marches behind Blücher holding up the Bourbon flag and followed by a detachment of the French army.

The adhesion of the French marshals and generals to Louis XVIII, as well as the victories of the Allies, is indicated, see No. 12271. Cf. No. 12214, a similar subject, and No. 12571, apparently based on this print. Broadley lists *Blucherion Discipline*, by Elmes, pub. Tegg, 22 Mar. 1813, as a similar design.

Broadley, i. 365. Reproduced: Grand-Carteret, *Napoléon*, No. 317; Fuchs, i. 176 (colour).

$8\frac{3}{4} \times 12\frac{15}{16}$ in.

12275 EMBLEMATIC REPRESENTATION OF PEACE. *75*

[Cruikshank.]

Published by T. Batchelar, 115, Long Alley, Moorfields, London.

[June 1814]

Woodcut. The crudely cut print, perhaps sold at a halfpenny, is described: 'The Definitive Treaty of Peace was signed at Paris on the 30th of May. . . . The figures represent Britannia seated on a rock, supported by Peace & Freedom, with Plenty presenting the fruits of the earth from a cornucopiæ. . . . On the one side [r.] is the flourishing pillar of commerce, and on the other that of monopoly [cf. No. 9717] broken asunder . . .; in the background warriors returning to their homes and friends, trading ships on the ocean, where the British flag is still hoisted triumphant.' Freedom holds the Cap of Liberty on a staff. See No. 12265, &c.

The print is autographed 'Drawn by Geo Cruikshank on wood—& engraved—by a wood cutter—who cut my drawing all to peices—'.

Reid, No. 2810. Cohn, No. 1087.

$5\frac{1}{4} \times 8\frac{1}{2}$ in.

12276 AN IMPERIAL VOMIT.

[Williams.]
London Pub^{d} June 4th 1814 by W^{m} Holland N^{o} 11 Cockspur S^{t}

Engraving (coloured impression). Napoleon (r.) bends in profile to the r. over a tub vomiting tiny figures, crowns, sceptres, &c. Behind him (l.) stands the Prince Regent, tall and portly, looking down at him, l. hand raised; he says: *I think now my little fellow, you are pretty well clear'd out, and I hope you will never give us the trouble to Prescribe or Proscribe any more.* In the Regent's r. hand is a large rolled document: *Treat[y of] Peace.* The tub is inscribed *George Prince and C^{o}.* Two little men falling into the tub hold flags inscribed *Spain*, a third holds a flag inscribed *Westphalia*, indicating Joseph and Jérôme. Issuing from Napoleon's mouth is a woman holding a fleur-de-lis flag. With the crowns and sceptres falls a document inscribed *Confederation of the Rhine.* Looking over the edge of the tub is a man saying, *I say Mynheer! do stop and help a poor Swiss out of the Tub.* He addresses a tiny Dutchman, wearing bulky breeches (coloured orange) and smoking a pipe, who walks off to the r., his hands in his pockets, saying, *Nay Nay Mynheer now I be out I will run for it.* Napoleon holds his head and stomach, looking very ill; on the ground are his petit chapeau, and a large sword lying across a *Plan of Elba* [see No. 12216, &c.]. After the title:

> "*And all the way most like a brutish Beast*
> "*He spewed up all his Gorge, that all did him detest.*
> *Spencer* [sic]
> [*Faery Queen*, I. iv. 21.]

One of several prints on the disappearance of Napoleon's subject kingdoms, cf. Nos. 12191, 12230, 12248, 12606, here combined with a reference to the peace treaties. Cf. No. 12265, &c. With the preparations for the reception of the Allied sovereigns in London the Regent takes a leading place in Napoleonic caricature, cf. No. 12277.

Broadley, i. 363 f. (reproduction).
$11\frac{7}{16} \times 8\frac{3}{4}$ in.

12277 A GAME AT CRIBBAGE OR BONEY'S LAST SHUFFLE—

G H [Humphrey] *inv^{t} G Cruikshank Sculp*
Pub^{d} June 6th 1814 by H Humphrey S^{t} James's Street

Engraving (coloured impression). Napoleon (l.) and the Regent (r.) face each other in profile across a square card-table, on which is a cribbage-board. Napoleon is much caricatured, a puny figure with his legs dangling from his chair, toes upturned, registering acute anxiety; he grimaces as he puts an eight of clubs on the table, saying *Eight.* He holds the ace and knave (or king) of clubs, the three and four of spades. The Regent, handsome and debonair, holds out a king of hearts inscribed *L. XVIII* saying *XVIII!!!* He holds the eight of diamonds and three court cards, which are portraits of Alexander, inscribed *A*, Blücher, inscribed *B*, and Schwarzenberg inscribed *S.* Beside him, the top card of a pack, is a queen of hearts inscribed *D^{s} of O* [Oldenburg], Alexander's sister Catherine, who visited England 30 Mar.–27 June 1814. The back of Napoleon's chair is decorated with a guillotine, and a bonnet rouge supported on the point of a dagger; on that of the Regent are the Royal Arms and the Prince's feathers. Behind the latter's chair (r.) lies a wary British bulldog, symbolizing John Bull.

Published on the day of the arrival of the Allied sovereigns in England, cf. No. 12278. The Regent is rightly credited with a share in the restoration

of Louis XVIII, cf. No. 12265, &c.; the artist is ignorant of the almost open hostility of the Grand Duchess towards him. The Tsar became a popular hero; he and the Regent vied in slighting each other. See C. K. Webster, *The Foreign Policy of Castlereagh*, i, 1931, pp. 288–92; Nicolson, *The Congress of Vienna*, 1946, pp. 106 ff. See Nos. 12289, 12290, 12291. See under No. 12177.

Reid, No. 339. Cohn, No. 1146. Reproduced, Grand-Carteret, *Napoléon*, No. 319.

$7\frac{1}{16} \times 9\frac{3}{4}$ in. With border, $8 \times 10\frac{1}{2}$ in.

12278 R——L ADVICE. *333*

Lewis Marks del.

Pub^d by T. Tegg 111, Cheapside, June 6, 1814.

Engraving (coloured impression). Queen Charlotte, an ugly old woman, sits enthroned on a dais (r.), facing the Regent, who stands, wearing a royal robe over fantastic dress, with a turban-coronet surmounted by tall feathers. Three lean and ugly ladies-in-waiting stand round the dais, one proffering a huge box of *Royal Snuff* [cf. No. 12066], into which the Queen avidly dips her hand. The Regent asks: *Madam I am at a loss what to tell the allied-soveriegns, if they should make bold to ask how and where is my R—l Wife?* She answers, holding snuff to her nose, *I advise you my Son, to say as little as convenient, or d—n it; say I am your R—l Wife.* The arms of her throne are formed of fanged snakes, and the dais is polygonal, with concave sides; the shape perhaps signifying the Queen's crabbedness. Behind the Regent stands McMahon, burlesqued and obsequious, but grinning slyly. Behind him and on the extreme l. stands Lord Yarmouth, much amused, who asks: *M^c What say you to all this.* McMahon: *The least I say my Lord the better.*

Published to coincide with the arrival of the allied sovereigns, see No. 12277. During the visit the Regent's enemies exploited his relations with his wife. The Queen's letter to the Princess of 23 May, informing her that as the Regent would be present she could not receive her at the two forthcoming Drawing Rooms, was given great publicity, and roused public clamour against both the Regent and Queen, see *Examiner*, 5 June 1814; *Farington Diary*, vii. 254, 268, and No. 12279, &c. It reversed the recent unpopularity of the Princess and popularity of the Regent, see *Diary of Frances Lady Shelley*, 1912, i. 62; Buckingham, *Memoirs of the Court of the Regency*, 1856, ii. 79 ff.; cf. Nos. 12194, 12296. For McMahon as the Prince's pimp see No. 11874, &c.

$8\frac{11}{16} \times 12\frac{15}{16}$ in.

12279 THE BRITISH SPREAD EAGLE

G C^k—

Pub^d June 1814 by S W Fores N^o 50 Piccadilly

Engraving (coloured impression). The Princess of Wales and the Regent, walking together, bend in opposite directions as in Bunbury's *A Modern Spread Eagle*, No. 6140, and in No. 11127. The Prince, plump and debonair, bends to the r.; he holds out a full bottle, saying, *I'll to my Bottle my Marchioness* [Lady Hertford] *my Countess* [cf. No. 12173] *my Dears.* Three women watch him invitingly from an arbour among trees on the extreme r. The Princess, handsome and dignified, holding out an oval miniature of Princess Charlotte, says: *Then I'll to my Child my only Comfort.* The young Princess, a pendant to the Prince's ladies, hurries forward, saying, *The Child that feels not for a Mothers woes can ne'er be call'd a Briton.* The only point

of contact between the Princess and her husband is a circular reticule dangling from her l. wrist, on which is a bust portrait of the Regent inscribed *my Ridicule* [cf. No. 11874]. There is a landscape background. After the title: *Presented to the Northern Monarchs as a Model for their New National Banner, in consequence of the General Peace.*

The return of the Princess of Wales to the limelight after the period of discredit began with her exclusion from Drawing Rooms held on 2 and 8 June, and was exploited by the Opposition, helped by the opportunities given by the festivities in honour of the royal visitors. See a paragraph in the *Morning Herald* (see No. 12207) of 27 May quoted in the Commons, on the '*Opposition* Councils . . . on the *well-fomented* variance between her M—— and the Princess of W—— respecting the well-advised non-appearance of the latter at the next *Drawing-room* . . .'. *Parl. Deb.* xxvii. 1039–42 (1 June 1814). Lady Bessborough (4 June 1807) compares the Prince and Princess of Wales leaving the Queen's assembly to 'the print of the Spread Eagle'. *Corr. of Lord G. L. Gower*, 1916, ii. 251. See Nos. 12272, 12278, 12280, 12291; cf. Nos. 12081, 12194.

Reid, No. 337. Cohn, No. 959.

$8\frac{5}{8} \times 13\frac{1}{16}$ in.

12280 A DUTCH TOY!!!—OR, A PRETTY PLAY-THING FOR A YOUNG PRINCESS!!!—*Huzza* *33²*

G. Cruikshank fec^t March 1814
Pub^d June 20^th 1814 by Tho^s Tegg N° 111 Cheapside

Engraving (coloured impression). Princess Charlotte sits enthroned under a canopy, holding up a jointed puppet (a pantin) representing the Prince of Orange in military dress. She pulls the string that passes vertically through head and body so that arms and legs are extended. The puppet looks at the Princess; it holds out a flag surmounted by an orange and inscribed *Orange Boven* [cf. No. 12102]. The Princess sits directed to the r., her l. foot on a footstool, looking towards the spectator. Across her knee hangs a bust miniature portrait of a man inscribed *Fitz Mo.*[1] At her foot is an open book inscribed *Clarence's Dream.* She wears a dress defining her figure and a coronet with triple ostrich plume. On the back of the ornate arm-chair is a large marquis's coronet. She sits near an open French window (r.) through which is seen a garden fountain, with water spurting from a cupid seated on a swan, as at Bagnigge Wells, see No. 9495.

Princess Charlotte broke off her engagement (see No. 12191) in a letter of 16 June, giving as reasons, that 'from recent circumstances . . . I am perfectly convinced my interest is materially concerned with that of my Mother, and that my residence out of this Kingdom would be equally prejudicial to her interest as to my own'. This quickly became known; it was debated in Parliament on 20 June, and increased the Princess's popularity, see No. 12279. The breach, announced by Castlereagh on 23 June, was due, at least in part, to the machinations of Brougham. See *Creevey Papers*, ed. Maxwell, under date 21 June; Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands*, 1930, pp. 179 ff., and *The Ill-fated Princess*, 1932, pp. 199 ff.; *Parl. Deb.* xxviii. 104–11. According to Greville it was because she had suddenly fallen in love with Augustus of Prussia. *Memoirs*, 1938, ii. 319. Here it seems to be suggested that the Princess was attracted by the Marquis of Lansdowne (also Viscount FitzMaurice). 'Clarence's Dream' may be an allusion to the Duke's courtship of the Grand Duchess Catherine (see

[1] The last two letters are doubtful.

Webster, *Foreign Policy of Castlereagh*, i, 1931, pp. 288–90), or to his repeated failures to obtain a wife, cf. No. 11744, &c. A pl. by Robert Cruikshank has the same title. See also Nos. 12282, 12288, 12303, 12453, 12700. Cf. No. 12273.

Reid, No. 340. Cohn, No. 1078. Van Stolk, No. 6336. Milan, No. 2664. Reproduced, Fuchs, p. 270.

$12\frac{5}{16} \times 8\frac{7}{8}$ in.

12281 BONEY AND MADDY—GONE TO POT

[W. Heath.]

Pub June 23 1814 by S W Fores 50 Picadilly

Engraving (coloured impression). Napoleon (l.) and President Madison (r.) face each other, each seated on a commode. The Emperor is the smaller in scale, and his stool is correspondingly smaller, though both are of the same pattern, that of Madison being inscribed *John Bull Patent*. Napoleon, with an angry and frightened gesture, clutches a paper inscribed *Orders for an Imeadiet march to Elba* [see No. 12216, &c.]; he says: *You See its all dicky with me They have sent me to Pot* [cf. No. 12261]. Madison, with a similar expression, grasping a paper inscribed *March to the Tomahawks*, answers: *And soon I fear it will be all dicky with me. they will send me to pot too, see what a fine kettle of fish we have made of it, this comes of my believing you and Takeing your Bribes.*

News from America was scanty and belated, and the public took little interest in the war. The cessation of war in Europe meant increased pressure on the United States, and on 31 May the *Gazette* announced the blockade of her ports. Madison, by his Message to Congress of 1 June 1812, supported the interests demanding war in face of considerable opposition. Cf. No. 12311, &c.

Broadley, i. 366 f.

$7\frac{11}{16} \times 12\frac{7}{16}$ in.

12282 THE DUTCH APOLLO!

[Williams.]

London Pub^{d} June 29 1814 by W^{m} Holland 11 Cockspur S^{t}

Engraving (coloured impression). The Prince of Orange (l.), dressed like a Dutchman in (English) caricature, kneels with arms extended imploringly at the feet of Princess Charlotte (a good portrait). He wears Apollo's wreath, decorated with small oranges, before him is his clumsy flower-pot hat, containing a paper: *Rules for the game of ye Dutch Pins* (ninepins); beside this is a Jews' harp, a degraded form of Apollo's lyre. His breeches are enormously bulky, and a tobacco-pipe projects from a pocket. He sings:

Lovely Maid, assuage my Anguish!
At your feet your true love sighs;
Do not let your Dutchman languish,
If you frown, alas he dies!

She answers, pointing to his breeches:

From what I feel, and what I see,
There's nought about you that bewitches;
Unless indeed a charm may be
In a Dutchman's great big breeches!!!

She stands beside a table (r.) at which she has been sitting. On this are her painting materials, pencil, brushes, cakes of water-colour, porcelain palette, and jar of water, with an open box. Her painting is on a sloping board: a fat Dutchman trudges off, a bundle at his back, in the direction of a sign-post pointing *To Holland*; he grasps his head despairingly. Behind the Prince a French window with draped curtains gives on to a small balcony. By the window are flowering plants in a jardinière; a sofa stands against the wall; a patterned carpet completes the design.

See No. 12280, &c. That the Prince suffered personally, despite assertions to the contrary, is shown by Dr. Renier, *The Ill-fated Princess*, 1932, pp. 209–11.

Van Stolk, No. 6335.

$8\frac{3}{4} \times 12\frac{15}{16}$ in.

12283 A RECEPTION OF DOCTORS AT OXFORD'S UNIVERSITY, THE 15TH OF JUNE 1814, RECEPTION DE DOCTEURS A L'UNIVERSITÉ D'OXFORD . . . [&c.][1] [? June 1814.]

Engraving (coloured and uncoloured impressions). A French caricature of the presentation of degrees to the Allied sovereigns at Oxford. In the centre of the platform sits the Regent, with the Prince's feathers on the back of his chair. On his r. hand is the Tsar, on his l. the King of Prussia, both handsome, and facing each other in profile. All wear long full wigs, with academic caps (like pork-pies) and furred robes. The cocked hats of the two foreign sovereigns are on stools beside them. The Prince wears a broad ribbon round his knee which dangles to the ground and is inscribed *Honi soit qui mal y pense*. The English and French titles of the print are divided by a more correctly drawn garter with the same inscription. The Tsar's sister, the Duchess of Oldenburg, flatteringly depicted, sits on his r. A man, also in academic dress and much caricatured, stands near the King of Prussia in profile to the l., pointing to the sovereigns, and making a speech. He is Grenville, Chancellor of the University, see No. 11570. Men similarly dressed in doctors' gowns form a semicircle seated behind and to l. and r. of the royalties. Behind these stand officers wearing stars and medals; among them are one or two ladies. Across the base of the design cheering spectators (H.L.) stand against the platform, looking up and shouting. These are much caricatured. According to a pencil note in an old hand, which is probably correct, those on the l. are 'les Russes', those on the r. 'Les Prusses'. Those between them seem to be English and are equally hideous. Two men turn their backs on the proceedings and stand full-face; these are Frenchmen, both handsome, one an officer wearing a cocked hat and stars.

Flying downwards above the Regent's head, and much foreshortened, is a man dressed as a jester, symbolizing Folly; he holds out a fool's bauble with head, cap and bells in each hand. The wall is divided into three sections by two pilasters. On the l. and r. respectively are drawn terrestrial and celestial globes, one with compass, &c., the other with telescope, &c.

The visit of the Allied sovereigns to Oxford, 14–15 June, was a magnificent affair. At the ceremony in the Theatre the sovereigns and notables wore academic growns and received diplomas of the degrees which had already been conferred: D.C.L. for the Tsar and King of Prussia, LL.D. for Metternich, Count Lieven, and Blücher. See *Europ. Mag.* lxv. 551–3; *Examiner*, 1814, p. 393 f. The five principals sat as in the print, but the Regent's chair was higher than those of his two chief guests. See Nos. 12287, 12820.

$10\frac{7}{8} \times 15\frac{5}{16}$ in.

[1] One impression was 'brought by Mr. Colman from France, 1817' (pencil note).

12284 THE WRYMOUTH CANDIDATES OR THE STRANGERS AT HOME. *Plate 1 Dedicated to every Indepent* [sic] *Elector.*

[Williams.] [? June 1814]

Engraving (coloured impression). Three candidates for Weymouth are displayed on a table to the electors, whose heads and shoulders form the base of the design. One is a tiny figure standing on the hand of a man who stands on the table, saying, *What a pretty little fellow.* A military officer stands beside the table (l.), pointing to the tiny candidate; he bows to the electors, saying, *Gentlemen I propose my Lord C——* [Cranborne] *as a proper person to represent you in Parliament being of a reputed ancient family, tho I forget who his father is, as sent down by a Royal Duke, and a noble Lord who has for so many years served his King and Country in the Army* [sic] *and earned never fading laurels. I trust you will not venture to refuse him.* Cranborne bows, hat in hand; he says: *Gentlemen a prophet is never esteemed in his own Country! I therefore offer myself to you an entire stranger and the reason is because I have been kicked out of the County & Borough of Hertford where I am best known, and where my father is Lord Lieutenant, and the Government assisted me, but the freeholders in that County were too scrupolous & independent & knew me too well—I offer under the nomination of a Royal Duke whose character for veracity, humanity, charity, & brotherly affection you all know and revere, and as you have all promised to support any person he sent down, being a lord of the same feather, you cannot refuse me.* The second candidate stands hat in hand; under his arm is a book: *Slavery vindicated.* He says: *Gentlemen! as it is determined by your Masters the trustees of the Johnstone interest that you shall always have strangers to represent you, it is as well that I should as any other—I cannot boast of my public Acts or services to call your attention, but haveing ruled 20 Years in the land of slavery, I can manage Obstreporous & refractory people as well as any, and flatter myself I shall be able to keep you all in Order. I have the Scotch Bar* [sic] *to recommend me, & he being one of your Masters you will in course vote for me.* None of the electors looks towards him. The third (r.) stands hat in hand with both arms above his head; papers inscribed *Contract* project from both pockets. He says: *Gentlemen! who says I am Idle I have exerted myself as much as any Contractor, Jobber or Blood-sucker can do, and my pocketts would convince you of the truth of the assertion—altho' I have been next to Kicked on the Royal Exchange I am rich & at the request of Lord L—l have left off my business with the view of supporting in the house of commons the same measures as have brought me forward I can turn water into wine, & tho more than once detected have managed to hush up; the Treasury have sent me as their own man & you cannot refuse me, or if you do I am to be pitted agains Sir Fracis* [sic] *Burdett your dependance on the Johnstone interest & my own Independence, insure me success.* Only the two electors on the extreme r. look up at him; one says: *Aye Aye my boys! we shall soon have some of our real friends down, to contrast their merits against yours then we'll open the Ball.* A man stands behind the table (l.) addressing the electors: *I have 72 Votes and 24 houses & 100 votes & 20 houses at the service of the Trustees!* A poll-clerk sits behind the table, putting a finger knowingly to his eye. On the table is an open book (? Bible), each double-columned page headed *Kings.* Ten electors constitute the audience; all but two gaze up at Cranborne. One says: *Why sure that be Tom Thumb that war picked out o'th Kiow-turd.* After the title: *And lo they were bought and sold like Beasts in a Market.*

In 1813 the election of three of the four members returned in 1812 for Weymouth and Melcombe Regis was declared void on proof of bribery and

treating, see No. 12067. On 15 June 1814 three other members (here depicted) were returned: Masterton Ure, Viscount Cranborne, only son of Lord Salisbury, and Christopher Idle. This was Cranborne's first seat. The borough was in the hands of trustees for the infant patron, Sir F. G. Johnstone, the 'Scotch Bar' mentioned by Ure. These were the Duke of Cumberland (who was abroad and had nothing to do with the 1814 election), Lord Newark, David Cathcart, and Masterton Ure. The 'noble Lord' here attacked therefore seems to be Newark (b. 1778), afterwards 2nd Earl Manvers, M.P. for Notts., who became a post-captain at the early age of twenty and retired on half-pay in 1803.
$9\frac{1}{2} \times 13\frac{15}{16}$ in.

12285 BLUCHER GREETED BY HIS NUMEROUS FRIENDS IN THE PARK.

J.L.M. [Marks] *del*^{t} [*c.* June 1814]

Engraving (coloured impression). Blücher, standing with his back to a large tree-trunk (r.), is beset by a crowd partly proletarian, partly of would-be fashionables, who wish to touch him or to shake his hand. He wears uniform with jack-boots, without hat, sword, or orders. His arms are raised protestingly and he exclaims: *D—*^{r} *Friends! Pray let me catch breath: I am really so exhausted by the Ladies kind salutation that I would almost rather be Twelve Months in Campaign! than One Month in this Park.—If you will but be so Kind to give me a little rest I will endeavour to please you all.* A ragged boy with a short jacket and the gaiters of a countryman reaches up towards the great man. Beside him a man wearing a small hat, tight-waisted coat, and tight pantaloons pushes forward his pregnant and demurely drooping wife; he says: *Sir! I hope you will be so good as to give my Wife one shake, as really she is in a longing way.* She says: *Indeed Sir I will be contented with one, Indeed I will.* Behind this couple is a fat meretricious-looking woman with a man in hussar uniform; she says: *I would give Ten Pounds to get hold of His Hand.* A man dressed like a sailor advances from the extreme l., holding a big frothing tankard marked *L M* (the artist's initials), saying, *Stand clair, and let me pass—or by Jasus you'll Kill him with Kindness.* On the extreme r. a young woman standing behind the tree touches the hero.

For the visit to England of Allied sovereigns and officers see No. 12277. Platoff and Blücher were the most popular with the crowd. Cf. No. 12289.
$9\frac{3}{8} \times 13\frac{1}{2}$ in. 'Caricatures', xii. 60.

12286 BONEY AND HIS NEW SUBJECTS AT ELBA

Lewis Marks del [*c.* June 1814]

Engraving (coloured impression). Napoleon, thin, ragged, and burlesqued, stands outside a miserable wooden hovel (l.) in a martial attitude, reviewing four grotesque peasants. On his head is a chamber-pot, with a lighted candle tied to the handle (as in sewermen's hats). A broom slung in a rope serves as sword, in his l. hand is a weaver's shuttle. He wears tattered uniform with bare legs, and ragged slippers, to which are tied respectively a fork and candle-snuffers to serve as spurs. He points imperiously with his l. forefinger at his subjects, his hand emerging from a tattered gauntlet, the place of which on the r. wrist is supplied by coiled rope. He says: *Gentlemen my friends despise & d—n England Russia Prussia Germany & Sweden & obey me & I will make Kings of you all.* They gaze at him, except a little drummer on the extreme r., who wears a spurred jack-boot on his head, and beats a saucepan

with a bone and a spoon. Next, a lean and ragged cook (?) holds tongs against his shoulder; a tobacco-pipe projects from the top of his conical cap. A peasant holds a (broken) pitchfork, and on the l. is a man holding an axe with a shattered blade against his shoulder. A three-legged stool stands at the door of the hut. The sea forms a background.

A satire on Napoleon's possession of Elba (see No. 12229, &c.) 'in full property and sovereignty' with the retention of his titles and rank, by the Treaty of Fontainebleau, 11 Apr. 1814. Besides his Guard and his Poles, Napoleon raised two battalions, nominally of four hundred each, one called the Corsican, the other the Elban (disbanded at the end of the year). He formed five brigades with nine French, six Elban, two Corsican horses, and five mules. See Norwood Young, *Napoleon in Exile at Elba*, 1914, pp. 143–6, 149 f. See also No. 12319. An imitation of similar caricatures of Napoleon by Cruikshank, cf. No. 12255.

Listed by Broadley. De Vinck, No. 9370. Reproduced, Grand-Carteret, *Napoléon*, No. 316.

$8\frac{3}{4} \times 13\frac{1}{4}$ in.

12287 DOCTOR BLUCHER | SATIRIST JULY 1ST 1814.

G Cruikshank fec[t]

Engraving (coloured and uncoloured[1] impressions). Pl. from the *Tripod or New Satirist*, a continuation of the *Satirist* of which two numbers were issued. A fantastic scene at Oxford. In the foreground (r.) Blücher, flatteringly depicted, sits hands on hips, in a gilt chair directed to the r., turning his head to look at his (H.L.) reflection in a large wall-mirror. He wears a mortar-board cap, long gown, and bands, over his uniform and spurred jack-boots. He says: *Devilish odd people! to dub Old Blucher a Doctor!* The room gives directly on to a road backed by academic buildings, illuminated. The illustrious visitors are promenading and greeting members of the University who are in ordinary dress with academic bands. The Tsar, in cap and gown over his uniform, walks (r. to l.) with his sister on his l. arm. Walking on his r. is the King of Prussia also in cap and gown. Alexander doffs his cap to two ugly Oxford dons, who bow awkwardly. The Duchess's face is hidden by a cylindrical poke-bonnet, on the top of which is a clerical wig surmounted by a mortar-board cap. On the extreme l. Platoff in cap, wig, and gown over his Cossack's trousers rollicks along, bottle in one hand, glass in the other, arm-in-arm with a plump, jovial, and bald don, who flourishes a bottle; two books lie on the ground at his feet. On the r., behind the Tsar, stands another Cossack in cap and gown delighted with a young woman who coquettishly touches his beard. The nearest college building has a large transparency framed with fairy lights and inscribed *Unanimity*: the British Lion on his hind-legs, and wearing a cocked hat and boots, walks between two double-headed eagles, representing Russia and Prussia (cf. No. 9694), taking a wing of each. On a more distant building is a large *G R* and crown in fairy lights.

See No. 12283, &c. Oxford was illuminated: 'The well-dressed crowds (comprising Kings and Princes), . . . the great number of elegant females, and the greater proportion of academical persons in their sable robes, intermixed with the grotesque appearance of the country folks . . . resembled a carnival.' *Europ. Mag.* lxv. 552. Cf. No. 12622.

Reid, No. 346. Cohn, No. 720.

$7\frac{3}{16} \times 13\frac{5}{8}$ in. With border, $8\frac{1}{16} \times 14\frac{5}{8}$ in.

[1] Not folded, showing that it was issued separately.

12288 MISS ENDEAVOURING TO EXCITE A GLOW WITH HER DUTCH PLAY THING—

[I. R. Cruikshank.[1]]
Pub[d] July 1[st] 1814 by S W Fores 50 Piccadilly

Engraving (coloured impression). A sequel to No. 12273. Princess Charlotte (l.), whip in hand, stands over the 'Dutch Toy', pointing down at it, and addressing the Regent who is seated on a sofa. The top is falling forward, the Prince no longer sits jauntily with hands on knees, but folds his arms in resignation, a bottle between his knees. As before, he is smoking, with a paper: *Contrct* [sic] in his pocket. The Princess says: *There, I have kept it up a long while you may send it away now, I am tired of it, Mother has got some better play things for me.* The Regent holds out his hand, saying, *What are you tired already? Take another spell at it, or give me the whip.* She answers: *No, No, you may take the Top, but I'll Keep the Whip.* The Regent's back is reflected in a large wall-mirror; at his feet is an open book: *The Way to Teaze him a Play in V acts.* On the wall behind the Princess and on the extreme l. is a picture burlesquing that in No. 12273: Cupid's head touches, not the globe, but a large orange inscribed *Orange Boven* [cf. No. 12102]. He is falling downwards, and has dropped his bow and (broken) arrows. On his bare feet are spurs; he is assailed by birds and by slanting rain.

For the broken engagement see No. 12280. The Prince of Orange's bottle (a common object in caricatures of Dutchmen) may refer to his unlucky intoxication on returning from Ascot on 10 June, owing to Prince Paul of Württemberg, whose stepmother wrote, 30 June, to her brother the Regent: 'I shudder to think of his profligacy in drawing the amiable young Prince of Orange into a scrape in presence of Charlotte.' *Corr. of George IV*, 1938, i. 458.

Reid, No. 344. Cohn, No. 1738. Van Stolk, No. 6337.
$8\frac{7}{8} \times 13\frac{1}{16}$ in. With border, $9\frac{3}{16} \times 13\frac{1}{4}$ in.

12289 RUSSIAN CONDESCENSION OR THE BLESSINGS OF UNIVERSAL PEACE

G C[k] fec[t]
Pub[d] July 11[th] 1814 by S W Fores Piccadilly

Engraving (coloured impression). The Tsar and his sister walking arm-in-arm are stopped by a coarse-looking woman (r.) who flings her arms round his neck and kisses him avidly, while a yokel (l.) takes the hand of the Grand Duchess. The woman exclaims to a fat friend (r.), who watches with a broad grin: *There Sal, I can boast of what none of the Bitches of Billinsgate can, having kissed the Kings Emperor of all the Russian Bears, & he is the sweetest modestest mildest Gentleman I ever Kissed in all my life.* The countryman wears a short smock with breeches and wrinkled gaiters, and has the coarse carbuncled features of a John Bull in these prints. He says, grinning: *Dang it when I goes back & tells The folks in our Village of this, Law how they will envy I, ha ha!* The Tsar and his sister smile amiably. Behind (l.), another woman runs after a bearded Cossack eager to kiss him. There is a landscape background, probably indicating Hyde Park, cf. No. 12285.

The Tsar and his sister during their visit were much together, and were received with applause which to some degree reflected the unpopularity of the Regent, who was deliberately slighted by his guest. On 12 June (Sunday), when the pair returned to the Pulteney Hotel, Alexander raised his hat to the

[1] The impression in the Douglas Collection is autographed 'By I. R. C., the writing by me G. C.' Cohn.

crowd 'and shook hands with some ladies who pressed forward to obtain that favour. This affability delighted the people'. *Examiner*, 19 June 1814. See No. 12277, &c.

Reid, No. 356. Cohn, No. 1939. Copy, Everitt, p. 133.
$8\frac{5}{8} \times 13\frac{1}{8}$ in.

12290 THE TWO JOURNALS. *Joul 1* *335*

[Williams.]
Pub[d] July 1814 by Tho[s] Tegg 111 Cheapside

Engraving (coloured impression). A companion pl. to No. 12291, with the same imprint. A sequence of eight scenes, arranged in two rows, each with an inscription below it. They represent a day spent by the Tsar while in London. [1] Alexander stands by a combined wash-stand and dressing-table (l.) in a simply furnished bedroom. A valet helps him to put on his coat. Below:

With gratefull recollections blest
I thank'd my God and sank to rest.—
Slept like a top—at six arose
Shaved in a trice—slipt on my clothes,

[2] The Tsar walks rapidly (l. to r.), looking toward his sister the Grand Duchess of Oldenburg who takes his r. arm. Her head is concealed by her bonnet. He holds the r. hand of a little boy. He wears plain riding dress with cocked hat. Behind are trees and grass, with a low circular railing. Below:

Call'd up my sister and her son
And walk'd with them to Kensington—
Walking betimes the system hardens
So trudg'd quite round the ring and gardens

[3] He stands under a tree writing in a notebook beside his sister who is talking to her son. In the middle distance soldiers are being drilled. Below:

Saw Soldiers drilling in the Parks,
And stopp'd to make my own remarks
Wether the tactics of this nation
Where worthy Russian imitation.

[4] The Tsar and his sister stand together in a plainly furnished breakfast parlour. She unties her bonnet-strings, he takes off a glove. On a round table is a tray with coffee-pot, &c. Below:

Return'd as hungry as a fox.
Off after breakfast to the docks,
Will—introduce at home whatever
Seems in their conduct new and clever.

[5] The pair, dressed as before, except that she holds a (closed) parasol, walk arm-in-arm (r. to l.) with the stern of a large ship in the dock immediately behind them. The bows of another ship are on the extreme l. They are accompanied or followed by a naval officer and two other men; a third addresses them, hat in hand. Below:

Surprised and pleas'd, the docks survey'd
Those mighty monuments of trade,
Where the proud God of commerce is
Throned in his hundred palaces,

(A network of docks was built below London Bridge during the war.)

[6] Well-dressed spectators in the foreground cheer a departing carriage in which is the tiny figure of the Tsar, bowing hat in hand to a cheering crowd. Next him his sister's bonnet appears over the lowered roof of the carriage. Two officers sit on the back seat. There are no footmen. Below:

Took notes—set off—and thought to jog
Home to my own abode incog
But was discover'd on my rout
And follow'd with a general shout.

[7] The Tsar sits at a plain round table, writing. An open door shows an adjacent room where the Grand Duchess, reading some letter or document, sits beside a round table, laid for a meal. Below:

Wrote to my Wife—sate down to dine
At two, and drank one glass of wine—
(Engaged to dine again at night
Which I call supping out in state.)

[8] The Tsar sits in a plain arm-chair beside a simple curtained bed (l.); an attendant wearing a ribbon and holding a lighted candle is about to leave the small room. He wears uniform with ribbon and stars. Below:

Transacted business till seven;
Dress'd—supp'd—got home about eleven.
On a straw mattress laid me down,
And slept till morn like any clown.

After the title:

"*Look here upon this picture—and on this,*
"*The counterfiet presentment of two brothers. Hamlet*

The verses are from the *Champion*, 19 June (Spirit of the Public Journals, 1814, pp. 172–4). The Tsar, on arriving in London, insisted on staying at the Pulteney Hotel where his sister had chosen to establish herself, the place being 'hired at the enormous cost of 210 guineas a week'. There, instead of at St. James's Palace, which was put at his disposal, he enjoyed the plaudits of the mob and humoured the whims of his sister, while slighting the Regent, and cultivating the Opposition, a fatal diplomatic blunder. See C. K. Webster, *Foreign Policy of Castlereagh*, i, 1931, pp. 288–92. Here, the incidents of the day, carefully adapted to contrast with the habits of the Regent, are taken from those of 9 June, when Alexander rode in Hyde Park between 7 and 8 a.m. accompanied by Lord Yarmouth and Col. Bloomfield. After breakfast he went with his sister and others first to see St. Paul's, then to the Docks, in carriages without military escort. *Europ. Mag.* lxv. 549. The Tsar's simple habits were the subject of a leading article in the *Examiner* on 12 June: '. . . his avoidance of fuss and glitter, his fondness for the company of his sister, and even his early rising, and his preference of a common bed to a down one,—all fall in with the best English notions of the sensible and the happy'. The Grand Duchess is consistently depicted wearing a poke-bonnet concealing the face, a fashion which became known as 'the Oldenburgh bonnet'. Cf. *Examiner*, 1814, p. 699, describing the Queen as wearing one. See No. 12277, &c.

Each design 4×*c.* $3\frac{1}{4}$ in. Whole design $8\frac{15}{16}\times13\frac{1}{16}$ in.

12291 THE TWO JOURNALS. *Journal 11* *336*

See No. 12290. [1] The Regent lies in bed under fringed draperies; he supports his head on his hand; the bed-clothes are disordered. Below:

Boozy and sick—with aching head,
Toss'd sleepless, on my swan down bed;
Sunk tow'rds morning in a dose,
When dreams of frightfull import rose.

[2] The Regent lies uneasily asleep, clutching the bed-clothes. The Princess of Wales, with her back to the bed, puts out her arms to ward off a demon who is rising among clouds from the floor; the apparition clutches a serpent, and has hair composed of serpents. Below:

Methought my Wife, with looks benign,
Fix'd her forgiving eyes on mine,
And strove with guardian hand to quell,
The threat'ning progeny of hell.

[3] The Regent, wearing a dressing-gown, sits in an arm-chair facing a tall mirror, surrounded by four foreign valets, three of whom are at work on his hair or wig. He holds an open book: *Memoirs of modern Lais-Ban.* Below:

At twelve awoke—rang for La Gloire
Skimm'd a licentious French memoir—
Dress'd for two hours before the glass,
With Schwartz—Antoine—Francois—La Place,

[4] The Regent sits in an arm-chair with a small table at his elbow on which is a tray with coffee-pot, &c; McMahon (r.) holds the back of his chair and looks over his shoulder at a sheet of patterns which he is inspecting. A man points to this sheet, a second stands by with more packets of patterns. Below:

Finish'd by three—took chasse caffe—
Qualmish and splenetic all day—
Inspected twentyseven packets
Of patterns for embroidring jackets;—

[5] The Regent, in back view and chapeau-bras, runs on tiptoe towards a door in a garden wall that McMahon furtively holds open. Outside a fat man stands behind the back wheels of a carriage. Beside the Regent run Lord Yarmouth and another courtier. Below:

Held with my Friends a consultation
How to shun public observation,—
By the back gate slip'd out—was known—
Saluted with a general groan—

[6] The Regent's coach and pair drives at a gallop towards the gateway in the screen of Carlton House, the coachman lashing the horses; two footmen stand behind. In the foreground well-dressed spectators watch with amusement. Below:

From hissing mobs compell'd to drive,
Return'd full gallop—home by five—
Swore in reveng [sic] *to spend my life*
In daily insults to my wife—

On 2 June the Prince Regent, on his way to the Drawing Room at Buckingham House, was hooted when his carriage entered the Park. *Examiner*, 1814, p. 363. This was on account of his exclusion of the Princess of Wales from the Drawing Room, at which Princess Charlotte made her first appearance. See No. 12278.

[7] The Regent sits at a writing-table, looking round to the l. On a stool near him is a pair of stays; on a high wig-block (l.) is his curled wig (cf.

No. 12184). On the wall is a large mirror, and against the wall stands a sofa. Below:

Worn with ennui—devour'd with spleen,
Yawn'd—trifled—cursed and drank between
Wrote to the square—got dressed once more,
New stay—new wig—new whiskers wore—

'The square' denotes Manchester Square, and the Prince's daily visits to Lady Hertford, see No. 11865, &c.

[8] The Regent's empty chair (l.) stands at a dinner-table on which are decanters and glasses, some overturned or broken. Three guests lie under the table. The Prince, staggering tipsily, is being conducted from the room by McMahon and Yarmouth. Below:

At eight my dinner table graced
With friends select—of kindred taste
I quaff'd till half were on the floor,
Then reel'd to bed—quite drunk—at four— Cf. No. 12296.

Each design 4×*c.* $3\frac{1}{4}$ in. Whole design $8\frac{15}{16}\times 13$ in.

12292 THE R—T KICKING UP A ROW, OR, WARWICK HOUSE IN AN UPROAR.!!!—[1]

G. Cruikshank fec[t]
Pub[d] July 20 1814 by T. Tegg 111 Cheapside

Engraving (coloured impression). The Regent, flourishing a birch-rod and clenching his l. fist, threatens three ladies who flee before him; he kicks them, one falls on her back. All three scream, the Regent shouts: *Get out! get out! you faggots! get out of the House I say—Zounds I've burst my Stays!—what! what! you'll let Her see her Mother will you?!! O! you Jades!—but I'll soon put a stop to that, I'll lock the young baggage up, thats what I will & I'll kick you to the Devil & thats what I will so turn out! turn out! Out! Out! Out! & be d—d to you all?!* Through a wide-open door (r.) Princess Charlotte, wearing a small coronet, is seen fleeing with raised arms, looking over her shoulder. She screams: *Oh! Mamme! Mamme—Pappe's going to whip me Oh dear oh—.* Behind the Regent (l.) stands the Bishop of Salisbury, burlesqued, holding a crosier in his r. hand, with a mitre perched on his grotesque wig. He registers alarmed astonishment, saying, *Dash my Wig, here's a pretty Kick up!!!* Through an open window (l.) a puzzled and uneasy John Bull stares in; he says: *What the Devil is he about now?!!* In the foreground (l.) the Prince's hat and gloves lie on the floor beside an open book: *Turnout A Farce.*

Princess Charlotte had broken her engagement, see No. 12280, &c., without informing the Regent; she had become a pawn in the intrigues of Brougham and others to exploit the grievances of the Princess of Wales, and had openly declared for her mother in the vendetta between her parents. The Regent summoned her to Carlton House on 11 July; she was unable to walk and entreated her father to visit her. On 12 July at 6 p.m. the Regent arrived with the Bishop of Salisbury (Dr. Fisher, the Princess's Preceptor) and told her that her household was to be dismissed, that she was to stay for a few days at Carlton House, till Cranborne House in Windsor Park could be made ready. Miss Knight, the sub-governess, was informed, with apologies, that her room would be wanted that evening for the new ladies. Princess Charlotte meanwhile slipped from the house and hailed a hackney coach to drive to

[1] Serial number cropped.

the house of her mother, with whom she intended to live, see No. 12293. A great sensation was caused in London, see *Examiner*, 17 July 1814, where the *Morning Herald*, *The Times*, and *Morning Chronicle* are quoted; *Greville Memoirs*, 1938, ii. 319 f. Till the publication of the *Corr. of George IV*, in 1938, an important factor in the relations between the Regent, his wife, and daughter remained obscure; for the attempt of the Princess to compromise Princess Charlotte see especially vol. i. 435 f., 505–23. See Nos. 12293, 12294, 12295, 12300.

Reid, No. 347. Cohn, No. 1892.

$8\frac{1}{2} \times 13\frac{1}{8}$ in.

12293 PLEBEAN SPIRIT OR COACHÉÉ AND THE HEIR PRESUMPTIVE.

[Williams.]

Pub^{d} July 25th 1814 by S W Fores N^{o} 50 Piccadilly

Engraving (coloured impression). Princess Charlotte, outside Connaught House, addresses a hackney-coachman who stands hat in hand beside his horses. She rushes towards him, saying, *Coachman will you protect me!!* He answers: *Yes your Highness! to the last drop of my Blood.* The front of his coach, with a tattered hammer-cloth, is on the extreme r. The Princess wears a mauve pelisse over a white dress, and a small hat; behind her is the door of Connaught House, where a servant gazes out, his hands raised in astonishment. On the l. stands Britannia, clasping her hands, turning up her eyes, and weeping; her spear and shield lean against the porch of the house; beside her is the British Lion, with downcast eyes, also weeping. On the l. a man gallops off to the l., cracking a postilion's whip.

See No. 12292, &c. Princess Charlotte drove from Cockspur Street to her mother's house in Connaught Place; the Princess was at Blackheath, and messengers were sent for her and for Brougham. The words of the Princess and the coachman are textually from an anecdote in circulation, see the *Examiner*, 17 July (p. 459). See Renier, *The Ill-fated Princess*, 1932; *Edinburgh Review*, vol. lxvii. 33, Apr. 1838 (article by Brougham).

The Royal Runaway and Coachee . . . by Cruikshank, Aug. 1814, is on the same subject and was used as a frontispiece to a verse satire with this title by 'Peter Pindar Esq.'. B.M.L. 11642. cc. 1/6 (no pl.).

$8\frac{7}{8} \times 13\frac{1}{4}$ in.

12294 A NOVICE ENTERING THE CONVENT OF S^{T} GEORGE!

G Cruikshank Sculp—
Pub^{d} by S Knight Sweetings Alley Royal 'Xchange July 25 1814—

Engraving (coloured impression). A scene outside the gate of Carlton House (r.) which is inscribed *Convent of Saint Geo[rge]*. The Duke of York, wearing a long gown over uniform, stands with legs astride, holding a crosier; on his head is a mitre in which is a feathered plume. He addresses Princess Charlotte (l.), standing between her and a meretricious-looking mother abbess with a transparent lace veil over her head, and a birch-rod tied behind her back. The Duke says: *There's no compulsion my darling only you must.* The Princess, who wears a décolletée dress and small coronet, stands with folded arms and downcast eyes; she answers: *Needs must when the* [Devil drives]. The Bishop of Salisbury, dressed like a bare-footed friar, bends towards her, pointing to

the r.; he says: *See? ther's the Lady Abbess! come pray take the veil.* His wig extends laterally round his head, concealing his face, and is inscribed *Salisbury Plain.* The abbess, fat and sinister, looks at the Princess with a cunning leer; she holds a lace veil like her own, and says: *Come! come Child take the veil & forget your own Mother & then your good papa will love you.* Four 'nuns' with hoods over their heads stand behind her (r.), watching and talking in couples. Behind them is a corner of Carlton House; over the gate dangles a bottle, sign of debauchery. On a hill behind the abbess is *Warwick House*; a broom projects from the roof supporting a placard *To Lett* (like the brooms tied to ships' masts to show they were for sale). On the extreme r. behind the Bishop is a hackney coach and coachman standing beside a sign-post pointing (l.) to *Connaught* [Place].

After her flight to Connaught Place, see No. 12292, and the conference there, see No. 12295, Princess Charlotte went to Carlton House. The arrangements for receiving her, while Cranborne House was being prepared, had been urged on the reluctant Regent by Queen Charlotte (4 July) to propitiate public opinion, and despite the great inconvenience it would cause him, to 'save yourself from the effects of popular clamour which an impression that Charlotte is sent by you to a place of confinement may produce'. *Corr. of George IV*, 1938, i. 460 f. Here 'Abbess' = bawd, see No. 5177, &c. The Duke of York had been titular Bishop of Osnaburg, see No. 11227. He was one of the envoys sent by the Regent to Connaught Place. 'Darling' is probably an echo of his letters to Mrs. Clarke, see No. 11228, &c.

Reid, No. 348. Cohn, No. 1797.

$8\frac{1}{2} \times 13\frac{1}{4}$ in.

12295 THE RATIFICATION OF PEACE OR THE MILITARY MEDIATOR.

[Williams.]

Pub^{d} July 1814 by J Johnston 98 Cheapside.

Engraving (coloured impression). A scene in Carlton House. The Regent (l.), his arms extended in a graceful gesture, receives the Duke of York who enters from the r. holding by the hand Princess Charlotte. She partly conceals herself behind her uncle, but looks towards her father. The Duke wears uniform and holds his hat; he says: *Here is the Fugitive! I have been preaching to her (and a d—d good Sermon it was, else wherefore am I a Bishop) upon which I have articted* [sic] *there is to be no floging on her return!* The Princess, who wears a mauve pelisse as in No. 12293, but with a trimming of olive-leaves in her small straw bonnet, says: *No Preachee and Flogge to Pa!* [cf. No. 9636]. The Regent says: *I ratiy* [sic] *the Treaty Peace is made.* On the floor beside him is an open book: *Triumph of Temper—by Geo Prince.* Behind the chair from which the Prince has risen, and on the extreme l., crouches the Bishop of Salisbury, in gown and mitre; from his raised r. hand he lets fall a birch-rod; in his l. hand is a bulky rolled document headed *A Sermon on the Perrogative of a Father.* He kneels on a paper: *Honor thy Father*; by this is a book: *description of Salisbury* [*Ca*]*thedral.* Through the doorway (r.) is seen a corner of the ornate staircase of Carlton House.

See No. 12292, &c. At Connaught House on the night of 12–13 July Princess Charlotte was induced to go to Carlton House. The artist has illustrated the account given by the (pro-Regent) *Morning Herald* of 14 July. She accepted 'the proffered conciliation of an Illustrious Uncle . . . who was the bearer of an olive branch from an afflicted Father, and had the happiness to reconduct her to his arms . . .'. *Examiner*, 1814, p. 450. On 19 July the

Duke of Sussex put a series of questions to Liverpool on the removal of Princess Charlotte, suggesting that she was kept in confinement; on 25 July he withdrew them, on learning that she had been riding in Windsor Park, and 'hoping that more conciliatory dispositions were entertained'. *Parl. Deb.* xxviii. 755–8, 835–7. The situation was further improved by a farewell visit of Princess Charlotte to her mother, who had declared her intention of leaving England for a visit to Germany. See *Examiner*, 31 July.

Reproduced, Shane Leslie, *George IV*, 1926, p. 98.

$8\frac{3}{4} \times 13$ in.

12296 THE TWO VETERANS

G Cruikshank fec[t]

London: Printed by Plummer and Brewis, Love-Lane, Eastcheap; for Thomas Tegg, 111 Cheapside. [*c.* July 1814]

Engraving. Heading to a verse-dialogue printed in two columns. Blücher in uniform and jack-boots and the Regent carouse at a small supper-table. Blücher (l.), very alert, raises his glass; behind him is a large pile of empty bottles. The Regent tipsily tilts his chair, kicking the table so that it slants, upsetting a three-branch candlestick, decanter, large bowl of punch, &c. Yarmouth leans over him, putting a hand on his shoulder; he dips a ladle into the punch to fill the Regent's extended glass, not noticing the pending catastrophe. Above Blücher's head hangs a battle-piece: the pursuit of the terrified Napoleon by himself on a galloping horse. Above the Regent is a picture of Punch and his wife, fighting. Below the (printed) title:

Hectora quem laudas, pro te pugnare juneto [sic, i.e. jubeto]
Militia est operis altera digna tuis.[1]
Ovid. [Heroides xvii, 255 f.]

Oh! Wine is the thing to make veterans tell
Of their deeds and their triumphs—and punch does as well—
As the R——t and B——r, that sober old pair,
Fully prov'd t'other night, when they supp'd—you know where,
And goodhumour'dly bragged of the feats they'd been doing,
O'er exquisite punch of my Y—r—th's own brewing.
This diff'rence there was in the modes of their strife,
One had fought with the *French*—t'other fought with his ——
"How I dress'd them!" said B——r, and fill'd up sublime—
"I too," says the P——e, "have dressed men in my time."
Bl. One morning at dawn—
Reg. Zounds, how early you fight!
I could never be ready (*hiccups*) *my* things are so tight!
Bl. I sent forward a few pioneers over night—
Reg. Ugly animals these are, in general, I hear—(*hiccups*)
The Q—— you must know is *my* chief pioneer."
Bl. The foe came to meet us—
Reg. There I manage better,
The foe would meet *me*, but I'm d—n'd if I'll let her.
Bl. Pell Mell was the word—dash thro' thick and thro' thin.
Reg. C—l—n H—— to a tittle!—how well we chime in!
Bl. For the fate of all Europe, the fate of men's rights,
We battl'd—

[1] Bid Hector, whom you [Paris] praise, go warring in your stead; 'tis the other campaigning befits your prowess. Loeb.

Reg. And I for the grand fete at White's!
Bl. Though the ways, deep and dirty, delay'd our design—
Reg. Never talk of the dirt of *your* ways, think of *mine*
Bl. And the balls hissing round—
Reg. Oh, those balls be *my* lot,
Where a good supper is, and the P—nc—ss is *not*.
And for hissing—why faith, I've so much ev'ry day,
That my name, I expect in the true Royal way,
Will descend to posterity, "George le Siffle!"
Bl. But we conquer'd, we conquer'd—blest hour of my life!
Reg. And blest moment of mine, when I conquer'd my w——.
Here the dialogue falter'd—he still strove to speak,
And strong was the punch, and the R——t's head weak;
And the Marshal cried "Charge!" and the bumpers went round,
Till the fat-toilet veteran sunk on the ground;
And old Bl—ch—r triumphantly crow'd from his seat
To see one worthy Potentate more at his feet!

The verses are from the *Morning Chronicle*, 29 June (*Spirit of the Public Journals*, 1814, p. 190 f.), and are rightly attributed in the *Scourge*, x. 243 (Oct. 1814) to T. Moore. An attack on the Regent similar to No. 12291; cf. No. 12700. For the Princess's exclusion from the Drawing Room see No. 12278, for the Regent's interest in tailoring, No. 13237. See also No. 12297. A companion print to No. 12303.

Reid, No. 355. Cohn, No. 2057. Listed by Broadley (Addenda). Van Stolk, No. 6473.
$6\frac{3}{4} \times 9\frac{1}{16}$ in. Broadside, $16\frac{3}{16} \times 10\frac{3}{8}$ in.

12297 THE TWO VETERANS.

[G. Cruikshank.]
['Printed and Sold by R. Harrild etc.'][1]

Engraving (coloured impression). Heading to printed verses identical with those of No. 12296, except that the Latin motto is omitted. The Regent lies dead drunk on the floor (r.), Yarmouth (l.) mixes punch at a round table; Blücher sits on his l., and on the r. of the Regent's empty chair. He holds a full glass and looks with good-natured amusement at his unconscious host. A companion pl. to No. 12304.

Reid, No. 355. Cohn, No. 2058.
$5\frac{1}{4} \times 6\frac{5}{8}$ in. Broadside, $9\frac{5}{8} \times 6\frac{7}{8}$ in. (cropped).

12298 BRITTANNIA AND THE SEVEN CHAMPIONS OR MODERN CHRISTENDOM RESTORED.

Cruikshank, fecit.
[This print Presented gratis . . . (*ut infra*).][2] [? July 1814]

Aquatint (coloured impression). Britannia, triumphant, is seated high above the sea in a shell-shaped car; her two sea-horses are led by two tritons, escorted by three others carrying lottery-prizes. She advances diagonally from r. to l., holding the cap of Liberty on a staff; her arm rests on the ostrich feathers surmounting a shield on which is a bust portrait of the *Prince Regent*,

[1] Note by G. C. on an impression in the possession of W. T. Spencer, New Oxford Street, in 1931.

[2] Cropped. This and No. 12299 were perhaps issued in connexion with the 'Jubilee' in the Parks on 1 Aug., see No. 12301, &c., when tickets of admission were sold by the lottery officers. *Parl. Deb.* xxviii. 839.

irradiated and bordered with laurel. Above her fly cherubs, each with a palm-branch, holding portrait heads on ovals of the 'Seven Champions'. The principal place is given to Wellington who is supported by two cherubs who also hold between them a laurel-wreath above Britannia's head. His oval, inscribed *Wellington—England*, is the largest, and is bordered with oak-leaves. On the l. are *Frederick of Prussia*, *William of Orange*, *Alexander of Russia*. On the r.: *Ferdinand of Spain*, *Louis of France*, *Francis—Austra* [sic] &. The foremost of the attendant tritons carries on his head a large shell filled with coins and a paper: *The last 20,000£ Prize sold by Martin Cornh*[*ill*]. The next holds a similar shell: *1000£ Prize sold by Martin*. The last holds a flowerpot on his head inscribed *Two 500£ Prize*. Britannia's car is followed (r.) by little shell-shaped boats with single sails, rowed by cherubs; the pennant of the foremost is inscribed *Commerce*. In the background (l.) are the cliffs of Dover with the castle.

For the Bourbon restoration see No. 12225, &c.; the inclusion of Ferdinand VII (who by his decree of 4 May re-established absolutism in Spain) is exceptional, and some months earlier his place would probably have been given to Bernadotte. An example of the lavish advertising of the Lottery agents. A companion pl. to No. 12299; both are in the manner of a transparency rather than of a satirical print.

Reid, No. 330. Cohn, No. 956. Broadley, i. 366.

$10\frac{5}{8} \times 14\frac{7}{8}$ in.

12299 THE MODERN PROMETHEUS, OR DOWNFALL OF TYRANNY.

This Print Presented gratis to every Purchaser of a Ticket or Share at Martins Lottery Office 8, Cornhill.

Cruikshank, fecit. [? July 1814]

Aquatint (coloured and uncoloured impressions). A companion pl. to No. 12298. Napoleon, chained to a rock with a vulture-like eagle (r.) tearing at his heart, flinches in terror from Justice (l.), who stands over him holding her scales before his eyes. From one scale falls an eagle, a bonnet rouge, and a tattered tricolour flag; the other, inscribed *Vive Louis*, is weighed down by a crown and Bourbon flag. In her r. hand is a sword of fire, pointing down and to the l., to the abyss from which the rock rises. The flames are inscribed *England* (next the hilt), *Russia*, *Sweden*,[1] *Prussia*, *Austria*. Napoleon, who wears tattered uniform with bare feet, turns an agonized profile towards Justice, clutching his head, while supporting himself on his l. knee and arm. The eagle's neck is inscribed *Conscience*. Small serpents (r.) crawl towards him from the abyss. By his extended r. foot lie an eagle, sceptre, broken crown, star of the Legion of Honour, and a tricolour flag. Heavy clouds surround the rock. In the background (l.) the upper part of a terrestrial globe, inscribed *Europe*, and with lines of longitude, rises above clouds. Above it, cloud-borne, are Peace, with an olive-branch, and Plenty holding a large cornucopia, whose contents, chiefly coins, pour down upon the globe; they are irradiated.

One of several satires of Napoleon at Elba (see No. 12229, &c.), chained to a rock, cf. No. 12251; the significance of Prometheus seems to be misunderstood: Napoleon as Prometheus (at St. Helena) became part of the Napoleonic legend, cf. No. 12627. For the Bourbon restoration see No. 12225, &c.

A similar subject, Napoleon chained to a rock and devoured by an eagle,

[1] On one impression Sweden has been almost obliterated. Cf. No. 12218.

by G. C. is *The Prophecy or the Devil will have his Due at last.* Pub. J. Johnstone, Jan. 1813. (Reid, No. 210; De Vinck, No. 8787.)

Reid, No. 331. Cohn, No. 1743. Broadley, i. 365 f., 369 (reproduction).

The Broadley impression is autographed (thrice) by G. C., with the note that the little figures of Peace and Plenty are 'by my brother I.R.C.'

$10\frac{1}{4} \times 14\frac{5}{8}$ in.

12299 A Another version, uncoloured, with the same signature and title, but with slight variations of line and detail. There is only one serpent, the star of the Legion of Honour is absent. The inscription on the flaming sword is differently arranged, *England* retaining its position, *Sweeden* scored through. The empty scale is inscribed *A Bas le Tyran.* The globe has no inscription; crosses on the disks falling from the cornucopia are omitted, the contents resembling fruit rather than coins. Cf. No. 12218.

$10\frac{3}{4} \times 15\frac{1}{8}$ in.

12300 THE R——L PEDAGOGUE AND HIS USHERS. *Omnia bona bonis.*

[Williams.]

Pub^{d} Aug^{t} 1^{t} 1814 by W N Jones N^{o} 5 Negate Street

Engraving (coloured impression). Pl. from the *Scourge*, viii, before p. 83. The Regent sits on a throne wearing academic cap, gown, and bands, and holding a huge birch-rod. Poised on his cap is a tiny merry-go-round; on the central post Punch, wearing a fool's cap, postures on one toe; on the rim are a tiny car, a donkey, goose, &c. His legs are wide apart and he has some resemblance to Henry VIII. He addresses Princess Charlotte who stands on the r., walking away but hindered by the Duke of York whom she tries to push aside. Beside the throne are Eldon and Ellenborough. Eldon (l.), wears his Chancellor's wig and gown, a bag over his shoulder, his l. hand on the r. arm of the throne. Ellenborough sits at the Regent's l. A cross in the form of a pillory hangs from his neck; this is combined with a circle inscribed *Croix de Pillory* forming a cross of Iona type. He holds a book: *Magna Charta.* Beside him, and at the foot of the throne, are a birch-rod and a bag labelled *Thumscrews & gags.* On a stool (l.) next Eldon sits a fat and jovial bishop (the Archbishop of Canterbury) holding a bottle, and a large paper which he is reading: *an old Song to a new Tune | I know my trade | Which tho it be made | By some a mighty serious | occupation, | I have found that to laugh | Is better by half | And more likely to get | a presentation | Tis all a mere hum | To stand preaching humdrum | And telling old Tales of | repentance | You had better burlesque | Both pulpit and desk | And turn up your female acquaintance | So bein . . . .* A roll of *Old Songs Humorous Amorous &c*, and a book (of old jests): *Joe Miller*, lie at his feet. Neglected behind his stool lies a book of *Com[mon] Pray[er].*

The Regent says to his daughter: *I have sent for you my Dear Girl, to give you advice—for the future you must look up to me, as a pattern of Chastity, Sobriety, and Fidelity—I have just dismissed your late attendants, and intend now to teach you these virtues by my own precept and example—you will henceforward live under my roof—if you dont Obey—Mind—this!!* [his birch-rod]. Lord Eldon: *If you will allow me Sir! to send my wife to her, she will teach her how to Obey, I'll answer for it and that Scott free!!* Ellenborough: *Don't mind Brother Bags I'd have every body know what the Law can do it can decorate a Lord with the Croix de S^{t} Pillory, why not a Lady!* The Princess: *I wont*

stay Uncle—I won't be a Prisoner—I don't care for all the Bishops and Lords in the Kingdom, I'll put my self under the protection of some Coach'ee and drive to my Mother that I will! The Duke of York answers: *No No my dear! must not run away from School Nuncky will pet it and Nurse it and Nunckys deary shant fret that it shant.* He wears a military coat over a surplice, and a mitre projects from his coat-pocket. The Archbishop, turning from the conclave and absorbed in his song, says: *Fore George but this is a good one I must get into the right tune.*

The throne is an elaborate quasi-Chinese, quasi-Gothic erection, the top of the canopy with the Prince's feathers cut off by the upper margin, leaving the words *Qui Pense.* The canopy is edged by bells. Below it are two winged cherubs' heads, both shedding tears. The arms are inscribed respectively *Wisdom* and *Activity*, Eldon leaning against the former, Ellenborough against the latter. In a niche beneath the l. arm are two bottles: *Curr*[açoa] and *Brandy*; the corresponding r. niche is hidden by Ellenborough. On each side of the throne and above the heads of the two judges is an alcove containing large volumes: (l.) *Rule a Wife and* [*have a wife*, John Fletcher's comedy, 1624, revived by Garrick]; *Gullivers Travels*; *Gack the Gian Killer* [sic]; *Tom Thumb*; *Family Quarrels a Novel in one Vol.* On the r.: *Little Red Riding Hood*; *Law and Equity*; *Duty of Jurymen by Veritas*; *Life of John Bull.* These alcoves are flanked by large pictures partly cut off by the upper margin and concealed by labels enclosing speeches. On the l. is *Char*[*les the Se*]*cond*, on the r. *Pri*[*nce Re*]*gent*, a realistic rendering of his paunch and legs. At his feet is a scroll inscribed *A Chines Bridge.* Against the portrait hangs a cage inscribed *Sterne's Starling*, containing a bird which puts its head through the bars, saying, *I can't get out.*

For Princess Charlotte's flight to her mother's house and return to Carlton House see No. 12292, &c. Lord Eldon (Scott) was one of those summoned by the Regent to the conclave in Connaught House, see No. 12295. He had in Jan. 1813 been brought by the Regent to rebuke his daughter in a dispute over the governess who was to replace Lady de Clifford, and had then said: 'If she had been my daughter I would have had her locked up.' Ellenborough appears, in relation not to the Princess, but to his recent sentence on Lord Cochrane, see No. 12209, &c. The bishop, according to the text (p. 85), is the Archbishop of Canterbury; he is grotesquely unlike the dignified and exemplary Manners-Sutton; he replaces Dr. Fisher, the lean pedagogue of other prints on the Princess's escapade. For the 'Chinese Bridge' (in St. James's Park) see No. 12301, &c.
$8\frac{11}{16} \times 12\frac{7}{8}$ in.

12301 THE MODERN DON QUIXOTE OR, THE FIRE KING.| SATIRIST AUGUST 1ST 1814

G Cruikshank fec[t]

Engraving (coloured impression). Pl. from the *Tripod or New Satirist.*[1] A satire on the celebrations in the three royal parks on 1 Aug. In the centre is a miniature fort on which, supported on two blazing barrels of *Gunpowder*, is a rocking-horse in violent action. On the horse sits the Regent, as Don Quixote, with three feathers in his barber's bowl which serves as (Mambrino's) helmet, and wearing high cavalry boots over his armour. Lord Yarmouth, as Sancho, sits behind clasping his master; a basket containing bottles, &c., one labelled *Curacoa*, is attached to his waist. Both are blindfolded. The Prince waves his r. arm, shouting, *Now for Glory Yarmouth Now for Blazes.*

[1] One impression is not folded, showing that it was issued separately.

Fireworks explode all round. A man, evidently Col. Congreve, wearing a braided overcoat reaching to the ground, applies a match to the horse's rump to 'ginger' it; from this issue flames and a shower of coins which descend into the hat which he holds at arm's length. Three men attack the Regent from the l., where a short ladder leans against the fort. Lord Grenville has reached the top; he wears a black mask over his face and directs a blast from a pair of bellows at the Regent's face. He is being supported by the thin Lord Grey who is climbing up the ladder, and like Grenville has large posteriors, to show that he belongs to the Broad-Bottoms (see No. 10530). The third kneels on the fort to apply a firebrand inscribed *Civil List* to the blazing barrel. A fourth (? Tierney or Whitbread) stands behind the rocking-horse flourishing a firebrand.

On the ground immediately below is Eldon in his Chancellor's wig and robe, as a Jewish pedlar with a beard; a box of trinkets is slung from his neck. The Purse of the Great Seal hangs from this box, which he is displaying to Lord Liverpool, who is dressed as an elderly woman in an old-fashioned manner and holding a fan, but with a masculine pigtail. She bends over the box, pointing a forefinger. Just behind Liverpool (r.) is Melville, the First Lord of the Admiralty, dressed as a sailor but wearing a tam-o'-shanter. He has a wheelbarrow on which is a model man-of-war with furled sails, a broom at the masthead signifying that she is for sale, and flying a pennant inscribed *The Melvel.* He is shouting and holds out a sheaf of ballads, in the character of a discharged sailor, begging for alms. Sidmouth stands behind him (r.), gazing up at the back of the rocking-horse. On the extreme r. a harlequin (the Archbishop of Canterbury) and Lady Hertford, wearing a coronet, dance side by side, smiling towards each other. The harlequin wears a mask, a clerical wig and bands, and a short apron on which a church is depicted with the inscription *A view of Cantabury Cathedral*; he holds a short crosier in place of his wooden sword. As a pendant to this couple are the Princess of Wales and Brougham. He wears a mask, legal wig, and gown; a broom leans against him, while he puts his r. hand on his heart, and bows with an insinuating grin, holding the Princess's l. hand. She smiles inscrutably. Behind these foreground figures a crowd is indicated: men with torches or firebrands on the l. and pleased spectators on the r.

In the middle distance, and flanking the rocking-horse, are (l.) a naval battle, and (r.) a Chinese bridge with a tall pagoda standing on it. One ship explodes, another sinks; little figures fly into the air, and climb up the masts of the sinking ship. Above them is a blazing balloon from which an aeronaut falls head first; another descends by parachute.

The erection of buildings in the Parks for celebrations of the peace, the centenary of the House of Brunswick, and the anniversary of the Battle of the Nile (on 1 Aug.), had for many weeks been attacked by the Opposition and in the Press on the grounds of folly, expense, &c. Col. Sir William Congreve was in charge of the fireworks, and defended them in Parliament. The painted canvas fort (in the Green Park) received a cannonade by which it was obscured by smoke, while it was transformed into an illuminated Temple of Concord adorned with transparencies, and inscribed 'The Triumph of England under the Regency'. It was complained beforehand that the parks would be made into a Bartholomew Fair, and this to some degree happened in Hyde Park. The spectacle began with a balloon ascent by Mr. Sadler, son of the famous aeronaut. The chief attraction was the Naumachia on the Serpentine, representing the Battle of the Nile (see No. 9250, &c.); six men-of-war at anchor were attacked by three others, and were burned by fire-ships. The Chinese Bridge (cf. No. 12300) and Pagoda

(from which rockets were fired) in St. James's Park were great attractions; they were intended to be permanent, but were destroyed by fire.[1] Castlereagh, on 25 July, welcomed the repeated attacks on the preparations as showing that there was no serious ground of complaint. See *Parl. Deb.* xxviii. 420–3, 480–3, 696–9, 837–9; *Europ. Mag.* lxvi. 174–6; *Gent. Mag.* lxxxiv. 2, pp. 179 ff.; *Examiner*, 1814, pp. 503–5; *Farington Diary*, vii. 274 f.; Summerson, *John Nash*, 1935, pp. 149–51. Other allusions are to the hostility of the Whigs to the Regent, see No. 11855, &c.; to the Archbishop as a companion of the Regent (arising from the Press assertion that he had been summoned to the Connaught House conclave, cf. No. 12300, &c.); to Brougham (self-interested and devious) as the Princess's adviser, see No. 12030, &c. The hard fate of junior naval officers on half-pay was raised in Parliament on 13 July. On 14 July, in a debate on the Civil List, the Regent's extravagance was attacked by Tierney. For Liverpool as a woman cf. No. 9733. For the fête see also Nos. 12302–6. Cf. Nos. 12556, 12873. The first satire on the fête was Rowlandson's *The Naumachia to Commemorate a Peace*, pub. Tegg, July 23, reproduced Grand-Carteret, *Napoléon*, No. 320. Other prints by Cruikshank are *Four Views taken in the Parks . . .*, pub. Harrild (Reid, No. 352); *The Sham Naval Engagement . . .* (Reid, No. 358); *The AD-miralty Inspector . . .*, pub. Harrild (Reid, No. 359).

Reid, No. 351. Cohn, No. 809.

$7\frac{1}{2} \times 13\frac{5}{8}$ in. Border cropped.

12302 JOHN BULL MAD WITH JOY! OR, THE FIRST OF AUGUST 1814.

[Williams.]

Pub^{d} August 1 1814 by W^{m} Holland N^{o} 11 Cockspur Street London

Engraving (coloured impression). A scene in St. James's Park. The Regent (l.) advances towards John Bull, holding out a large paper. John reads it, capering wildly; he waves his wig and a toy gibbet from which hangs a bunch of three little men. Behind him (r.) is a tree decorated with fairy lights. Behind the Prince (l.) is an end of the Chinese Bridge over the Canal, with one side of the Pagoda. The Prince, though obese, is scarcely caricatured, and is plainly dressed, wearing a round hat. He has a small whisker, and a small tail of powdered hair. Under his r. arm is a large roll of papers, inscribed *Bill [of F]are*. The paper he displays is inscribed: *Grand National Jubilee for the Peace of 1814—Bill of Fare Hyde Park—a grand Fair Mess Gyngell—Richardson Scowton and Punches Shews a grand sea Fight upon the Serpentine. Fireworks in Kensington Gardens—plenty of Gin and Beer—S^{t} James Park—a Ballon—with two illuminated to succeed. Chinese Bridge and Pagoda Boat race on the Canal—fire works—plenty of Port—Sherry Claret champaine &c &c &c Green Park Castle and Temple Fire Works and Royal Booth! Lords . . .* John exclaims: *Huzza for the Prince of Princes!—Damn the lying London Papers! may W——d* [Whitbread] *be drown'd in one of his Buts! and Tierney be choaked with his long Speeches! here I have your enemies as they should be! I shall stick this in my corn field to frighten the crows! so Huzza again and again for the Prince of Princes.* The Prince says: *Ah ha! Johnny, I knew you'd be delighted!* The figures on John's gibbet-scarecrow are labelled, the inscriptions are minute and partly erased, but one seems to be *chronicle*, suggesting that they are Opposition journalists, cf. No. 12207. John, despite his 'corn field', is dressed as 'cit' rather than farmer, with

[1] Contemporary prints of the buildings, fireworks, naval battles, &c., are in B.M. Maps, K. xxvi.—6—l, m, n; 7—x, y, z, aa–ss.

powdered wig, flowered waistcoat, and buckled shoes. There is a background of trees, among which are two marquees. On the Canal is a boat.

For the fête see No. 12301, &c. Despite attacks in the Press and in Parliament (in which Whitbread and Tierney were conspicuous), it was popular. One of Whitbread's grounds of attack was that 'London itself was . . . almost gone into the country' (leaving only the vulgar). *Parl. Deb.*, xxviii. 839.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

12303 THE GRAND ENTERTAINMENT.

G C^{k} fec^{t}

London: Printed by Plummer and Brewis, Love Lane, Eastcheap, for T. Tegg, 111 Cheapside [? 1 Aug. 1814]

Engraving (coloured impression). Heading to a printed broadside, 'Tune—"The Tight Little Island"'. A companion print to No. 12296. The Regent dances between Lady Hertford and her husband, taking a hand of each, before an erection burlesquing the display ('Royal Raree-Show'), see No. 12301, &c. His head is turned to the lady, showing a bulging l. cheek; the husband capers obsequiously, antlers sprouting from his forehead; he wears a gown as Lord Chamberlain and holds up a wand of office topped by a fool's cap trimmed with bells. On the extreme l. Yarmouth, much caricatured, dances, holding his mother's l. hand. Two judges, l. and r., are faintly indicated and are probably Eldon and Ellenborough. Between the Regent and the temple round which they dance is a tiny McMahon, capering and holding up a large purse (see No. 11874, &c.), and his hat.

The temple is a model of the screen of Carlton House, inscribed *The Temple of Folly—!!!*, supported on masonry whose small scale is shown by a garland of roses. On the colonnade are the Prince's feathers, surrounded by a cascade of fireworks in which a grotesque figure of Folly is spread-eagled. He has a large grinning head with satyr's ears, and wears a fool's cap; in his l. hand is a rattle. This centre-piece is flanked by little men-of-war, in full sail, firing guns. The third of seven verses:

To buy Congreve Rockets
He emptied both pockets,
And[*sic*] if he his coffers to drain meant,
And Bridges projected,
And Temples erected,
For fireworks and such Entertainment!
O what a wise Entertainment!
A noble Guy Faux Entertainment?
A puerile taste,
And ridiculous waste
Contended in this Entertainment.

Other allusions are to the visit of Alexander and Frederick William, Blücher and Platoff, and their departure before the Entertainment, and to the breaking by Princess Charlotte of her engagement, see No. 12280. The verses are from the *Champion*, 26 June (*Spirit of the Public Journals 1814*, p. 190 f.). They are also illustrated in No. 12304.

Reid, No. 353. Cohn, No. 1170.

$7 \times 8\frac{7}{8}$ in. Broadside, $16\frac{11}{16} \times 10$ in.

12304 THE GRAND ENTERTAINMENT.

[G. Cruikshank.]

Printed and Sold by R. Harrild, 20, Great Eastcheap. [? 1 Aug. 1814]

Engraving (coloured impression). Heading to printed verses, see No. 12303. A companion pl. to No. 12297. The Regent displays *The Regency Puppet Show* to John Bull, the words being on a scroll across the raised curtain of a little stage (l.). He stands (r.) in profile to the l. behind John, touching his shoulder, and picking his pocket. John gapes in oafish delight. On the stage is a shallow bowl in which ships in full sail are firing at each other. Behind, a medley of bridge, temple, and pagoda is surrounded with explosions of flame and smoke. A balloon is on fire as in No. 12301, with the aeronaut falling; another balloon rises, and tiny figures tumble, or are shot into the air.

Reid, No. 354. Cohn, No. 1170.

$4\frac{3}{4} \times 6\frac{5}{8}$ in. Broadside, $10\frac{1}{2} \times 8\frac{1}{8}$ in.

12305 THE ROYAL DOCK YARD, OR THE WALNUT-SHELL SQUADRON—

[G. Cruikshank.] [*c.* Aug. 1814]

Engraving (coloured and uncoloured impressions). The Regent and his Ministers are making tiny ships out of walnut shells. He stands full-face behind a long cloth-covered table, at which his assistants are working, wearing an apron and with his shirt-sleeves rolled up, but with a star on his waistcoat. He holds a plane and the hull of an embryo ship, inscribed *Regent 120.* He says: *D—n me, work my lads let them see wee have not been to Portsmouth for nothing.* Castlereagh, in profile to the l., bends towards the Regent inspecting his ship through an eye-glass; he says: *By the powers, Sir, that would suit for the flag ship of another Walchren Expedition* [see No. 11364, &c.]. Beside him on the table is his own model, complete with sails and rigging, the *Castlereigh 98.* Next him, at the end of the table (r.), sits Ellenborough, in wig and gown, fitting a bowsprit to a shell inscribed *Ellenborough 98.* He says: *I never took such pains to please John Bull before—if any dare laugh at my work D—me but I'll pillory 'em.* A little apart from the table (r.) Liverpool sits on a child's chair bending over a tub of water, in which he places his own completed vessel: the *Liverpool 110.*; another vessel floats in the tub. He says: *This exploit will render us immortal & history will describe me as a Statesman & Shipbuilder of the first rate.* On the Regent's r. sits Eldon in his Chancellor's wig and gown. He adjusts a mast of the *Eldon 98*, saying, *Good Lord, this will be as long a Job as a Chancery Suit.* At the end of the table (l.), facing Ellenborough, sits Sidmouth, with a clyster-pipe hanging from his pocket (cf. No. 9849). He is about to place a mast with a sail inscribed *Petition* into his ship, the *Sidmouth 98.* Beside it lie little papers inscribed *Petition.* He says: *I never thought these Petitions would meet the eye of the Prince, but, on this occasion, they shall for once be seen by him.* On the extreme r., behind Ellenborough and Liverpool, is an open window through which George III leans in, in profile to the l., holding his spy-glass (cf. No. 10019), and flourishing a whip. He says: *Out upon you is this the way you attend to my concerns while I am Ill! Please the Lord to bring me about, & I'll ship you all off to New South Wales in your own walnut shells.* In front of the table is a basket of walnut shells (smaller than the ships).

A satire on the Naumachia, the naval battle in the Serpentine, the great attraction of the fête of 1 Aug., see No. 12301. Other allusions are to the Regent's visit to Portsmouth with the Allied sovereigns, 23–5 June, when there were great demonstrations of loyalty and a very successful naval review.

Europ. Mag. lxvi. 70–7. Ships of 120 to 98 guns were three-deckers, those of 98 guns constituting the second class ships of the Navy at this date. James, *Naval Hist.*, 1902, vi. 397. In 1814–15 a *Prince-Regent* (100), a *Melville* (74), and a *Liverpool* (40) were being built. *Royal Kalendar*, 1814, p. 159; 1815, p. 159. Cf. the petitions of No. 12310, perhaps referred to here.

Reid, No. 357. Cohn, No. 1916.

$8\frac{7}{16} \times 15\frac{1}{2}$ in. With border, $8\frac{7}{8} \times 16\frac{1}{4}$ in.

12306 PLANNING THE GRAND NAVAL EXPEDITION.

L.M. del^{t} [Marks] [Aug. 1814]

Engraving (coloured impression). The Regent and others stand round a large tub, *Regency Washing Tub*, in which a battle of toy ships is in progress. All the vessels are uniform in size and shape, some are inscribed *74*. The Prince, on the extreme l., plies bellows, making the surface rough. A naval officer next him, (?) the Duke of Clarence, holds strings attached to a row of five ships flying the British flag; a sixth, out of line, is sinking. He turns to the Regent, saying angrily, *Be a little easy with that wind, or by God you'll upset every Ship.* Another naval officer, standing behind the middle of the tub, holds the strings attached to six French ships, five in line, by the r. end of the tub; a seventh French ship in the middle of the water is about to capsize. He says: *A Sailor's lifes' the life for me, for none can be sweeter.—What do you think I call my name—Little Saucy Powder Monkey Peter.* A third naval officer and two plebeian-looking civilians stand against the tub. On the rim (r.), facing the Regent, capers McMahon, much smaller than the others; he holds a large purse inscribed *P.P.P.* (Prince's Privy Purse, see No. 12087), and waves his hat, shouting: *Huzza, huzza, The British Navy for ever!* In the foreground (r.) a gouty military officer watches the toy ships. Behind him and on the extreme r., Sir William Curtis in profile to the r., addresses an equally obese but shorter naval officer. He says: *Sir, I would not miss it for a mint of money, as I am certain it will be as glorious as the Valcherine expedition* [see No. 11364, &c.]. He wears sailor's trousers with a small straw hat as in No. 11353, &c. The officer sheds tears, a handkerchief to his eye; he answers: *Really, Sir, I dare not attend the Naval exhibition, as I am so stuff'd up with wind that my presence would be very dangerous.* All the figures are burlesqued.

See No. 12301, &c.

$8\frac{7}{8} \times 12\frac{9}{16}$ in.

12307 ELBA

Haller inv et del *Fr Hirschmann sc.*

Pub. Aug^{t} *22, 1814, by R. Ackermann, 101 Strand.*

Engraving. Copy of a German print (reproduced Norwood Young, *Napoleon at Elba*, 1914, p. 88). A topographical view of Portoferraio is enclosed in a border and rests on a beam which extends to r. and l., supporting two elaborate groups of (l.) emblems of war, *1813*, and (r.) emblems of peace, *1814*. A chain supported from three rings hangs along the beam. From the centre ring is suspended a chain which encircles the neck of Napoleon, a bust portrait in profile to the r. hanging immediately below the centre of the view of Elba. He wears his petit chapeau, and is not caricatured.

The emblems project from behind the framed view of Elba. On the l. are cannon and cannon-balls, a mortar emitting flame and smoke, the broken mast and torn sail of a man-of-war, with the motto *Discordia*, a Napoleonic eagle, a flag inscribed *N*, a broken anchor, a broken caduceus, an overturned

bee-hive from which bees fly away, an empty cornucopia, a dead branch, a sheaf of broken paint-brushes in a battered palette. On the r. are a mast and sails flying the Bourbon flag, bales of goods, a staff and cap of Liberty with the motto *Concordia*, a bee-hive and bees, an anchor supporting a full cornucopia, from which fall flowers, ears of wheat, and (?) coins. A dove nests in a discarded helmet, above olive-branches; her mate flies towards her with a sprig of olive. Vines and roses complete the group. Below the design:

The Chains he forg'd for Myriads, to bear,
To his last hour may he be doomd to wear.
War, cruel War, has ceas'd its bloody reign.
And Peace appears, with Plenty in its train.

The original is closely copied, except that Napoleon hanged replaces an oval miniature of the Emperor, suspended from the chain. The verses replace the inscription *Porto ferraio auf Elba.* For Napoleon in Elba see No. 12229, &c.; for peace, No. 12265, &c.
$9\frac{7}{8} \times 15\frac{3}{16}$ in. (pl.).

12308 LE SIRE = CONSCRIT DANS L'ILE D'ELBE.

Déposé à la direction. [16 July 1814]

Engraving (coloured impression). A French print. Portraits of Napoleon and Mme Mère, seated at a table, the corner of which forms the base of the design on the l., the figures being less than H.L. Napoleon, in profile to the l., is a conscript, he holds the number he has drawn, *n° 18*; he registers angry dismay, and his words issue from tightly closed lips: *ah! Maman queu guignon* [what bad luck] *J'amene Le 18.* His mother leans towards him, putting her l. hand on his shoulder; she says, with a melancholy expression: *Console toi mon fils tu as un remplaçant* [Louis XVIII]. Napoleon wears his accustomed uniform, but with a musket and a knapsack on his shoulders which is decorated with gold bees and gold fringe; his petit-chapeau is on the back of his head, so that it passes for a private's cap; in it are bunches of blue and red ribbon, and the number *18*. Mme Mère has an elongated face and emaciated neck, surrounded by a high vandyked ruff; her head-dress is a pointed tiara on which are medallion portraits or cameos in ovals; this frames the tight curls on her forehead. From her neck hangs a medallion on which are three superimposed profiles, the uppermost resembling Napoleon.

Mme Mère visited Napoleon in Elba (see No. 12229, &c.), arriving on 2 Aug. from Leghorn.

Broadley, ii. 59. De Vinck, No. 9360. Reproduced, Bourguignon, ii. 262.
$5\frac{1}{2} \times 5\frac{1}{4}$ in.

12309 TOGETHER LET US RANGE THE FIELDS.

[Williams.]
Pub^{d} Sept^{r} 12th 1814 by W^{m} Holland N^{o} 11 Cockspur Street, London.

Engraving (coloured impression). A small stage fills the centre of the design; on this two dogs stand on their hind-legs, singing; they hold between them a piece of music headed *Duet*; one sings: *Together let us range the Fields* [cf. No. 12714], the other: *Impearled with the morning dew.* There is a landscape background. The proscenium is flanked by two stage-boxes; in the royal box (l.) the Regent and Lady Hertford (see No. 11853, &c.) sit together, they exchange glances, and register approval; both have play-bills. Behind them stand Lord Yarmouth and McMahon, who express ecstatic approval. Above the box are the Royal Arms. Below it are emblems: Cupid's bow and quiver,

and Hymen's torch. In the opposite box sits Mrs. Billington with the Duke of Sussex standing behind her. She turns to a handsome lady sitting beside her; both seem impressed by the performers. A third lady stands behind them. Above the box is a lyre within a laurel-wreath, below are musical emblems: lyre, trumpet, &c. A part of each upper box is visible; on the l. two men peer down through opera-glasses at the Regent and Lady Hertford; the occupants of the other gaze admiringly at the stage, and applaud. In the centre of the curtain, in place of 'Veluti in Speculum', is *Spectemur Agendo*; the curtain is looped round conventional palm-trees, whose slim gilt trunks frame the proscenium. The heads and shoulders of the orchestra form the base of the design.
$8\frac{3}{4} \times 3\frac{1}{8}$ in.

12310 THE MERCHANTS MEMORIAL TO ALLEY CROKER *334*

G Cruikshank fec^{t}
Pub^{d} Sept^{r} 1814 by T. Tegg N^{o} 111 Cheapside London

Engraving (coloured impression). The Admiralty is represented by an open pavilion (r.) on the shore, raised above the ground by two steps and having a pediment inscribed *Adma—y*. Within, the Lords of the Admiralty are fast asleep, while Croker, Secretary to the Admiralty, angrily addresses a deputation of merchants approaching from the l. He sits in an arm-chair, legs crossed, holding a paper headed *List of Ships taken by the Americans*. The two leading petitioners (cf. No. 12305) hold out respectively the *Liverpool Petition* and *Glasgow Petition*, saying: *We humbly pray that you will let loose a few of those Bull dogs to protect our property from those American Curs who are Robbing us every day before our faces & as it is you alone who can put a stop to their career & save us from Ruin: we hope our prayers will be attended to.* Croker wards them off with outstretched arm, shouting, *What the Devil are you Croaking about?!!! Why they have only taken 840 vessels lately & what is that, to such a great nation as this!* The Lords of the Admiralty, two civilians and two in naval uniform, are grouped round a circular table. A civilian reclines in an arm-chair, his gouty legs supported on a stool; he holds a paper: *Taken last night 14 vessels this morng 20 vessels by y^{e} Americans.* Beside them are fierce bulldogs, muzzled and heavily chained to staples, representing the Navy. On the wall are four pictures of naval battles: *Shannon & Chesapeak* (see No. 12080), *Glorious 1st of June* (see No. 8469, &c.), *Nile* (see No. 9250, &c.), *Trafalgar* (see No. 10442, &c.). From the architrave is festooned drapery inscribed: *Good Merchants do not weep we are not dead but fast asleep.* Nelson, cloud-borne, looks down at the sleeping men, saying with arm extended, *Awake! Arise! or be for ever fallen.* Two of the petitioners (l.) talk together; one points angrily to the sea where a line of captured British ships is sailing off to the l.; nearer shore are the mast and spars of a sunken ship. He says: *See what they do! even in the Chaps of the Channel!!! Why! bye & bye they will be coming up the River: & taking all our Wherries & Funnies!!!* The other answers: *Faith if they do that will be Wherry Funny indeed.*

During the recess (31 July–7 Nov.) there were many complaints to the Admiralty from British merchants on neglect to protect trade and the coasts, and to provide convoys against the numerous American privateers. These were brought forward by Lord Darnley 8 and 15 Nov., as part of attacks on the Admiralty for mismanagement of the American War. *Parl. Deb.* xxix. 9–13, 187–93. Croker was Secretary to the Admiralty 1809–30. The Lords of the Admiralty depicted are probably Melville, Admiral Sir J. S. Yorke, William Dundas or Sir George Warrender, and Admiral George Johnstone

Hope. Warrender succeeded Dundas on 23 Aug. 'Alley Croker' is an Irish song, to the tune of which Moore wrote 'O! the Shamrock', and Colman 'The Unfortunate Miss Bailey' (see No. 10352), after which the tune seems to have been known as 'Miss Bailey'.

Reid, No. 364. Cohn, No. 1724.

$8\frac{3}{16} \times 13\frac{3}{16}$ in.

12311 THE FALL OF WASHINGTON—OR MADDY IN FULL FLIGHT.

[Williams.]

Pub^d Oct^r 4^th 1814 by S W Fores N^o 50 Piccadilly

Engraving (coloured impression). President Madison and one of his Ministers, both with bundles of papers, flee (r. to l.) from Washington watched by Americans, and by two amused British sailors (r.). Behind (r.) flames and heavy smoke rise from the burning buildings. An American ship is at anchor outside the town. Madison clutches his *State Papers*, some of which are falling; one bundle is inscribed *Boneys Instructions* [to M]*addison*. He exclaims: *D—n his notes! what are they good for now! we should get nothing but Iron, he has'nt any of his stock of Brass left, or some of that would have help'd us through this busines—*. His companion, probably Armstrong, the Secretary of War, holds papers inscribed: *Plan for laying England under Contribution, Project for the conquest of Canada, Correspond*[*ence*] *with Boney*. He says: *Who would have thought of this Man! to oblige us to run from the best Cabinet supper I ever order'd—I hope you have taken care of Boney's promisary notes. The people won't stand any thing after This*. Three Americans stand together (l.) watching the flight without displeasure. One asks: *Jonathan where thinkest thou our President will run to now!* His neighbour answers: *Why verrily to Elba to his bosom friend!* The third says: *The great Washington fought for Liberty, but we are fighting for shadows, which if obtained could do no Earthly good, but this is the blessed effects of it*. Two others stand behind; one points to the flames, saying, *I suppose this is what Maddis calls benefiting his Country!* The other answers: *Why it will throw such a light on affairs that we shall find it necessary to change both Men and measures*. One of the British sailors holds a bludgeon; he points to the ship, saying: *I say Jack! what is that there Man of War, that was to nihilate us as Master Boney used to say*. The other answers: *Aye Messmate, he is a famous fighter, over a bottle of Shampain, why he'd have played Hell with us if we had let him sit down to Supper!* All the Americans are Quaker-like, with lank hair and broad-brimmed hats. On the ground near the two fugitives are papers headed: *Bill of fare for the cabinet Supper at President Maddis Aug^t 24 1814 Soup—*; *List of Guns Men &c &c in the fortification of New York Guns— Men —*; with letters addressed *To Gen^l Vandame*; *To Gen^l Dubourg*.

General Ross commanded the expeditionary force sent to America on the close of the French war 'to retaliate upon the Americans for the outrages which they had committed upon the frontiers'. After a victory at Bladensburg he captured Washington, finding in Madison's house a supper-table laid with forty covers for the expected conquerors. All the public buildings were burnt (in retaliation for the burning of the public buildings of York, now Toronto, by General Dearborn), private property was respected. Many Americans, especially in New England, were violently opposed to the war. Armstrong, who had been U.S. Minister in Paris, 1804–10, accepted at its face value the French note of 5 Aug. 1810 which was intended to induce America to go to war with Great Britain, and thereby contributed to the war.

Dict. of Am. Biog. He was forced to resign after the Washington fiasco. The regrettable and still resented destruction, which was within the rules of war, was questioned by Whitbread, and defended by the Chancellor of the Exchequer who asserted that it was praised by the Americans themselves for the 'temper and moderation' displayed. *Parl. Deb.* xxix. 79 f., 181 f. (8 and 14 Nov.). See Nos. 12312, 12313. Cf. No. 12281.

A pl. by G. Cruikshank: *John Bull making a Capital* [Capitol] *Bonfire & Mr Madison running away by the light of it!!* Pub. Knight, Oct. 1814 (Reid, No. 279), is reproduced, Broadley, i. 373.
$8\frac{7}{8} \times 13\frac{1}{4}$ in.

12312 LE BAISER DE JUDAS, OU LA BONNE FOI ANGLAISE. [? Oct. 1814]

Engraving (coloured impression). A French print. British officers set fire to buildings at Washington, while two of them at the same time embrace negroes. One, probably General Ross, puts his r. arm round the shoulders of a negro, who embraces him gratefully; in his r. hand is a paper: *Liberté des Nègres*, to which he turns a sinister profile; in his l. hand he holds out at arm's length a firebrand against a portico on the extreme r., inscribed *Wasington*. Behind him crouches a second officer holding a firebrand against a pile of agricultural implements, rake, spade, &c. He also burns a paper: *Droit des Gens*. Both trample on a *Traité de Paix*. A third officer (l.), with a cunning leer, embraces a negro, holding in his l. hand a paper inscribed *Paix et Amitié* and a dagger. The negro clasps his hands and gazes affectionately at his false friend. In the background are buildings with flames issuing from the windows, one is inscribed *Hopital*; a negro cries for help from an upper window. Next this is a church; a fourth officer mounts the steps, firebrand in hand, while a negro (l.) runs off, terrified. In the background is the sea with a vessel. A palm and cactus complete the design.

For the burning of the State buildings at Washington see No. 12311. The print is an attack on the British attempt to induce the French to abolish the slave trade, which was violently resisted. While the French colonies had been in British hands the trade had been suspended; they were now to be returned. In a supplement to the Treaty of Paris, 30 May, signed between England and France, the French slave trade was to cease in five years (text, *Ann. Reg.*, 1814, p. 418). As the English Abolitionists pointed out, this was to revive the trade. The strong religious and humanitarian movement in England was believed in France to be 'mere hypocrisy', a cover for British maritime and colonial supremacy: the right of visit and search was involved, and the French maintained that England, having stocked her colonies with slaves, wanted to exclude them from French territory. The policy of the 'amis-des-noirs' in France was discredited as Jacobinical. See *Life of Wilberforce*, 1839, iv. 180–98; *Memoirs of Romilly*, 1842, ii. 336–40; *Parl. Deb.* xxviii. 267–97, 299–357 (27 June 1814), 468–70 (30 June); Webster, *Foreign Policy of Castlereagh*, i. 413–24; ii. 454 ff. F. J. Klingberg, *The Anti-Slavery Movement in England*, 1926, pp. 137–58. After the second Restoration Louis XVIII declared that the traffic in slaves should cease, Napoleon having published a decree abolishing the trade on his return from Elba, cf. No. 12546. See also No. 12313.
$7\frac{15}{16} \times 11\frac{1}{2}$ in.

12313 PHILANTHROPIE MODERNE. [? Oct. 1814]

Engraving (coloured impression). A pl. similar to No. 12312 by the same artist. The same officer (? Ross), with a calculating leer, embraces a negro, while he holds a firebrand to the open door of the building inscribed *Washing-*

ton, more of which is shown than in No. 12312; flames and smoke appear at a window (r.) next the door. The negro clasps his hands and grins ecstatically. Ross tramples on two papers: *Droit des Gens* (as in No. 12312) and *Droit de la Guerre entre nations civilisées*. On the l. a fat John Bull puts his hand on the shoulder of a second negro, who registers grateful delight at a paper held up by John: *Liberté des Négres*. He resembles the John Bull of French caricatures on English visitors to Paris in 1814, cf. No. 12362. At his feet firebrands set light to a pile of agricultural implements. In the background a negro runs off, carrying a bale on his head. The first negro wears a loin-cloth only, the other two wear short military jackets over nudity or loin-cloth.
$8\frac{1}{4} \times 11\frac{9}{16}$ in.

12314 A WHOLE FAMILY LOST.[1]

C W. [Williams.]
Pub^d Novem^r 24^th 1814 by Sam^l Knight Sweeting Alley R^l Exc^e

Engraving (coloured impression). A bell-man or town-crier stands full-face in the middle of the street, shouting his news, bell in his r. hand, l. arm raised. His cocked hat, long coat, and flapped waistcoat are gold-laced. His large figure fills the greater part of the design; words cover the upper part of the print: *O Yes! If any of the relations, or next of kin, of one M^r Guinea, who about the year 1800 was much seen in England, and is supposed to be an Englishman. will give information where he can be met with, they will be handsomely rewarded, on application to M^r John Bull, Growling-Lane. opposite Threadneedle-street—A proportionate reward will be given for information relative to his son, M^r Half Guinea; or his grandson, Young Seven Shilling Piece. Papers innumerable have been issued in consequence of their disappearance, but all in vain; and they are believed by many persons to have left the kingdom; though others shrewdly suspect they lie hid somewhere in the country, waiting for more favourable times before they dare make their appearance; as they have reason to suppose they would instantly be tken up* [sic] *and put in close confinement—Their sudden disappearance is particularly to be regretted, as they were in great favour with the people, and enjoyed even the King's Countenance, to such a degree that they actually bore the Royal Arms.—Notwithstanding they are persons of real worth, yet it must be confessed that by getting occasionally into bad company, they have lost some little of their weight in society; yet if they will return all faults will be forgiven; no questions will be asked; but they may depend upon being recieved with open arms by their disconsolate friends, who by this temporary separation have learnt how to appreciate their sterling worth.—they resemble each other very closely, and may very easily be known by their round faces. and by their complexion which is of a bright yellow; for though they, it is true, were born and acquired their polish and insinuating manner in London; yet it is well ascertained, that the family originaly came, and derived their name, from the coast of Guinea, a place too well known in Liverpool to require any discription.—God save the King.*

The heavy masonry of the Bank of England forms a background. On the pavement by the arched gateway (r.) is a group of four. One man, feeling in his coat-pockets, looks at the Bellman, saying, *Mercy on us how shocking.* Two men talk together; one says: *Oh! you have recieved your Dividend*; the other, holding out a sheaf of notes, answers: *Yes but it is all in Papers still!!*

[1] Nos. 12455–76 are dated from 10 Nov. to 14 Dec. 1814; as plates to a book not issued in parts and published in 1815 they are catalogued together.

Behind them stands a woman. On the l. a man and woman walk together along the pavement, surprised at the Bellman's words.

By law the Bank Restriction Act, see No. 8990, &c., was to come to an end six months after a definitive treaty of peace. On 6 July 1814 it was continued till 25 Mar. 1815, *Parl. Deb.* xxviii. 480, 628, 820, after which it was again continued to 5 July 1818. Ibid. xxxiv, Appendix, xci. For the disappearance of the guinea see No. 11576, &c. The other gold coins were the half-guinea and the seven shilling piece. For Liverpool and the slave trade cf. No. 11910. $12\frac{1}{2} \times 9$ in.

12315 THE SIEGE OF ST QUINTIN

[Williams.]

Pub^{d} Decem^{r} 1st 1814 by W N Jones N^{o} 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, viii, before p. 399. On the l. the Regent and the Duke of York (in uniform) haul ropes by which a mounted hussar officer is being dragged from a deep water-filled ditch; the rope passes round the latter's posteriors. This officer, Colonel Quentin, has dropped his reins and clasps the head and neck of the horse; he exclaims with a distressed expression: *Oh, my de-a-r la-dy.* The Regent (l.) turns to his brother to say: "*He must be sav'd—for on my life,* | *He hath a very pretty wife.*| *And, chief commander of our Forces* | *You know he buys me all my horses* | *Pull away Fred.* The Duke answers: "*Saved by a woman! how many have we known that have been disgraced by one?* [an allusion to Mrs. Clarke, see No. 11216, &c.] *—well here goes.* They are walking towards the Horse Guards (l.). Mud from the horse struggling in the water splashes the Regent's stocking. On the r. of the ditch a fire, in which papers are burning, blazes on the ground, inscribed *Conspiracy*. On this a stream of water descends from dark clouds that surround a pair of scales; a paper inscribed *Sentance* in one scale much outweighs the other, which is heaped with papers inscribed *Evidence*. The scales are held by two hands emerging from the clouds; a label, inscribed *Ora et Labora*, containing the words of the (concealed) holder of the scales, floats towards a body of hussar officers (r.), who are pursuing Quentin. These officers are also faced with a large extinguisher inscribed *FINIS* and *Adju^{t} Gener^{s} Office* which is held out to them by another hussar officer standing next the Duke of York, but facing in the opposite direction; he says: *Aye Aye you may sheathe up Gentlemen—I have orders to extinguish you!!*

The officers, suddenly halted by fire and extinguisher, sheath their swords. The foremost says: *I could not palm the the* [sic] *conspiracy on the Court Martial.* The next looks over his shoulder at two officers, who wear, in place of busbies, plumed chamber-pots on which are the Royal Arms, emblems of Mrs. Jordan, see No. 7908. He says: "*I'll henceforth to the Worcester potteries, and manufacture Jordans for your mother.* They answer: *For that matter, she is well stock'd already Marq^{s} but we may want them amongst us, for we are all going to pot.* Another officer says "*A worse check was never presented at my old dad's in Lombard Street—I wish Palmer had let me a loan.*" Two officers are on the extreme r., one falls head first from his horse, saying, "*This is a complete Somerset.*" The other says: *This is as bad as charging up Hill—.* Behind, less characterized, are two young officers waving their busbies; one exclaims: *Aye, Aye; I thought the Old Soldier was too good a rider to be unhorsed.*" Others follow. All wear hussar uniform with dolmans hanging from their shoulders over braided tunics. Facing them is a bearded Jew with his sack for old clothes over his shoulder. He bows and doffs his hat, saying,

I will purchase your casht off shentlemen. From his pocket hangs a paper: *Levy. Samult at the sign of the King of Hanover deals in cash.* In the foreground is a mortar emitting a puff of smoke. There is a landscape background.

A satire on the court-martial on Col. George Quentin, of the 10th Hussars, or Prince of Wales's Own, as a result of a letter signed by the majority (twenty-five) of the officers of the regiment making three charges of neglect of duty on specified days, and one of general laxity of discipline, for which he had already been reprimanded on 30 Mar. 1814. The sentence was made known on 10 Nov. in a general order signed by the Adjutant-General, Sir Harry Calvert. Quentin was found guilty on part of the first charge only for which he was to be reprimanded as the Commander-in-Chief should direct, the fourth charge being already punished by reprimand. The officers signing the letter of accusation of 9 Aug. 1814 were blamed for caballing against their colonel and making unfounded allegations. They were all to leave the regiment and be distributed by exchange among other cavalry regiments. The officers here indicated by their words are Charles Palmer (1777–1851) who acted as Lt.-Col. from May 1810 to Nov. 1814, (Whig) M.P. for Bath and son of the projector of mail-coaches; the Marquis of Worcester (1792–1853), A.D.C. to Wellington 1812–14 and (Tory) M.P. for Monmouth, who speaks to George (b. Jan. 1794) and Frederick (b. 9 Dec. 1799) Fitzclarence, see No. 11744. The banker's son is probably Lt.-Col. G. J. Robarts, who (presumably) alludes to the firm of Robarts and Curtis (Sir William). Lord Arthur William Hill, b. 1792, son of the 2nd Marquess of Downshire, became colonel of the 4th Dragoon Guards. 'Somerset' is presumably John Thomas Henry Somerset, b. 1787, Worcester's uncle. The regiment, according to the *Examiner*, 1814, p. 733, was 'first spoiled by ridiculous foppery, and is now to suffer under the displeasure of those [the Regent] who contributed to render it incompetent'. *The Times* condemned the 'crude and ill formed judgment of the accusers', some of whom had not been with the regiment during the period in question, and hoped that it would now become an English regiment of horse-soldiers 'rather than a regiment of dancing-masters or merry-andrews'. Ibid. The verdict was unsuccessfully attacked in Parliament by Col. Palmer, on 17 Nov., supported by Tierney, who maintained that Quentin was protected because he was a favourite. The Regent was said to be acting both as colonel of the regiment and as sovereign. See *Parl. Deb.* xxix. 247–333. The pl. illustrates a verse 'melo-drama', pp. 399–406, in which Palmer conspires with other officers, but Quentin's wife is allusively alleged to be the Regent's mistress and to have saved her husband. She became notorious as 'Mrs. Q.' during the Queen's affair in 1820. A squib from 'a Morning Paper'[1] is quoted, professing to be the advertisement of Levi Samuel, at the sign of the King of Hanover, in which the foppish and German character of the regimental uniform is ridiculed. The satire is primarily an attack on the Regent, exposed by Palmer's action in the Commons 'to the expected fury of a faction, & to all the vile filth of the rankest democracy'. *Corr. of George IV*, 1938, i. 506–9. Cf. No. 12626.

Rubens, No. 263.

$7\frac{9}{16} \times 20\frac{1}{2}$ in.

12316 PROMPTE ARRIVÉE DES DENRÉES COLONIALES.

Déposé à la Direction G^le [31 Aug. 1814]

Engraving (coloured impression). A large four-wheeled wagon, shaped like a basket, piled high with colonial produce, proceeds from Dover Castle, inscribed *Douvre* (l.), to the coast opposite *Calais* (r.). It is drawn by four

[1] *Morning Chronicle*, 17 Nov., *Spirit of the Public Journals, 1814*, p. 350 f.

tortoises harnessed in pairs, and a lobster or crayfish. On one of the wheelers is a British soldier, flourishing a weighted whip. Two soldiers mounted on tortoises follow the wagon, which is heaped with sugar-loaves and packages of *Moka*, *Poivre*, and *Indigo*. The pile is covered with a tarpaulin, on which are perched two typical British tourists of 1814, as seen in French caricatures, cf. No. 12354, &c. A woman has a close-fitting cap or bonnet from which hangs a long transparent veil, her sleeves are a succession of small puffs, and she holds up a parasol. With her is a smaller figure, wearing a bonnet projecting over her face. Both have skirt and bodice in contrasting colours.

A complaint at the tardy arrival of colonial goods from England after the peace. Sugar and coffee were the consumption-goods most affected by the Continental System. There were many complaints in France against beet-sugar. A caricature was displayed in Paris of Napoleon squeezing beetroot into a cup of coffee while the King of Rome sucks a beetroot, his nurse saying 'Suck dear, suck, your father *says* it is sugar'. *Ann. Reg.*, 1812, *Chron.* (Mar.), p. 31. See No. 12607. Cf. De Vinck, No. 9516. Denmark alone had seventeen factories for making coffee-substitutes (from acorns, &c.), and there were also indigo-substitutes. Heckscher, *The Continental System*, 1922, pp. 291 ff., 320. See No. 12269, &c.

De Vinck, No. 9515. Reproduced, Bourguignon, ii. 166.
$6\frac{5}{8} \times 12\frac{3}{8}$ in.

12317 THE HELL I-GO-LAND AUCTIONEER & APPRAISER. ON HIS NE MANT MARE.

[Williams.] [? 1814]

Engraving (coloured impression). A sloping wooden ramp zigzags up to the summit of the cliffs of Heligoland. On the top are neat white red-roofed cottages, and on the edge of the cliff a cannon and a sentry. A high gate, now open, extends across the upper part of the ramp. Advancing towards it from above is a crowd of Heligolanders, dressed much like Dutchmen in English caricature in flower-pot hats, short jackets over which their breeches are buttoned. They are preceded by two of their number ringing hand-bells; one of these has lost his l. arm. Beside the crowd is a large placard: *Auction And at Hamiltons Point—To be sold tomorrow night at 1 o'C a brown Time Peace in a gilt Fraim of the very first quality & Sundry other sour articles of the most finest sorts & some true Caricatures & some Greens & onions—possitive orders haveing come from lee* [scored through and replaced by] *England in a Parcel in a bit of a mistake.* Below the two bell-ringers a fashionably dressed Englishman on a well-bred horse gallops straight into the Jaws of Hell, (traditionally) represented by the gaping and fanged mouth of a monster from which flames issue, the jaws and eye being on the extreme r. The nose supports a round clock-face, on which is seated a small Devil who extends his arms towards the rider with a welcoming gesture. Walking behind the rider and clutching the horse's tail is a British officer, who says: *Let me ride.* The rider answers: *No! No! I am a great Man & does as I likes, I told them so in England! but my Time is up! it's time to be going positively going—going at last for this Brown Timepiece for Ne-mant-mare un 10 Pund.* Lower down the ramp, a short fat Englishman (? one Benjamin) holding a cane, addresses two Heligolanders, pointing to a notice-board at the edge of the ramp inscribed: *Houses Forests and Estates Morrow Morning may be viewd in the Market Place—by the Broker B-nj-n—*, he says: *Heer H-o-n Heer Fr-n-e how gaits—we must have no forestalling—everthing must be sold in Public.* The two Heligolanders say: *Yes Heer B-n-j-n all Tings must be sold mit de*

Hammer—it is good for de Helligolanders, and *Was is de matter, I tink de Peoples make much Plaisir—we must see to bind dem all to de Peace.* In the foreground, on the lowest part of the ramp, are three women in neat peasant costume with baskets. Two carry a large basket slung on a pole, one says: *Teno Upboppom.* At the top of the cliff, behind a palisade, tiny Heligolanders are cheering wildly, shouting *Huzza.* Among them is one woman who shouts *Jesus Christus.*

Heligoland, occupied in 1807 simultaneously with the attack on Copenhagen, remained a British possession till 1890. It became the chief base for smuggling goods to Germany. Great Britain in 1808 built a port, fortifications, and warehouses. As many as 200 British residents are said to have settled there; they formed a special chamber of commerce, and the place was called 'Little London'. This satire on the liquidation of the British depot after the peace has personal allusions which are obscure, but seem directed at one Brown, a broker called Benjamin, and perhaps one Frain or Frane. $12\frac{1}{2} \times 9\frac{1}{8}$ in.

12318 CERBERUS [1814]

Engraving (partly coloured). A German hieroglyphic print. The title is from the inscription in large letters on a savage dog, representing Napoleon, standing on a globe, an arc of which forms the base of the design, and on which he has left blood-stained foot-prints. A head of Napoleon in profile to the r. is enclosed in the upward curve of the animal's tail, which is inscribed *Protecteur*; the dog's collar is inscribed *Universal Monarchie*, the ears are *Douaniere* and *Gendarmerie* respectively, the jaw is *Daru*; his paws are *Rapp*, *Victor*, *Davoust*, and *Vandame*, the last being linked to a chain held in a hand projecting from the r. margin; the end of the chain is weighted by a pair of shoes inscribed *Pariser Kauft.* The hand that holds the chain holds also a flail inscribed *Für Hamburg*, *Lübeck & Bremen.* The dog's r. forepaw rests upon a skull (l.), which he is licking; the other on a rectangular block resting on the globe and inscribed *Term.* The globe represents not the earth but Hell. Flames issue from the lower margin, among them is the word *Pyriphlegelon*, near which is a (?) paper inscribed *Tele graph*, the other rivers are indicated by the word *Styx* (which Cerberus bestrides), and *Lethe.* A shadowy profile of Napoleon is sketched on the globe; this has the lank hair and bicorne of Napoleon in the first Italian campaign.

From the upper l. corner of the design darts of jagged lightning point towards Napoleon. Each forms the profile of an avenging general (l. to r.): *Carl Johañ*, *Kutusow*, *Blücher*, *Wellington.* Between the two pairs of generals is an irradiated cross, symbolizing God, from which issue the words *Siehe ich will von Ahab ausrotten auch den* [1 *Kings* xi. 21], signifying that Napoleon will be childless. The dart from Wellington strikes behind the dog, and reaches the Hand of Justice (cf. No. 12247) of Napoleon, and an eagle (reversed), both inscribed *N*, which, with a laurel-wreath, are above the r. side of the globe.

A broad masonry pillar or monument rises vertically from behind the globe; from this an arm projects horizontally to the l., the hand pointing towards the cross, and inscribed *Vidi.* Another arm with a beckoning finger projects to the r., and is inscribed *Veni.* On the face of the monument is a rectangular design inscribed *Victoire*, and headed *Vici*: a scythe, pitchfork, and rake are hung with trophies: *de Leipsic 20 Trop he!*; a petticoat, cap, stockings, and cloths inscribed *Drapeau.* On the scythe-blade: *d. 19ten Octobr. 1813.* The head and shoulders of a Jove-like man project from behind this design.

On the r. of this monument is a post surmounted by the head of a man wearing a fool's cap; below the head, and perhaps suspended from the shoulders is a placard headed *Pasquinus eram*. On it is depicted a seated ape, holding a (?) newspaper on a stick (as read in cafés), reversed; he is *Der Nachstecher* (engraver or copyist). To the lower part of the post are fixed masks with a (?) bladder attached to a stick, as used in carnivals. Below the design:

Sonst war ich der grosse Napoleon
Jezt — dien' ich der Hölle um Lohn
Und bringt man mich dem Feuer zu nah —
So bin ich gleich als Camäleon da.

A satire on the defeat and captivity of Napoleon, with some obscure details, with special reference to the sufferings of Germany under the Empire. The customs officers and gendarmerie denote the French officials who enforced the Continental System, whose rigours were especially felt in North Germany, and above all in Hamburg. He is punished for the sufferings of Hamburg, Lübeck, and Bremen (annexed to France 13 Dec. 1810). Daru, as Commissary with the Grand Army, had supervised the military occupation of Prussia from 1807. General Rapp defended Danzig from 24 Jan. to 29 Nov. 1813. Marshal Victor commanded a corps during the German campaign of 1813 from Lützen to Leipzig. Davoût was made Governor of the Lower Elbe in Mar. 1813, and reoccupied Hamburg on 30 May; during the siege in 1814 he acted with great harshness to the population. General Vandamme fought in the campaign of 1813, and was made Governor of Bremen, but was defeated and captured at Kulm (see No. 12177). For Leipzig see No. 12093, &c. The trophies are probably those sent by Napoleon from Hanau, see No. 12111, &c. The four commanders who launch thunderbolts represent the forces of Sweden, Russia, Prussia, and Britain. Apparently a companion pl. to Nos. 12319, 12320; a serial number has been erased from these plates. All were perhaps accompanied by a printed explanation.

Broadley (ii. 127 f.) describes a version differing in some inscriptions: Bülow takes the place of Kutusow. The inscription below (translated): 'I am Cerberus (Ich heisse Cerberus); I also am Chameleon; when heated I change colour', with the date 'Anno 1814 1 B and K 21, 22'. Imprint: Henschel Brothers and Werder, 4 Rosen Strasse, Berlin.
$3\frac{3}{8} \times 5$ in.

12319 HERR NOCH JEMAND AUF ELBA [Still Mr. Someone in Elba.] [? 1814]

Engraving. A German print. Napoleon, wearing uniform, sits in profile to the l. in his study at Elba on a makeshift chair of state, made of gun-carriages, with a flimsy back on which an eagle is perched. He is seated at a plain rectangular table, with a pair of pistols before him. Across the table hangs a large scroll inscribed *Napoleons Taschenbuch* which is divided into irregular sections, each containing a design, the largest of which is *Leipzig*, an irradiated sun, the smallest *Elba*. The others are *Moskau*, with burning buildings, *Trafalgar*, a shattered ship, and, half rolled up, [Pa]*ris*, a shower of cannon-balls. The Emperor extends over the map his Hand of Justice (cf. No. 12247). His feet rest on a large square packet (? of pamphlets) inscribed *Lioner Pasq[il]le 4500 Fr.* An open drawer at the l. side of the table is filled with small objects, resembling crosses of the Legion of Honour. At his l. hand stands a large fasces, with projecting axes, decorated with the imperial eagle. The floor under and around his table and chair is covered with a gigantic

cobweb; perhaps indicating that Napoleon sits at the centre (which is actually covered by the packet-footstool), weaving plots. The single window (l.) is broken, the panes partly covered by a paper: *31 Bull*[etin].

Immediately above Napoleon's head is suspended a Damocles-sword, the hilt formed of a small ship inscribed *Usher*. This sword hangs before two bust portraits, the upper one resembling Wellington. The lower portrait and a second pair (l.) cannot be identified: one is inscribed *V*, the other *R*. These portraits fill spaces on the wall left by two large glass-fronted cabinets; one (l.) is filled with books and is inscribed *Robinsonaden* [see No. 12250]; the other, *Antikencabinet*, contains objects connected with the Empire; a crown and sceptre, decanters inscribed *S Bitt*, caps and slippers, books, a shako, (?) a model of the Colonne Vendôme, a terrestrial globe, and two sets of unidentified objects. Across the r. part of the room, behind Napoleon, hangs a curtain inscribed *Zukunft*; from under it appear the paws and profile of a recumbent Sphinx. Two demons hold the sides of the curtain, and seem about to draw it back and reveal the future. In the foreground (a.) is an open and apparently empty chest, inscribed *Belohnungen* [rewards]. Near it stands a chamber-pot, with a paper headed *Cal.—Heil Napo* . . . On the extreme l. is (?) a guillotine; a rat runs under the blade. Other rats nibble at a paper inscribed *Menteur*, probably an allusion to the *Moniteur*, Napoleon's official paper which had become the mouth-piece of Louis XVIII's Government.

See No. 12318. A satire on Napoleon as sovereign of Elba with the title of Emperor, see No. 12286. 'Usher' is an allusion to Thomas Ussher, captain of the frigate *Undaunted* which took Napoleon to Elba. The package may contain Bonapartist propaganda for Lyons. 'S. Bitt' is from *Spanisch Bitter und Russisches Eis*. Schulze, pp. I., II*. The print reflects the uncertainty in 1814 as to Napoleon's intentions. For Leipzig see No. 12093, &c.; for Moscow, No. 12049, &c.; for Napoleon's bulletins cf. No. 11920, &c.

$3\frac{5}{8} \times 5\frac{1}{4}$ in.

12320 ENDLICHES SCHICKSAAL. [Final Destiny.]

R. [? 1814]

Engraving. A German print. A globe floats among clouds; a large arbitrarily shaped continent is *Deutschland*, the only place marked. Towards this part of the globe are directed rays from a sun or disk inscribed *W^er Congress*; they issue from the word *Friede* and are inscribed: *Sicherheit des Eigenthums. Unverletztes Recht der Menschheit. Flor der Wissenschaften und Künste. Freude, Gesundheit, Wohlergehn. Bürger- und Familienglück.* Across the ends of the rays are festooned a garland of flowers and a ribbon inscribed *Europa Asien, Afrika, Amerika.* The ends are held by two tiny cherubs; the garland hangs across 'Deutschland'. A hand issues from clouds and rests on the globe. The wrist is inscribed *Vorsehung*, the hand *Gerechtigkeit.* On the thumb and first three fingers are rings, each marked with a letter *R* [Russland], *P* [Preussen], *E* [England], *O* [Österreich], representing the Allies (see Nos. 12177, 12202). On the lowest part of the globe and partly covered by clouds is a star with the letter *N*, close to the word *Elba* (see No. 12229, &c.).

See No. 12318. For the Congress of Vienna see No. 12453, &c.

$3\frac{1}{2} \times 5$ in.

12321 GENERAL SUNFLOWER. [? 1814]

Engraving (coloured impression). A naturalistic sunflower conceals four profiles, two directed to the l., and two to the r. One is possibly Wellington.

$7 \times 5\frac{3}{8}$ in.

PERSONAL AND SOCIAL SATIRES

12322 DE BERENGER.—ALIAS CAPT^{N} BROWNE—ALIAS COL^{L} DUBOURG.

Etched by G. Cruikshank.
Published May 21st 1814 by H. Humphrey S^{t} James's S^{t}.

Engraving (coloured and uncoloured impressions). Bust portrait in profile to the r., of a well-dressed middle-aged man, with cropped hair, fleshy hooked nose, and protruding underlip. Below the title: *From a Sketch taken the Day he was apprehended at Leith in April 1814—.*

The organizer of the Stock Exchange fraud in which Lord Cochrane was involved, see No. 12209, &c.; the trial for conspiracy was in the King's Bench, 8–9 June 1814.

Reid, No. 332. Cohn, No. 1046.
$3\frac{11}{16}\times3\frac{11}{16}$ in. With (octagonal) border, $4\frac{1}{2}\times4\frac{1}{8}$ in.

12323 [MR. HURSTWAITE.] [1814[1]]

Engraving. W.L. portrait, head and hands in tinted stipple. A fashionably dressed but rather clumsy man, hat in hand, in a dancing pose, r. foot advanced with pointed toe. The inscription is on a separate pl.:

To Vestris in Dance he's thought equal by some,
In singing, he rivals the famed Billington,
In eating, 'tis dangerous to trust him too nigh
A good Apple Pudding, or nice Apple Pye.
In Love a Lothario, and oft takes his fill,
From Bond Street quite home, to the Shop in Cornhill,
So polite, the Girls say at their nod he will come,
For they love him, and call him their Dear little John.

Identified in pen as Hurstwaite, shopman to M. Knight, Printseller, Sweetings Alley.
$7\frac{1}{8}\times4\frac{9}{16}$ in. Both plates, $8\frac{7}{8}\times4\frac{5}{8}$ in.

12324 THE RIVAL ROMEOS OR COATES & MATHEWS— *Plate 3^{d}*

[G. Cruikshank.] [1 Jan. 1814]

Engraving. Pl. from the *Meteor*. 'Romeo' Coates, fantastically dressed as Romeo, stands at the extreme l. of the stage, leaning against a wall. He raises his arm to take the hand of Mathews, who stands in a stage-box looking down at him, but smiles complacently towards the (invisible) audience. He wears a tight-fitting tunic and short breeches of brocade, with a vandyked ruff, a high-crowned cap, jewelled and plumed, and small cape; his l. hand, holding a rapier, rests on his hip. Mathews is fashionably dressed, wearing a cylindrical hat, tight double-breasted coat, and eye-glass. Behind them stands a man with a comic profile, saying *Cock a doodle doo.* Below this box is one beneath the level of the stage; two ladies and a man look up at Romeo, much amused.

[1] Dated by E. Hawkins.

For Coates as Romeo cf. No. 11769, &c. It is said that Mathews having applauded Coates, the latter publicly thanked him. Mathews played Romeo Rantall in *At Home* (Covent Garden, first played 25 Feb. 1813), in which Coates was ridiculed.

Reid, No. 306. Cohn, No. 553. Reproduced (colour), *Reminiscences of Gronow*, 1892, i. 48.

$6\frac{3}{4} \times 4\frac{3}{16}$ in.

12325 THE THEATRICAL ATLAS.

G. Cruikshank fec^{t}

Pub^{d} May 7th 1814 by H. Humphrey S^{t} James's Street

Engraving. Kean as Richard III, directed to the l., stands on a large volume: *Shakespear*. Resting on his head and humped shoulders is a model of Drury Lane Theatre, a massive block, inscribed *Whitbreads Intire* [cf. No. 10421]. On the roof is poised an ugly figure of Fame, blowing through a trumpet *Puff Puff Puff*, and holding behind her a second trumpet, from which issue the words *Puff Puff P.* In front straddles a tiny Whitbread, his legs and arms projecting from a cask which forms his body; he says: "*Now by S^{t} Paul the work goes bravely on* [altering Richard's words from 'this news is bad indeed']. Kean stoops, leaning on a cross-hilted sword, inscribed *A Keen supporter*; he has misshapen bandy legs. He says: *Well, as you guess* [IV. iv. 467]. He wears an ermine-bordered cap encircled by a crown, slashed doublet and trunk hose, a sleeveless coat bordered with ermine and embroidered with a (Yorkist) rose, with flapped and spurred boots. (The figure, with the position of the arms altered, is a travesty of J. J. Hall's portrait of Kean interrogating Stanley on the approach of Richmond. The costume is correct.) The stage is indicated by curtains flanking the design. In the background are clouds of smoke.

Kean made his famous first appearance in London as Macbeth on 26 Jan. at Drury Lane; on 12 Feb. he first played Richard III, and on 19 Feb. it was announced that no orders (paper) would be admitted on nights when Kean appeared. It was at first suspected and alleged that he was puffed to fill the almost bankrupt theatre, but he gained instant popularity, and saved Drury Lane. Farington, *Diary*, vii. 222, 262; *Examiner*, 13 Feb. See No. 12263. For Whitbread and the Theatre see No. 11767, &c.

There is a reversed copy (not in B.M.), pub. McCleary, 32 Nassau Street.

Reid, No. 326. Cohn, No. 2029.

$12\frac{3}{4} \times 9\frac{1}{8}$ in. With border, $13\frac{7}{8} \times 9\frac{13}{16}$ in.

12326 THE RIVAL RICHARDS OR SHEAKSPEAR IN DANGER.

[W. Heath.]

Pub May 181814 [sic] *by S Knight Sweeting ally Cornhill*

Engraving. Kean (l.) and Young (r.), both dressed as Richard III, struggle for Shakespeare who stands between them, each tugging hard. In the background behind Kean is Drury Lane Theatre, behind Young is Covent Garden. Shakespeare's feet are close to Young, but he leans towards Kean, despite Young's clasp on arm and collar; he shouts in terror: *Murder" Murder"*. Kean says: *Ill' have him but I Will not keep him long.* Young exclaims: *I hate thee Richard for thy better Parts, mine be the Prize not thine forbare.* Their dress is similar, but Kean wears an ermine cap and crown as in No. 12325, Young a feathered hat. Kean has spurred boots, Young flat buckled shoes. The façade of Drury Lane is inscribed *Whitbreads Entire The Real Home Brew*; Whitbread capers delightedly beside the theatre,

flourishing a tankard inscribed *Whi*. . . . Covent Garden is inscribed *The Best booth in The Fair whats a Stage without Horses* [see No. 11773]. Harris, the manager, stands glumly in front of the theatre saying: *They are Too Kean for me & will Harris me to Death.*

Charles Mayne Young (1777–1836) was established at Covent Garden, and before Kean's début at Drury Lane was accepted as the leading English tragedian. The management then put Young in rivalry with Kean as Richard and Hamlet, the plays being several times given on the same day at both theatres. The rivalry was between two schools of acting, the Kemble declamatory manner, and the natural acting of Kean. The contest as regards Richard III was the subject of an article in the *Examiner*, 27 Mar. (by Barnes), in which Young's attempt to compete was declared 'by all good judges . . . perfectly ridiculous', cf. No. 12918. Covent Garden was notorious for plays in which animals were the chief attraction.
$8\frac{5}{16} \times 12\frac{11}{16}$ in. With border, $8\frac{7}{8} \times 12\frac{7}{8}$ in.

12327 THEATRICAL FAUX PAS— | SATIRIST MARCH 1ST 1814:— *G: Cruikshank fec^t—*

Engraving (coloured impression). Pl. from the *Satirist*, xiv (N.S., iv). Mrs. H. Johnston, dressed as a tragedy queen, rushes towards a street-door (l.), her hand on the knocker, a ring in the mouth of a head which grins down at her, saying, *Come live with me & be my Love.* She says: *I must pledge my Love to support the pledges of my Love.* Over the door: *Drummond—Pawn Broker—NB Old Pieces taken in*, with the sign of three balls. Above the door is the lower part of an open window, showing a heap of money-bags. Behind the lady is the façade of Covent Garden Theatre, with the manager, Harris, tall and grotesquely thin, standing above the pediment, looking towards his fleeing mistress; he says: *Ah Whither my love Ah Whither Art thou gone* [cf. No. 9311] On the r., and forming the greater part of the design, stand members of the Covent Garden company; they are in front of a rustic (theatrical) grotto surrounded with leaves and inscribed *Covent Garden Green House.* They are (l. to r.) Catherine Stephens (1794–1882), vocalist and actress, afterwards Countess of Essex; she says: *What company has my inexperience got into.* Next stands Mathews, wearing the broad-brimmed hat and long overcoat with capes of the amateur coachman, as in his part of Cypher in *Hit or Miss*, see No. 11700. He holds a team-whip and says: *Bang up & prime.* Next is Fawcett dressed as Servitz in F. Reynolds's 'melodramatic opera' *The Exile*, see No. 11209. He turns from Mrs. Johnston, saying, *Going to Gallivant—D—d bad management.* Facing him in profile stands Incledon as a handsome sailor; he holds his hat, saying: *He had better marry a widow, better marry than burn.* Next, Sally Booth (1793–1867), a demure-looking ingénue, says: *I wonder for my part how women can do such things.* Emery, as a yokel in smock and gaiters, holds his hat and a whip; he says: *No such doings in Yorkshire.* The diminutive Mrs. Liston, as Queen Dollalolla in Fielding's 'Tom Thumb', see No. 10680, stands beside her husband who wears a long wig, three-cornered hat, laced coat, and flapped waistcoat. He stands on tiptoe to stare at Mrs. Johnston, and registers astonishment; he says: *Oh, Shocking!!* Mrs. Liston rejoins: *Monstrous.*

Mrs. Johnston, *née* Parker, b. 1782, long separated from her husband Henry Erskine Johnston, is satirized for her desertion of Harris for Drummond, the London banker. Emery, noted for his rustics, is evidently copied from his portrait after de Wilde, in the part of Stephen Harrowby in Colman's *Poor Gentleman*, 1802 (Burney Coll.). There is a companion portrait of

Fawcett as Servitz, wearing short furred coat, three-cornered hat, and knee-breeches as in this print, but Cruikshank seems to have copied his own print, see No. 11209. Incledon is closely copied from a drawing by Emery (the actor), etched and published by Roberts, the only alteration being that the hat has been transferred from the l. to the r. hand.

Reid, No. 292. Cohn, No. 724.

$6\frac{13}{16} \times 13\frac{5}{8}$ in. With border, $7\frac{1}{2} \times 14\frac{1}{2}$ in.

12328 HOCUS POCUS; OR, CONJURORS RAISING THE WIND. *C W*[1] [Williams.]

Pub^d Oct^r 1^st 1814 by W. N. Jones N^o 5 Newgate Street.

Engraving (coloured impression). Pl. to the *Scourge*, viii. 241. Illustration to 'A New Interlude', pp. 243–8. A scene in the green room of the Haymarket Theatre. George Colman sits in an arm-chair beside a writing-table, beset (l.) by duns, and (r.) by unpaid actors who played in the entertainment 'Dr. Hocus Pocus, or, Harlequin Washed White'. A sturdy woman (r.) wearing a check apron tugs at him, trying to drag him towards a wash-tub which stands beside her. He says, looking to the r.: *Now then Gentlemen! GO IT, if Hocus-Pocus and Conjurocus does but raise the Wind—by St George I'll pay you all!!—why you Hussey you are not to put me into the tub!!* She answers: *La Sir did not you say you should like to be white wash'd if you could afford soap.* Another aproned woman standing behind her holds out a bar of soap, saying, *Why here's plenty of Soap Maam!!* Two bars of *Magic Soap* are on the ground beside her. Colman holds the blank page of a giant volume, open on a lectern, which tilts over under his hand; on the l. page is *GO IT* in huge letters. In his l. hand is an open book: *Hocus Pocus or Harlequin Whitewashd A Ludicrous Magical Entertainment Conjur ocus made of* [illegible word] *Scaramouch Columbine.* An owl perches on the back of his chair. From behind the chair a woman wearing a white décolletée dress (Mrs. Gibbs) leans forward threateningly towards the woman of the soap, saying, *Let him alone hussey I say he has'nt a spot about him.* Another lady puts her hand on her shoulder, saying, *GO IT Columbine.* Other members of the company (l. to r.) are two men behind Colman's chair in agitated conversation; a man in hussar uniform; a man dressed as a wizard, with a beard, a steeple-crowned hat and quasi-oriental robes who holds up a long wand and shouts to the dunning tradesmen: *Don't be so clamorous there! you must take orders till we can rais the Wind!* Next is a man in (burlesqued) fashionable dress, his cylindrical hat under his arm, holding a cane and looking through an eye-glass. Behind him is a woman whose face is hidden by her 'Oldenburg' bonnet (see No. 12290). She says, looking towards Colman: *I know that face! ah he's a Man of talent but no Pro-per-ty!* A stout man (Brunton), wearing a large wig and three-cornered hat, holds up a conjuror's wand, saying to a man on the extreme r.: *Hubble Bubble, toil and trouble, | I hope your poney will carry double.* The man on the pony dressed as a clown is Scaramouch (Tokely); he answers: *Oh! ho! M^r Conjurocus in a Bush Wig. your for go it, so I'll be off for Covent Garden and try what I can raise upon my painted poney!* Before him stands Harlequin (Mathews), supporting himself on a stick; he says reflectively: *Sir George Pay you all that will be a first appearrance in a New Character.* Colman's table is a (?) marble slab resting on two lyre-shaped supports. It is littered with papers inscribed *Admit Two to the Boxes*; there is also a paper inscribed *Day rule* (showing that he was on leave from the Rules of the King's Bench). On the ground are books: *Vagaries* [Colman's *Poetical Vagaries*, 1812], *Broad*

[1] On a letter in the tailor's pocket.

Grins [see No. 11963], *The Young Qua . . . A . . . By G. Colman*, [*The Young Quaker*, Haymarket, 1783, was by O'Keefe]; beneath this is a paper: *Plan of the Rules.* Hanging above Colman and some of the actors is a large crocodile, with gaping jaws directed menacingly towards the clamorous duns.

On the extreme l. a tradesman pushes forward a butcher, saying, *Push on! Push on! Butcher, if you let that Coalman touch the cash first there will be none left for us.* The butcher holds out a paper: *The* [?] *Proprietors . . . Leg* [*mu*]*tton* = 5/6; he says: *Five and sixpence for a Leg of Mutton, for Katharine and Petruchio.* Just in front is a man wearing a coal-heaver's hat, saying, *Only for a Peck of Coals to roast the Mutton for Petruchios supper.* His bill is for sixpence (p. 245). A man behind him says: *I think you are kicking up a dust on this side, wether the conjurors raise the Wind or not.* A tradesman grasps the shoulder of a barber, saying, *Friend my demand is of more importance than yours, a bill for a Crown & Sceptre you must wait till mines settled.* The barber answers: *You are mistaken Man I furnish'd two Conjurors with Wig and they could not raise the Wind without them.* A tailor bows obsequiously, saying: *Gentlemen I hope you'll raise the wind for Falstaffs breeches—Three pounds two and sixpence only!* A man looks up nervously at the crocodile, saying, *Bless me what ugly things these conjurors keep about them.*

A satire on the insolvency of Colman, who managed the Haymarket theatre by excursions from the Rules of the King's Bench, see No. 11941. *Doctor Hocus Pocus; or Harlequin Washed White*, by Colman, was first played on 12 Aug., and after some alterations became popular. Mathews played one of three Harlequins while lame from a carriage accident, Douglas and Yarnold were the other Harlequins; Gomery was Pierrot, Mrs. Gibbs (b. 1770) was Columbine; she was the unacknowledged wife (or mistress) of Colman. John Brunton (b. 1775) was brother of Louisa, Countess of Craven, and father of Elizabeth Yates. He appeared at Covent Garden 22 Sept. 1800 as John Brunton the younger. There is a portrait of Tokeley in the Print Room. The entertainment was condemned as 'a dramatic performance of inconceivable dullness and folly' in the *Scourge*, viii. 237 (Sept.). See also *Europ. Mag.* lxvi. 143 f.; *Genest*, viii. 437. 'Go it' is a new catch-phrase; according to Partridge, *Slang Dict.*, 1938, it dates from *c.* 1820.

$7\frac{3}{4} \times 20\frac{1}{2}$ in. B.M.L. C. 40. f. 9.

12329 SPIRITS AT WORK—JOANNA CONCEIVING—IE—BLOWINGUP SHILOH.

[Williams.]

Pub^d^ July 1^st^ 1814 by W N Jones, 5 Newgate S^t^.

Engraving (coloured impression). Pl. from the *Scourge*, viii, frontispiece. Illustration to verses: *Celestial Visitation*, pp. 3–7. Joanna Southcott, seated on a sofa in a well-furnished room, registers astonished alarm at a demon, who looks out from under a table (l.) at a cat which arches its back angrily. She is scarcely caricatured, and is plainly dressed in white, wearing a cap and spectacles. She flinches back, dropping her book, open at *The Art of Humbugging—Cha I.* A similar demon, kneeling on a *Bible*, inflates her petticoats by blowing through some instrument, thus producing a semblance of exaggerated pregnancy. The first demon says: *Don't be frightend Joany it only me I'm always at work for you.* Beside her is a large book: *List of the Sealed.* On the floor are sealed packets inscribed *Wonders Wonders Wonders* [puffing catchphrase of Katerfelto, cf. No. 6326], *Marvel Ye People*, and a torn book, *A Treatise on the Cure of Insane Persons.* Under the sofa is a chamber-pot inscribed *Virgin Water.* On the round table, only the r. of which is within

the design, is a brimming punch-bowl whose steam mingles with smoke from a fiercely burning candle round the flame of which a hoop or circle is miraculously suspended. From this cloud a hand emerges, in a blue sleeve with a red cuff, and fills a glass with a punch-ladle. Words issue from a head faintly formed by the convolutions of the smoke: *Fear not it is I Drink this and quicken your Conceptions.* The bowl is decorated with dancing demons; beside it are decanters of *Rum* and *Brandy*, a lemon, and sugar-bowl. A kettle steams beside a blazing fire.

Behind the sofa and shielding it from the door (r.) is a tall screen of several leaves. Along the upper edge is the inscription: *The Tribes to be Conducted by Shiloh to T* . . . . Below are panels decorated with genealogical trees, three of which are named respectively: *Tribe of Juda*, *Tribe of Issachar*, *Tribe of Zebulan.* The upper part of the door is glass, through which are seen two bearded Jews in consultation. One says: *Well must we tell de Shinagog can you shee little Shiloh.* The other answers: *No tish all behind the Screens but de Spirit was work I smell de punch.*

On the chimney-piece two figurines flank a handsome clock: *Aron* holding a rod and (?) censer, *Moses* with the Table of the Law. There are also an ink-stand and two large volumes: *Smith on the Prophetic Writers* and *Divine Judgement on guilty Nations.* Above Joanna's head hangs a bag labelled: *Passports to Heaven five shillings each or two for Seven.* Three H.L. portraits are on the wall, the centre one being upside-down: *my Expartner Carpenter*, a man preaching. On the r. is *my Enlightened Journeyman Tozer*; a man declaims from an open book; behind: *Tozer lath render.* On the r.: *The great Prophet Brothers*; a ranting and ragged man lifts both arms. After the title:

"*Black spirits and white,*
"*Blue spirits and grey,*
"*Come mingle you that mingle may.* [*Macbeth*, iv. 1.]

At this time Joanna Southcott, aged 64, believed that she was pregnant, and she and many others awaited the birth of Shiloh, the Messiah. The scene depicted is based on a vision described in her *Book of Wonders.* On 14 Oct. 1813 she saw a large bowl behind a candle whose flame was encircled by a red ring; a hand in a red cuff pointed at her, she was ordered to put on her spectacles and heard the words 'Fear not it is I'. In the advertisement for a spacious furnished house for the accouchement it was announced that Hebrews (among others) would be allowed to be present at the birth. The sealed packets and the 'Passports' are the 'seals' with which she sealed the faithful, who were to be 144,000, destined for Heaven, see No. 11764. She had been a supporter of Richard Brothers (1757–1824), see No. 8627, &c., but afterwards denounced him for blasphemy; Elias Carpenter had been one of her preachers. William Tozer, a lath-render, opened a chapel for her followers in Southwark, and remained her preacher and a devoted supporter. *Impartial Account of the Life and Writings of Joanna Southcott*, Leeds, 1814 (Nat. Lib. of Wales); *D.N.B.* See Nos. 12330–6.
$8\frac{3}{4} \times 13$ in.

12330 PREPARATION'S FOR THE HUMBUG. *Pt 4*

Mayhew fecit [*c.* Aug. 1814]

Engraving (coloured impression). A bedroom scene. Joanna Southcott, fully dressed and rather meretricious-looking, sits on the knee of a man in clerical dress, who kneels on one knee in profile to the l. whispering in her ear: *Haste my Love to Bed or the Doctor will awake "Mind you Scream Lustily.* She holds a pair of spectacles and answers: *Leave all within to me haste you and Sound*

the News abroad Never fear I've given the Old Doctor a rare dose. On the l. is an ornate four-poster bed with a fringed canopy round which serpents twine symmetrically, supporting drapery. In the foreground, at the foot of the bed, two women are placing an infant in a warming-pan (traditional device for a supposititious child, cf. Nos. 7565, 12700); a basket shows how the child has been introduced. A young woman, wearing a hat, takes up the child; she says: *Indeed I will warrant it a Virgins Child.* The elder woman, who holds the pan, says: *Hush!—No noise dont let it cry.* An elderly doctor, with a gold-headed cane, sits asleep in profile to the r. with his back to the bed. Beside him, and extending across the room, is an ornate gilt table decorated with a crocodile and supported on a winged Sphinx with a scaly tail. On it, by the doctor, are decanter, glass, forceps, &c. At the other end (r.) is a lighted candle in a tall candlestick, surrounded by a red circle (see No. 12329). By this lies a large seal with the initials *I.C* and two stars. On the bolster of the bed is an embroidered cover: the letters *J.S* surrounded by rays. At the head of the bed a ram is depicted with the inscription *Oh Tempore Oh Mores.* A wall-clock shows that the time is 11.50; on it stands a crowing cock: *Cock a doodle do.* A crudely drawn print.

A satire on the expected accouchement, see No. 12329, &c., for which a 'large furnished house' had been taken. The man in clerical dress is probably William Tozer, her faithful preacher. The doctor is probably Richard Reece (1775–1831), who was consulted by Joanna as to the possibility of her supernatural pregnancy and gave a non-committal answer, see No. 12335. Of nine medical men consulted, six are reported to have said that the (dropsical) symptoms would have indicated pregnancy in a younger woman. The elder woman may be Mrs. Ann Underwood, her 'secretary and particular friend', the other Miss Jane Townley, with both of whom she lived in seclusion from Oct. 1813. The seal is that used in 'sealing' the faithful; it was picked up in 1790 by Joanna when sweeping a shop, and was the starting-point of her career as a prophetess; the letters, at first I.S., were 'miraculously changed to I.C. with the addition of two stars'. Joanna, believed by herself and her followers to be immortal, died 27 Dec. 1814.
$9\frac{1}{4} \times 13\frac{1}{4}$ in.

12331 A PARADICE FOR FOOLS;—A NOCTURNAL TRIP—OR—THE DISCIPLE OF JOHANNA BENIGHTED—*vide Scourge N° xxxvi. Page 510.*

[? Williams.]
Pub^{d} Sept^{r} 1st 1814 by W, N, Jones N° 5 Newgate Street

Aquatint (coloured impression). Pl. from the *Scourge*, viii. 161. A sequence of three designs placed side by side, each with a title. In all there is a night sky with a full moon surrounded by clouds. [1] *The Summons to Paradise.* A man, woman, and child look from the first-floor window of a small house at a man mounted on a braying ass which stands under the window. This man is draped in a sheet; like the donkey he wears a wreath of roses; he raises his arms above his head and shouts: *I am the holy angel, sent by Johanna Southcott to conduct your sealed Spouse to the Mansions of bliss!!* The man above, wearing shirt and night-cap, shouts *Who's there?* His fat wife registers delighted astonishment, exclaiming: *Oh dear Johanna's prophecy is come to pass! tis the good angel come to fetch me to heaven! I must depart and go to glory with my heavenly guide.* A man stands below (l.) in the doorway, holding up a candle; he wears shirt, breeches, and ungartered stockings, and his hair stands on end. He says: *He be a Mortal rum looking Angel!* Behind him a

woman peeps round the door. A large cat looks down from an adjacent wall (r.).

[2] *The Set-down.* The fat woman, dressed in stays, petticoat, and night-cap, kneels in a country lane while the man on the ass (l.) gallops off, looking round to say: *You must wait here a few minutes longer, and another heavenly messenger will ascend with you to the regions above.* A large owl flies towards the woman, calling, *Hoo Noo Noo ooo.* She looks up, terrified, and says: *Bless me what a lonely place to be left in at this time of night I begin to think Johanna is an imposter—Mercy on me what is this—I wish I was at home again.*

[3] *The Return to Reason.* The woman stands under her window, raising both arms towards her husband who leans out. She says: *Oh open the door! I am your dear wife indeed! indeed! I am your dear wife.* He answers: *That can never be, my wife is gone to Heaven on one of Johanna's spiritual donkeys several hours ago, and no doubt by this time is happy enough—She can have no wish to return to the cares of a family.* Behind the man are two children in bed; one cries: *Mummy come from Heaven to fetch us Pa.* Behind the imploring woman are the man and wife who watched from the doorway in the first pl. He pricks her with a pitchfork, saying, *I'll soon knaw if it be flesh and blood Measter!!* The woman clutches his arm, saying, *Hould John! it be surely Misis and Johanna ha cheated her! Our boy shant be named Shilah John!*

The text (*Scourge*, vi. 510–12, Dec. 1813) relates that the wife of a respectable tradesman being deluded with expectations of a heavenly messenger on an ass, he devised a trick. His wife departed, despite her husband's (feigned) tears and protests, and returned as depicted. She was left outside the house till morning, when she was readmitted, cured of her delusions. See No. 12329, &c.

$7\frac{11}{16} \times 6\frac{3}{4}$ in., $7\frac{11}{16} \times 6\frac{1}{2}$ in., $7\frac{11}{16} \times 6\frac{5}{8}$ in.

12332 THE IMPOSTER, OR OBSTETRIC DISPUTE, *338*

[G. Cruikshank.]

Pub[d] Sept[r] 1814 by T. Tegg. 111 Cheapside London—

Engraving (coloured impression). A scene outside Bethlehem Hospital (Bedlam). Joanna Southcott, grotesquely pregnant, bestrides a dog wearing clerical gown and bands, its collar inscribed *Tozer.* She and the dog advance menacingly towards a preaching boot-maker (l.), who rants, standing on a stool. The dog barks savagely: *Bow woo woo*; she flourishes a broom and an open book: *The Propheci[es] of Johanna Southcote*, saying, *Begone Satan, or I shall Lay Thee.* She is pushed forward by a dwarfish and hideous artisan, who has a pair of large snuffers thrust through his ragged coat. The boot-maker yells with outspread arms: *I say, your prophecies are d—d lies & Old Touzler the father of 'em I'll expose you I will you Old Brimstone you're a Cheat!—& a faggot! & a bag of Deceit! Out upon you! out upon you! you Blasphemous old Hag.* A pair of Hessian boots dangles from his waist; he wears misshapen boots of similar type; a hammer is thrust through the belt of his leather apron, and he wears clerical bands and wide-brimmed hat. A little chimney-sweep cheers on the dog: *Well done Tozer.* A grinning by-stander shouts *well done Boots! close in upon her.* A crowd of grinning spectators is freely sketched. On the extreme r. three doctors stand in consultation, alarmed for their professional reputations. One, probably Reece, holding his cane to his face, says: *I'll pledge my reputation on her being so.* Another, holding behind his back a bag of obstetrical instruments, says: *I think 'tis a cancer.* He is Dr. John Sims, 'an accoucheur of great eminence'. The third asks: *Have you touch'd her Doctor.* A fashionably dressed man

watches them through an eye-glass, saying, *What crotchet have the Doctors got now!!!?* In the background is the façade of the rebuilt hospital, inscribed *New Bethlehem 1814*. After the title: *Vide—Johanna Southcote—and the Public Disputations—*.

During the growing excitement caused by the expectation of the birth of Shiloh, see No. 12329, &c., one Colston, a boot-closer, placed himself for several Sundays in a chair facing Tozer's chapel, challenged Tozer to formal controversy, and attacked the prophetess. *Impartial Account of . . . Joanna Southcott*, Leeds, 1814, p. 49. The chapel was in Duke Street, St. George's Fields (Surrey); the scene is here laid in Moorfields (now Finsbury Square), as the traditional place for open-air preaching, and for its vicinity to Bedlam, cf. No. 2432 (1739).

Reid, No. 362. Cohn, No. 1228.

$8\frac{11}{16} \times 13$ in.

12333 A MEDICAL INSPECTION. OR MIRACLES WILL NEVER CEASE. *N° 340*

[Rowlandson.]

Pub^d Sept. 8 1814 by Tho^s Tegg N° 111 Cheapside

Engraving (coloured impression). Joanna Southcott, a stout termagant, stands in back view directed slightly to the r., gathering up her petticoats to display her person to three doctors (see No. 12332) who gaze closely at her. She is grossly caricatured, with no resemblance to her portraits. She says, her head turned in profile to the r., and looking up with a triumphant smile: *Seeing is believing are you Now satisfied theres no* [sic] *Behold the Naked Truth most Learned Doctors*. The doctors, who are crouching for closer inspection, say respectively: *It has a confounded strange appeara[nce]*; *I have my doubts*; *I cant help suspecting*. Across her posteriors, defined by the pulling up of her petticoats, is engraved: *Aged 64 Bladders of Blasphemy and Corruption Sealed up and Ready to Burst*. On the l. is a large cradle of straw in which is seated a grotesque parson with horns projecting from his forehead; he holds a spoon and a bowl inscribed *Caudle*; beside him is a paper: *Cradle Hymns*. He leers cunningly. The cradle is inscribed *Parson Towser* and *Cradle for Joanna's Boar Pig*. A bird-like demon, grinning grotesquely, crouches on the head of the cradle. Against it lies a sack inscribed *Donations Child Bed Linen for young Beelzebub*. Beside this lie a large coral and bells, pap-spoon, syringes, a little saucepan, &c. (presents from the faithful). Beside Johanna (r.) is a chest (as in No. 12334) inscribed *Joanna Southcot's Prophecys* and *Seals for Sale*. Other things beside it are a syringe inscribed *infusion of Devils Dose*, a paper inscribed *Game of Humbug*, a bowl of *Cock Broth for Tom Tozer*, and a decanter of *Strong Water*. In the background, framed by large curtains, are a pulpit and a high latticed window, suggesting a chapel interior.

See No. 12329, &c. The box is probably that in which she 'sealed up' her prophecies, to be opened after they had been confirmed. Among her voluminous writings were *Hymns or Spiritual Songs*, 1807.

$12\frac{5}{8} \times 9\frac{1}{2}$ in. 'Caricatures', xi. 58.

12334 JOANNA SOUTHCOTT THE PROPHETESS EXCOMMUNICATING THE BISHOPS. *341*

[Rowlandson.]

Pub^d Sept^r 20^th 1814 by T. Tegg N° 111 Cheapside

Engraving (coloured impression). Joanna Southcott and Tozer drive before them a crowd of fat bishops, who flee to the r. in wild confusion. She uses

a birch-rod, he wields a flail, inscribed *Rev^d Roger Towser's Flail.* Joanna holds by the toe the hindmost bishop, who wears a papal tiara. One has fallen to the ground, losing wig and crosier, another escapes over the former's body; two wear mitres. Several turn round to shriek defiance; one kicks out at Tozer, and uses his crosier as a weapon, another brandishes his wig. Joanna is plainly dressed, and wears a cap and spectacles; from her neck hangs a medallion inscribed *I C* between two stars, with the words *A Fac Simili of Joannas Seal.* Drapery streams behind her inscribed *Elijah's Mantle* and *Mohair.* Demons and serpents fly round the angry pair. She screams: *Lay it on hip and thigh Brave Towzer Smite the unbelievers—I put no more trust in Bishops as men, than I do in their Chariots and Horses, but my trust is in the Lord of Hosts.* He shouts: *I'll well Dust their Woolsacks and make them drunk in my fury, I will bring down their strength to the earth.* Behind them (l.) is a chest (as in No. 12333) inscribed *Contents of the Sealing. The Sealed of the Lord—The Elect—To inherit the Tree of Life. To be made Heirs of God and Joint Heirs of* [sic] *with Jesus Christ—Joanna Southcott.* Beside it lie a goblet and *Salver.* At her feet is an open book: *Third Book of Wonders.* A serpent darts from l. to r. over the bishops. Below the title: *Know I told thee I should begin at the Sanctuary I will cutt them all off, having already cutt off Four Bishops for refusing to hear her Visitation.*

See No. 12329, &c. One of the many presents to Joanna Southcott during her supposed pregnancy was a mohair mantle (apparently for Shiloh) which cost £150. *Impartial Account . . .*, Leeds, 1814, p. 58.

Grego, *Rowlandson*, ii. 287.

$8\frac{5}{8} \times 13$ in.

12335 DELIVERING A PROPHETESS.

[Williams.]

Pub^d Nov^r 1^st 1814 by W N Jones N^o 5 Newgate Street.

Engraving (coloured impression). Pl. to the *Scourge*, viii, before p. 321. A bedroom scene. Joanna Southcott sits in an arm-chair, attended by three women and four doctors. Between her legs is a large tub inscribed *Living Water*, into which water gushes from a tap projecting from under her petticoats. She leans back with extended arms, exclaiming: *Shiloh! let not this groupe dismay thee | Come forth into the World I pray thee!* One doctor, Reece, superintends the flow of water, kneeling in profile to the l. on a large volume: *[R]eec's Medical Guide.* In his pocket is a paper: *Account of Wonderful Pregnancies.* Behind him a second doctor sniffs at a tumbler of water, saying, *This is a very pretty rig! | Nothing but water d . . . . n my Wig!* Two others talk together on the r., one peers through a microscope into a goblet; the other asks: *What do you see in the water, Doctor!* He answers: *Bubbles Doct^r "the earth hath bubbles, as the water hath [Macbeth* I. iii]". *I said it was all my eye.* Behind him, on the chimney-piece, are a medicine-bottle and the bust of a lank-haired man wearing clerical bands. Three women stand behind Joanna's chair and in front of the curtains of a bed. One (l.) holds out a lace cap, saying, *Doctor here is Shiloh's cap! bless me! why he has got a watery head!* The next says: *Pray Doct^r take care of the cawl if there is one.* The third, offering a steaming bowl, says: *Come my blessed Lady sip some of this heavenly caudle I have made you.* In the foreground (l.), Tozer, dressed as an artisan, sits on a three-legged stool, corking up bottles of water. He is identified by a paper hanging from his pocket: *Tozer Preacher to the Virgin Johanna.* In front of him are a basket of corks and a paper: *Sermon on the Birth of Shiloh.* Corked bottles are on the l., uncorked ones on the r.

See No. 12329, &c. Dr. Reece, see No. 12330, published *The Medical Guide, for the use of the Clergy, Heads of Families, and Practitioners in Medecine and Surgery*, 1802, 17th ed., 1850.

$8\frac{3}{4} \times 13$ in. B.M.L. C. 40. f. 9.

12336 THE MOCK DELIVERY OF JOANNA!!!

[G. Cruikshank.]

Published Dec^r 12 1814.

Engraving (coloured impression). Joanna Southcott, propped on pillows, lies in a handsome bed (l.); against her pillow is a bottle of *Royal Max* [gin]. She watches a parson seated beside her (l.) delightedly dandling a screaming infant. She says: *Dear Tozer write a new Bulletin for next Sundays Monitor.* Tozer: *Hush my little Shiloh, he shall lay in his fine Cott, have nice beautiful presents of our dear Birmingham & other friends that he shall he shall* [sic] *be a King too & have all the fine things.* Behind him is an infant's commode, topped by a crown. At his feet is a letter: *To M^r Parson Tozer.* A doctor (probably Reece) stands by the bed, his hand on Joanna's l. arm, he raises an admonitory finger: *Hush, hush, don't talk, have no one admitted, let Towzer answer all enquiries you know he has a face that will carry him through anything We have got the Child convey'd here very Snug no one scarcely knows (my learned Brothers excepted) & as they are as much implicated as ourselves we need not doubt their secrecey.*

In the foreground and on the extreme r. is an accurate representation of the cot presented to Joanna, of satin-wood ornamented with gold. The head is decorated with an irradiated crown and the word *Shiloh* in Hebrew characters. The canopy is surmounted by a dove holding an olive-branch, and round it are the words [A] *Free-will offering* ['by Faith to the promised Seed']. A pap-boat, coral, bottle, and spoon lie on the floor. Behind, and between cot and bed, stand five doctors in consultation. One says: *D—n her & her prophecys too I say, I've got into a pretty mess with being so officious, however I could have sworn she was with child.* A colleague answers: *Ah! Brother I fear it will not do, we shall be all blown & then it will be a D—d pretty Cut for us, my wife told me not to meddle.* Another pair say: *I'll scratch off Man Midwife from my Door as soon as I get home—*; *And I'll stick to that part of the practice which sends beings out of the World let who will usher them in in future.*

See No. 12329, &c. Bulletins on Joanna's condition during her supposed pregnancy appeared in *The Sunday Monitor*, the last being on 26 Nov., concluding: 'It is the opinion of her medical attendants, that either labour or death must take place in a few days.' Among the many presents for Shiloh were a silver cup and salver inscribed 'Hail Messiah, Prince of Salem . . . from a part of the believers in the divine mission of Joanna Southcott, at Birmingham'. An engraving of the cot (with a portrait of Joanna) is a frontispiece to *An Impartial Account . . .*, Leeds, 1814.

Reid, No. 398. Cohn, No. 1741.

$8\frac{5}{8} \times 13$ in.

12337 NORFOLK DUMPLINGS OR GRACE BEFORE MEAT.

G. Cruikshank fec^t [Capt. Hehl, War Office, del.[1]] [?1814]

Lithograph. The Duke of Norfolk (l.), holding a bottle, strides with a delighted grin towards three fat and ragged prostitutes of the lowest grade,

[1] Note by E. Hawkins.

with damaged faces. The Duke differs from earlier caricatures by baldness of scalp, and by a heavy fringe of whiskers. He wears a star and Hessian boots. He died 16 Dec. 1815. Cf. Nos. 7207, 8159, 9261.

Reid, No. 2730. Cohn, No. 1793.

$9\frac{1}{8} \times 11\frac{1}{2}$ in.

12338 [FRONTISPIECE TO THE MODERN DUNCIAD.]

G. Cruikshank fecit.

Published by Wilson, Royal Exchange, Nov. 22 1814.

Engraving. An imitation of the frontispiece to *The Dunciad*, 1729 (B.M.L. 642. k. 1 (No. 1795), copied in woodcut for Pope's *Works*, 1858, ii). An ass laden with a pack-saddle heaped with books and papers stands directed slightly to the r. munching thistles. The pile is topped by a book inscribed *Thurlow*, on which stands an owl.[1] The others are *Bowles*; *Carrs Tour*; *Edinb. Review*; *Dibdin's Plays*; *Fitzgerald*; *Anthony Pasquin*. The papers are *The Scourge*, *Town Talk*, *Theatrical Inquisitor*, *Meteor*, *Satirist*. On the ground is an open book: *Tho^{s} Agg Humph^{y} Hedgehog*, and papers inscribed: *Mor. Herald*; *Operas by S. Arnold*; *Novels by Rosa M*, *M^{rs} Meeke*, *Bridget Bluemantle*; *At Home a Farce*; *Essays by Hewson Clarke*; *Champion*. Below the design:

Hæc ego non credam Venusina digna lucerna?
Hæc Ego non agitem? Juv. [Satire, i, ll. 51–2.]

[Must I not deem these things worthy of the lamp of Horace? Must I not have my fling at them.]

The anonymous verse-satire by George Daniel attacks contemporary authors. Edward Thurlow (1781–1829), 2nd Baron, was a minor poet who wrote (1822) a continuation of *The Tempest*. W. L. Bowles (1762–1850) was divine, antiquary, and poet. Sir John Carr wrote many 'Tours', see No. 11084, &c. T. J. Dibdin (1771–1841), song-writer, wrote about 200 operas, plays, and pantomimes. W. T. Fitzgerald (1759–1829), poetaster, of whom Canning said 'Poeta nascitur non Fitz', was parodied in *Rejected Addresses* (see No. 11940, &c.). Pasquin was the pseudonym of John Williams (1761–1818). John T. Agg specialized in pseudonyms and scurrility, cf. No. 12808; as Humphrey Hedgehog (cf. No. 12808) he wrote so-called novels, and is credited with two works that he attributed to Byron; he was the editor of *Town Talk* (see Index of Printsellers). For S. J. Arnold (1774–1842), writer of musical plays, operas, and dramas, and theatre-manager, cf. No. 11941. Four of the papers on the ass are known for their caricatures, largely by G. Cruikshank, who did all the plates to the *Meteor*. The *Theatrical Inquisitor or Literary Mirror*, by 'Cerberus', was published from 1812 to 1821. The editor of the *Scourge* was Hewson Clarke, see *D.N.B.*, here said to have contributed 'a principal part of the ribaldry and scurrility . . . in the Satirist, Scourge and Theatrical Inquisitor' (p. 18). Bate-Dudley (p. 65) is attacked as editor and proprietor of the *Morning Herald*, see No. 12207, and as author of *At Home*, see No. 12324. The *Edinburgh Review* is attacked for the 'vulgarity and profaneness' of the reviews by Jeffrey and others. The *Champion*, a Sunday paper edited by John Scott, is attacked (p. 66) for the latter's criticisms on works by Daniel. The remaining allusions are to the vapid novels of William Lane's Minerva Press (pp. 93–6). 'Rosa M.' (Byron's 'snivelling Matilda') is Mrs. Charlotte Dacre (? also a pseudonym), styled on title-pages 'better

[1] Pallas for Wisdom priz'd her favorite Owl,
Pope for its Dulness chose the self-same Fowl . . .

Epigram in *The Daily Gazeteer*, Dec. 18, 1738 (*N. & Q.* II. ii. 128). Cf. No. 1221.

known as Rosa Matilda'; she is here (p. 8) said to be the 'daughter of the notorious Jew King', see No. 11704. Mrs. Mary Meeke was one of the most popular of the Minerva writers (p. 95). She was Macaulay's favourite *bad* novelist. G. O. Trevelyan, *Life and Letters of Lord Macaulay*, 1908, p. 96. It is here said that Lane (who made a fortune) paid his novelists £5 a volume. See Amy Cruse, *The Englishman and his Books in the Early Nineteenth Century*, 1930, pp. 93 ff.; M. Sadleir in *The Library*, xxi. 207–15; D. Blakey, *The Minerva Press*, 1939. Bridget Bluemantle is the pseudonym of an unidentified novelist. Cf. No. 11941.

Reid, No. 401. Cohn, No. 223.

$6\frac{3}{4} \times 4\frac{3}{16}$ in. (separately issued). Page $6\frac{5}{8} \times 4\frac{1}{16}$ in. 184. b. 30.

12339 THE BAKER KNEADING SAMMYS DOUGH—

I R Cruikshank[1] *fec*[t]

Pub[d] *Dec*[r] *1814 by S Knight—Sweetings Alley Royal Exchg*

Engraving (coloured impression). A prize-fight. 'Dutch Sam', a Jew (l.), staggers back under a blow in the face from a younger and better-looking man, Bill Nosworthy. Each has a backer and a bottle-holder. The background consists of a crowd of spectators, Jews being prominent, especially among those seated on the ground in front. At the back of the crowd is a coach; on the roof a sailor stands astride; he waves hat and bludgeon, shouting *go it Duff that your sort* [cf. No. 8073, &c.]. A man on the box says: *I say Jack D—me how the Baker Knock's him about I'm afraid he'll make a Dead man of him.* A man next him adds: *Yes he is marking weight on his Loaf.* Two Jews say to each other: *O dish will be my ruin Dush Sham is a Bad shilling*, and: *Yesh, Yesh.* Another says: *I hopes sham vill knock his pork chops about.* Two on the extreme r. say: *Ah 'tis a shocking shites* and *D—d Bad Bargens to day.* An Englishman says: *There he goes right and left.* Two men on horseback shout at each other: *done 6 to one* and *done.* A slanting shower is indicated; a man standing on the coach has an open umbrella.

Bill Nosworthy, b. 1786 in Devon, beat Dutch Sam (Elias), b. 1775 in Whitechapel, at Molesey on 8 Dec. 1814 in a match of 38 rounds for £50 a side. It was Sam's last fight, and Nosworthy's last victory; both died in 1816. *Fistiana*, 1847. For Jewish pugilists and backers cf. No. 7425, &c. (on Mendoza).

Reid, No. 395. Rubens, No. 91 (reproduction).

$8\frac{1}{4} \times 12\frac{5}{8}$ in.

12340 SMUGGLING IN HIGH LIFE.

[Williams.]

Pub[d] *January 1*[st] *1814 by W N Jones N*[o] *5 Negate Street—*

Engraving (coloured impression). Pl. to the *Scourge*,[2] vii, frontispiece. Illustration to verses, *Smuggling Extraordinary; or, the Kentish Coast in an Uproar &c.*, pp. 3–5. Five Custom House men are stopping a coach and four on a country road. One holds open the door; the lady inside says: *What do you mean fellow by stopping me in this rude way if there is law you shall pay for it.* He answers: *Aye Aye, my Lady we'll run the risk of that, it tis'nt the first time we have had dealings with Ladies of Fashion!!* Contraband is littered on the ground; a man kneels to open a box, and looks up, saying, *Let the Lady talk of Law if she likes we have Justice on our side, and have as much*

[1] Altered in pen to 'George Cr[k]'.

[2] Not folded, showing that it was issued separately.

regard for our parquisates as your great folks. Another man beside the coach grasps a ladies' maid, and gropes in her pocket. She screams: *Oh My Lady this imperent fellor is turning me inside out, what does he think to find under my petticoats there is nothing smuggled there I'm sure!* He says: *I shall not take your word for that I have deliver'd many a big bellied Lady of a piece or two of french Cambrick!* A third man seizes the reins and tugs at the coachman, saying: *Come down Master Coachee, this carriage and horses belongs to us! and a pretty little parquisate it will turn out!!* The coachman kicks the man's face and raises his whip, saying, *Oh it does! then I'll be d—d (as our dictionary says) if you turn in till I have drove my Lady safe home, then Master will settle the matter.* A man on the extreme r. seizes the reins of a groom, and tugs at a portmanteau on his saddle, saying, *You have contraband Articles in this portmanteaux I insist upon searching.* The groom flourishes his whip, saying, *I'll see you at H—ll first, I tell you there is nothing but a slang dictionary which I and master study occasionally so hands off or I'll make mince meat of you.* The wares on the ground include lace, gloves, fans, a packet of *Soie de Napoleon*, jars of *Pomade de Ninon*, of *Depilatoire français*, and one inscribed *A Paris*, bottles of *Essence Amourea . .* and *Creme de Rose.* In the background a roadside inn (r.) has the sign *The Smugglers Den.* Next it is a small wig-shop: *Scratch Wig Maker to the Bench.* A sign-post (l.) points (r.) *To Dover.* The customs men are uniformly dressed in top-hats, overcoats with double capes, breeches and top-boots. After the title: "*The Rogues were not satisfied and insisted on having the Coach and Horses too, and accordingly* | "*accompany'd her Ladyship home, when the noble Lord facetiously observed if such was the Law of* | *the case a value must be set on the carriage & horses and he would give a draft for the money, debiting her Ladyships pin money for the amount. Vide Morn^g Herald Nov^r 30 1813.*

The lady had been to buy French goods from a secret depot at Dover. $9\frac{5}{8} \times 15\frac{7}{8}$ in.

12341 GAMBOLS ON THE RIVER THAMES. FEB^Y 1814. *312*

G Cruikshank fec^t
Pub^d Feb^y 1814 by T. Tegg 111 Cheapside London

Engraving (coloured impression). A crowded scene, broadly caricatured, on the frozen Thames just above London Bridge, which forms a background, with coaches passing and spectators looking down. In the foreground (r.) a jovial waterman straddles behind his ninepins at which an artisan is about to throw. Men and women drink and fight in an open tent inscribed *Shannon*, where a large pot cooks on a brazier. A man's wooden leg plunges through the ice; a fat woman falls on her back on breaking ice, dragging down a man by his pigtail and terrifying and tripping up a fiddler and a raffish man in a furred and braided overcoat with a flamboyant top-hat. Customers (l.) buy souvenirs from a printer who inks a block: behind is a press placarded *The Thames Printing Office—Copper Plate print^s done in the Best Style by J water—Wagtail & Co.* There are two makeshift tents on the l.: one placarded *Gin and Gingerbread Sold here Wholesale*; the other: *The Nelson.* In the middle distance revellers drink or dance, and a woman at a stall cries *Here's my smoking Hot sasengers a penney a peic.*

The Thames, after being choked with ice for the greater part of January, was crossed on foot on 31 Jan. after which a Frost Fair took place between London and Blackfriars Bridges till 5 Feb. when the thaw began. The ice broke up on 6 Feb. See *Ann. Reg.* ('Chronicle'), pp. 11 f.; *Europ. Mag.* lxv. 172 f.; *Gent. Mag.* 84, i. 192; W. Andrews, *Famous Frosts and Frost Fairs*

(citing *Frostiana* printed on the Thames 1814), 1887, pp. 61–73 and Nos. 12185, 12342–8.

Reid, No. 287. Cohn, No. 1145.

$8\frac{7}{8} \times 13\frac{1}{2}$ in.

12342 FROST FAIR OR RURAL SPORTS ON THE RIVER THAMES, FEBRU^{R}—5TH—1814

Elm^{s}

Publ^{d}—as the Act directs Feb^{y}—12.

Engraving. A view of the frozen Thames with Blackfriars Bridge in the background, the Shot Tower (?) on the Surrey side on the extreme l., a church tower and houses on the extreme r. In the foreground (l.) is a printing-press (copper plate) with a placard: *Printing on the River Thames*; sellers of cakes "*all hot, all hot—*", men playing skittles, &c. In the middle distance are roughly made tents where a proletarian crowd drinks and eats. On the l. a waterman stands on the edge of a barge which forms the base of a tent, and ushers in visitors up a plank; there is a flag inscribed *Orange Boven* (see No. 12102) and a placard: *Shew them up—Only a penny to see little Bony put into a stew pot.* Other tents are placarded: *Beer—Ale—Cyder Good Eatables*; *Gin*; and l.: *These premises to be let on a building lease—for—particulars apply to M^{r} Frost*, with a flag inscribed *Wellington for ever.* See No. 12341, &c.

$6 \times 9\frac{1}{4}$ in. Crace Coll., Book of Frost Fairs, No. 71.

12343 A VIEW OF FROST FAIR, ON THE THAMES, FEBRUARY 1814. (*8*)

Woodcut. A crude popular print, with Blackfriars Bridge in the background with St. Paul's and houses facing the river on the r. At the base of the design are spectators in boats at the edge of the ice. The diversions are as in No. 12342, with the addition of swing-boats. Three of the many tents are inscribed *Moscow*, *Wellington*, and *Good Gin.*

Below the design: *The Year 1814 will be long remembered for the severe frosts. . . . At the beginning of February the river was completely blocked up with ice, between London and Blackfriars Bridges. where a fair was kept, 3 or 4 days, with booths, swings, skittles, presses printing tickets in commemoration, &c. &c.*

$13 \times 17\frac{7}{8}$ in. Ibid., No. 67.

12344 FROST FAIR, HELD ON THE THAMES, FEBRUARY 1814.

Woodcut. A similar view to No. 12343, but more crudely drawn. Printed inscription below the title. Probably sold for a penny.

$6 \times 8\frac{1}{2}$ in. Ibid., No. 68.

12345 [FROST FAIR]

Aquatint. A more realistic and elaborate rendering of the fair than Nos. 12341–4. St. Paul's and Blackfriars Bridge in the background. In addition to the usual amusements, there is a band (l.) of hurdy-gurdy, drum and pan-pipes, and tambourine, to which two sailors and a girl dance.

Also an earlier state, without aquatint.

$14\frac{1}{2} \times 20\frac{1}{2}$ in. Ibid., No. 74a, No. 74.

12346 A VIEW OF THE THAMES OFF THREE CRANES WHARF WHEN FROZEN, MONDAY 31ST JANUARY TO SATURDAY 5TH FEBRUARY 1814 . . .

Published as the Act directs 18th February by Beckitt & Hudson, 85, Cheapside, London.

Engraving (coloured impression). A landscape rather than a humorous print, with architectural background.
$13\frac{1}{4} \times 18\frac{5}{8}$ in. Ibid., No. 73.

12347 FROST FAIR ON THE RIVER THAMES

Printed on the River Thames February, 4th in the 54, Year of the reign of King George the 3d Anno Domini 1814
Published Feby 14. 1814, by G. Thompson No 43 Long Lane West Smithfield.

Woodcut (coloured impression). Below the title: *As it appeared in the hard Frost, Feby 4. 1814 between London and Blackfriars Bridges when the river was one sheet of Ice and Snow, and on which several trades and pastimes were carried on, the above View, was taken on the Spot at Bankside Feby 4* [see No. 12341]. In the foreground is the riverside in Southwark, with spectators, and a vendor of *A hot Mutton Pie or an Apple Pie*; a gangway placarded *The New City Road* leads from the pavement to ice. In the background is a detailed view of riverside buildings, the north ends of Blackfriars Bridge (l.) and London Bridge (r.), St. Paul's, many spires, and the Monument (r.). Letters on the print refer to a key in the lower margin. Tents are dotted over the ice, with a group of three in the centre of the design: *The City of Moscow* has two other placards, *Barclays Intire* and *Good Gin Rum &c.* It flies a Russian flag and on its summit is the effigy of a man. Behind this is the *Lord Wellington for Ever*, with a Union flag, and on the l. the *Orange Boven* [see No. 12102] with *Good Ale Porter & Gin*; it flies the striped flag of the Stadtholder. In front of this people are dancing while a fiddler plays (*H, Dancing and Fidling*). Behind these tents there is a curving line of spectators and pedestrians along the stream of the river, inscribed *I, The main walk.* At intervals along it are various attractions: *B, Copperplate Printing* (the press is being worked), *The Wiskey Shop* (a small booth), a printing-press with a placard *Frost Fair Printing Office* (*A, Letterpress Printing*), and, farther on, another press: *Thames Printing Office* (also marked *A*). Other incidents are skittles (two games, *F, playing at Skittles*); *G, Throwing at Gingerbread*, with sticks, the slabs being placed on upright sticks. Two boat-shaped swings, one placarded *High Flyer* (*E, Swinging*); two *Ballad Singers* (*D*), a man and woman; the carcase of a sheep, hanging from a gibbet-like erection (*C, A Sheep to be roasted*). In the distance a barber shaves a man who is seated in the open (*K, Shaveall at work*). Below the design: *Copy of a Verse printed on the Thames—*

Amidst the Arts which on the Thames appear,
To tell the wonders of this Icy Year,
Printing claims prior place which at one view
Erects a monument of that and you.

$13\frac{1}{4} \times 17\frac{3}{4}$ in. Cannan Coll. sheet 14, No. 394.

12348 A VIEW OF FROST FAIR AS IT APPEARED ON THE ICE ON THE RIVER THAMES FEBY 3D 1814

Published March 19. 1814 by J. Pitts Great St Andrew Street, Seven Dials

Woodcut. A similar view to No. 12347, confirming the truth of the representation. The view-point is a few yards to the east, with the gangway (inscribed *The High Road to the Fair*) on the l. Two small tents are *The Free and Easy on the Ice* and *Wellington for Ever Good Ale*. The barber has a tent placarded *Shave Well*. Two badged watermen are conspicuous, one holding a bottle of *Old Tom* [gin]. Below the title are doggerel verses which end:

Now to conclude my Icy song
I'm glad to see the frost is gone,
And ships and barges all afloat
And watermen rowing of their boats
Black diamond barges to appear
That coals they may not be so dear
So toss a bumper off with cheer
And bid adieu to Frosty Fair.

$14\frac{1}{4} \times 17\frac{1}{4}$ in. Ibid., No. 392.

12349 THE INTERIOR OF A PACKET.

London: Pubd by the Proprietors July 1. 1814, and Mr Humphrey 27 St James's Street.

Aquatint (coloured impression). The interior of a cabin, lit from the roof and having a door at each end. Four berths, two above and two below, extend along the wall, their occupants sea-sick or asleep. A sailor hands up a basin. A woman crouches uneasily on a sofa (l.), beside the door. Baggage, clothes, food, and drink are scattered over the floor. A small table stands in the middle of the room. A traveller enters hurriedly from the r., his hand to his face.

A realistic rendering of the cabin (for both sexes) of a Channel packet. $4 \times 6\frac{7}{8}$ in.

12350–12387

French prints, *c.* 1814, on the English in England and in Paris

12350 LES DAMES ANGLAISES APRÈS-DINÉ *N° 1*
SCÈNES ANGLAISES DESSINÉES À LONDRES

par un français prisonnier de Guerre [1814][1]
A Paris, chez Martinet, Libraire, Rue du Coq St Honoré

Engraving (coloured impression). A lady, stout and plain, her knees awkwardly apart, sits behind a small round tea-table filling a cup from a large urn. Seven other ladies sit on her r. and l., in a semicircle, on upright chairs, in silent boredom. A child sits by its ugly middle-aged mother on the extreme r. A negro servant in livery hands a tray on which are cups, cream-jug, and small (?) rolls. The room is bare except for table, chairs, and a narrow curtained window.

One of a set, with the same sub-title, signature, and imprint, see Nos. 12351–3. No. 12354 belongs to the set but is without sub-title and signature.

[1] Date in an old hand.

No. 3 is *Les Boxeurs* (De Vinck, No. 7701). They illustrate topics common in the accounts of French visitors to England, here depicted as aspects of ennui, gaucherie, drunkenness, spleen, and brutality. See (e.g.) Defauconpret, *Quinze jours à Londres à la fin de 1815*, Paris, 1816.

De Vinck, No. 7699.

$7\frac{7}{16} \times 12$ in.

12351 L'APRÈS-DINÉE DES ANGLAIS *N° 2*

See No. 12350. Six men in varying stages of intoxication surround a low, cloth-covered dinner-table (not bare as was customary for dessert), on which are a big punch-bowl, bottle, and glasses. One lies on the floor clasping a bottle and shouting, his chair overturned. Two pairs converse affectionately; an elderly man, his elbows on the table, supports his head, registering anguish. A seventh stands at a sideboard with a chamber-pot taken from a cupboard in the sideboard. (This was the practice after the ladies had left the dining-room, see (e.g) Simond, *Voyage en Angleterre . . . 1810 et 1811*, 1817, i. 67 f.) On the wall is a landscape with heavy rain as the chief feature.

De Vinck, No. 7700.

$7\frac{1}{2} \times 12$ in.

12352 LE BOXEUR BLESSÉ ET SES PARIEURS CONSTERNÉS. *N° 4*

See No. 12350. The pugilist, stripped to the waist, lean and seemingly moribund, is on the knee of a supporter; a fat publican pours the contents of a tankard into his mouth. They register consternation at the loss of their bets. Two deeply dejected men stand by, and a ragged woman kneels, gazing up at the injured man. Behind (r.) the other boxer stands in back view, muscular and erect, surrounded by a little group of backers.

One of the casual street-encounters for which a ring of spectators was instantly made and which so much impressed foreigners (favourably and unfavourably).

De Vinck, No. 7702.

$7\frac{3}{4} \times 10\frac{3}{4}$ in.

12353 AMUSEMENTS DES ANGLAIS À LONDRES *N° 6*

Déposé a la Direction G^ale de l'Imp^ie et de la Librairie. [1814][1]

See No. 12350. An exterior and interior view are combined. On the l. a man hangs himself from a tree, registering stupid satisfaction. Another, standing in profile to the l., is about to fire a pistol into his mouth. In the background a man hurls himself from a bridge.

On the r. a man seated at a small table leans forward, burying his face in his arms; beside him is a big frothing tankard of *Porter*. An obese man, a typical John Bull of French caricature, seated on a stool, holds up an open book, pointing to it with an oafish grin: *Nuits d'Young La Mort* [Young's 'Night Thoughts']. The dress of all is plain and inelegant, hats have absurdly narrow brims, cf. No. 12361.

That Englishmen were addicted to suicide, a result of ennui and melancholy, was a common assertion of foreign visitors in the eighteenth century, cf. Nos. 7765, 13454. Here they cheerfully kill themselves or reflect on death.

$7\frac{3}{4} \times 10\frac{15}{16}$ in.

[1] Date in an old hand.

12354 AMUSEMENTS DES ANGLAIS A PARIS. *N° 7*[1]

Déposé à la D^on G^ale de l'Imprimerie

See No. 12350. A grossly obese John Bull and his lean and ugly wife, both wearing hats, sit on upright chairs, gormandizing. The man holds a whole chicken to his mouth, taking a huge bite. The woman (l.) faces him, biting a large melon which she holds with both hands to an enormous mouth. He is morosely savage, she is melancholy; both are gap-toothed. On the ground (r.) by the man's chair are collected a ham or gigot, a large irregular (?) galantine, a raised pie: *pâté de périgueux*, a huge jar of *vin de lafitte* round which four bottles are grouped: *frontignac*, *Clos de Vouge*[*ot*], and . . . *seac*. Beside the woman are a basket and tray filled with grapes, peaches, and pears.

Through a wide doorway (l.) the street is seen with a seated fruit-seller who serves three grotesquely hideous Englishwomen. Two are lank and emaciated, one tries to stuff a big peach into an immense mouth, holding an armful of grapes and peaches; the other gnaws at a bunch of grapes held in both hands. The third, also with bulging cheeks, bites a peach. The fruit-seller's tray is empty; she holds out her last peach. All the women wear small absurd hats or caps, tight long-waisted bodices (coloured) with long white skirts (cf. No. 12359).

One of many prints on the English visitors who flocked to Paris in 1814 and 1815 as they had done in 1802–3, cf. No. 9864, &c. For the first rush of tourists cf. B. R. Haydon, *Autobiography*, 1926, i. 172 ff. The chief topics of French graphic satires on these visitors are costume, ungainly figures (tall and gawky, or obese), gormandizing, bad French, and bad manners. See Nos. 12316, 12355–87, 12516, 12698; cf. No. 12634, &c.

$7\frac{3}{8} \times 10\frac{3}{8}$ in.

12355 MILORD POUF MONTANT À CHEVAL

A Paris, chez Basset M^d d'Estampes, Rue S^t Jacques N° 64.
Déposé au Bureau des Estampes

Engraving (coloured impression). A fat and clumsy Englishman is being hoisted on to a horse by mechanical appliances worked by three French stable-boys who are much smaller in scale. He faces the spectator with his back to the horse, his fingers resting on the passive animal's back. He is slung from two pulleys, the rope being attached to bands round his vast arms; a man hauls hard at each. The third man winds a handle which pushes upwards a jack supporting his r. leg. He is clean-shaven, with heavy cheeks, and wears a flower-pot hat (cf. No. 12361), plain single-breasted coat, with wrinkled gaiters to the knee. Below the design: *Doucement moi il être un Milord.* | *Oui nous voyons que vous êtes un homme de poids.*

See No. 12354, &c. For the bad French cf. Nos. 12367, 12368. See also Nos. 12356, 12357.

$11\frac{1}{16} \times 8\frac{1}{16}$ in.

12356 MILORD POUF, CHEZ COUPON TAILLEUR

HF.
Déposé à la Direction de la Librairie

Engraving (coloured impression). An immensely fat Englishman stands in profile to the l., throwing out his vast chest, while two thin French tailors measure his waist. One (l.) adjusts the tape in front, the other (r.) holds the two ends. The Englishman looks up complacently, his head well back, his

[1] Imprint as No. 12350.

l. hand in his coat-tail pocket. He wears an absurdly small hat on a wig (simulating natural hair) to which is attached a large curled whisker. His shirt-frill projects upwards from an almost horizontal chest, his coat-tails nearly touch the ground. The deep tops of his boots reach to the ankles. A seal and watch-key dangle from a ribbon. All are burlesqued. See No. 12355, &c.
$6\frac{1}{16} \times 8$ in.

12357 LES MILORDS POUFFES À PARIS, OU LA FAMILLE ANGLAISE DU SUPRÊME BON TON DE LONDRES.

A Paris, chez Martinet, Libraire, Rue du Coq. [1814][1]
Déposé à la Direction de l'Imprimerie Royale.

Engraving (coloured impression). Two pairs of English people much burlesqued, both walking arm-in-arm, meet face to face; two men, apparently brothers, register the surprise of an encounter in the desert (cf. No. 12359). On the l. two men are together, on the r. a John Bull with his wife. All four are fat and clumsy. Between them stands a tall thin young man, legs astride, arms behind his back, looking with quizzical detachment at the masculine pair. All four men wear flower-pot hats (cf. No. 12361) with double-breasted coats whose tails nearly touch the ground. The young man and the youngest of the other three wear tight trousers strapped under the boot; the latter's companion has wrinkled gaiters to the knee, also strapped under his boots. The fourth man (r.) wears boots with deep tops, as in No. 12356. The lady wears a straw bonnet covered with a long transparent veil, a tight-fitting and very décolletée bodice differing in colour and texture from the full skirt which shows her flat slippers. She uses as a walking-stick a small frilled parasol with a long spike.
$7\frac{5}{16} \times 11\frac{11}{16}$ in.

12358 LES MODES ANGLAISES À PARIS | LE SUPRÊME BON TON, N° 22.

A G [Adrien Godefroy.]
A Paris chez Martinet, Libraire, Rue du Coq.
Dep. á la Direc. de la Lib.

Engraving (coloured impression). A young officer (r.) walks, r. to l., with a lady on each arm. He wears cocked hat and top-boots; his sword-belt is worn over his coat, and he supports his heavy sabre in his l. hand. One lady uses a tall parasol as a walking-stick, and is plainly dressed, wearing an odd straw bonnet, a frill encircling her neck and shoulders. The other has a more elaborate and longer gown, with a festooned flounce. Her hat is a small fluted plateau with ribbon or lace tied under the chin. Walking towards them (l.) are a civilian with a lady whose small bonnet is covered with a long lace scarf falling well below the waist. She wears a tunic dress, the edge vandyked, over a plain skirt. Her companion wears long gaiters. The centre figure is a very tall young man who drifts along (r. to l.) with his arms folded behind him. He wears trousers strapped under his boots. Both civilians wear the usual flower-pot hat, cf. No. 12361, and coat with long tails. In the background is a lake.

See No. 12354, &c. From a series of 30 plates published from *c.* 1801 to 1815; see Nos. 9830, 9831, 9957, 12359. No. 25 (1815), two officers riding, one English with a big open umbrella, is De Vinck, No. 9253. Cf. Nos. 12367, 12368.

Colas, No. 2837 (series).
$6\frac{3}{4} \times 10\frac{7}{8}$ in. 'Caricatures', x. 95.

[1] Dated in pen '*Paris Oct. 1814 W S.*'

12359 RENCONTRE D'ANGLAIS A PARIS | LE SUPRÊME BON TON, N° 23.

A G [Adrien Godefroy.]
A Paris chez Martinet, Libraire, Rue du Coq, N° 15 [9 July 1814]
Déposé à la Direction, &c.

Engraving (coloured impression). Two British officers, one fat, one thin, make gestures of delighted surprise at meeting (cf. No. 12357). Between them stands a lady holding a little girl by the hand; she registers more restrained astonishment. The officers wear tunics with short coat-tails, one buttoned up and double breasted, the other with facings buttoned back to show a shirt, with trousers strapped over the boot. One wears a shako, too small for his broad face, the other a small cocked hat. One has a sword-belt knotted like harness round his bulky hips, the other a neat sash. The dress of lady and child is extremely plain, with coloured bodice and (narrow) white skirt.[1] The mother wears a straw hat turned back from the face, with a small feather and flower, a transparent shawl-like cape over her shoulders, edged with gold braid. Her narrow skirt is fastened down the front by plain frogs. At her neck is a small muslin collar, her sleeves are long and tight. The child wears a small straw bonnet, and a skirt barely shorter than that of her mother, which is just above the ankles.

See No. 12354, &c. Said to be a truthful representation of 'les costumes bizarres', of the recently arrived English. *Journal des Arts*, 30 July 1814. A similar print, pub. Basset, is Hennin, No. 13885. For the series see No. 12358.

De Vinck, No. 9273.

$6\frac{7}{8} \times 10\frac{3}{8}$ in.

12360 L'ANGLAIS ET SON MAÎTRE D'ESCRIME.

A Paris chez Genty Rue S^t Jacques N° 14.
Déposé à la Direction G^le de l'Imp^ie et de la Lib^ie

Engraving (coloured impression). A fat Englishman (r.), much caricatured and with a snout-like profile encased in a fencing-mask, stands awkwardly, holding a foil, and gaping at his opponent who lunges towards him. He wears a fencing-jacket, with a plastron on which is a large heart. His opponent is tall and thin, masked, but without a jacket, and with a very long shoe on the r. foot. The tail of his coat rests on the ground. Behind him (l.) is a fencing-master, with bare arms, holding up a foil. In the background two well-dressed Frenchmen fence without masks in correct attitudes.

See No. 12354, &c.

$7\frac{1}{4} \times 11\frac{5}{8}$ in.

12361 L'ARRIVÉE.

G. de Ca . . . [Godissart de Cari.] *Déposé . . .* [1 Feb. 1815]
[Pub. Martinet.]

Engraving (coloured impression). A companion pl. to No. 12362. Below the title: *Un Anglais attaqué du Spleen, vient se faire traiter en France.* A lean Englishman strides on to the quayside from an (invisible) gangway leading to the deck of a packet, which is seen below (r.), covered with the heads of

[1] This arrangement is common in these French prints. According to C. W. Cunnington the English fashion in 1814 was 'Frequently coloured skirts and white bodices'. *English Women's Clothing in the Nineteenth Century*, 1937, p. 47. The *Belle Assemblée* notes, May 1815, that 'coloured satin spencers . . . though on the decline are not exploded'. Quoted *Examiner*, 1815, p. 224.

passengers, looking eagerly upwards. The furled sails and rigging are on the extreme r.; a dove holding an olive-branch sits on a spar. A jovial French cook leads the Englishman, who grasps his l. wrist; he points to a doorway on the extreme l., below the sign *Au Bien Venu*. He holds the white cotton night-cap which was the cap of the French cook, but is not foppish as in English caricature, but manly and sturdy. The traveller is a grotesque figure wearing a hat shaped like a flower-pot,[1] long tail-coat, wrinkled breeches, and long ill-fitting gaiters on very thin legs. His profile has an absurdly heavy chin (cf. No. 12364) and he registers eager expectation. On a flap projecting from a window beside the door are peaches, grapes, pears, &c. Within a courtyard a second cook leans from an attic window, knife in hand, to catch a cat by the tail, one of several scampering from the ridge-pole.

The haste of the English to visit France in 1814 is satirized; one of many satires on their gluttony and bad dressing, see No. 12354, &c. The Frenchman who cooks a cat is a subject of English caricatures on the favourite theme of the beggarly Frenchman and well-fed Englishman, cf. No. 5081; here perhaps the culinary ignorance of the Englishman is ridiculed.

De Vinck, No. 7689.

$6\frac{5}{8} \times 6\frac{1}{2}$ in.

12361 A A copy (coloured), *1814* added to the title. Jaime, *PL. 215. O.* $6\frac{1}{2} \times 8\frac{5}{16}$ in. B.M.L. 1266. g. 5.

12362 LE DÉPART.

G. de Ca . . . [Godissart de Cari.] *Déposé* . . . [21 Oct. 1814] [Pub. Martinet.]

Engraving (coloured impression). A companion pl. to No. 12361. Below the title: *Guéri du Spleen par la Cuisine Française, l'Anglais retourne à Londres en embonpoint.*[2] The Englishman, grossly obese, walks from the door of the inn (l.) supporting his paunch on a wheelbarrow which the cook of No. 12361 helps to drag, exhausted by the effort, and mopping his face with his cap. A plank leads from the quayside to a packet-boat, the stern of which appears below, empty except for one expectant sailor. Another sailor's hand appears by the plank, ready to assist the embarkation. The sign of the inn is not depicted, the window flap hangs down. The second cook stands in the courtyard, offering food to a gorged cat on the roof.

The theme of a fat man supporting his paunch in a wheelbarrow is an old one, found in a German wood-engraving of 1510, in a caricature of Luther, in a French caricature of General Galas, *c.* 1635, and in an English pl. of 1777, see No. 5433.

De Vinck, No. 7690.

$6\frac{9}{16} \times 8\frac{9}{16}$ in.

12362 A A copy (coloured) with the addition of *1815* to the title. Jaime, *PL. 216. O.*

$6\frac{1}{2} \times 8\frac{1}{2}$ in. B.M.L. 1266. g. 5.

[1] This hat appears in almost all satires on English costumes in Paris, *c.* 1814. It is worn by a man dressed à l'Anglais in No. 53 of the *Bon Genre* Series (? 1813): *Cheveux à Cherubin. Chapeau en pot à fleurs. Redingote en Robe de Chambre.* Cf. J.-P. de Bérenger, *Les Boxeurs*, 1814:

Quoique leurs chapeaux sont bien laids
Goddam! moi j'aime les Anglais.

[2] Cf. the Englishman who arrives at Calais, dines (for £35, the whole of the permitted 'travel allowance') and departs content. *Punch*, 17 Sept. 1947 (p. 287).

12363 LES COULISSES DE L'OPÉRA.

A Paris chez Basset Rue S^t Jacques, N^o 64.
Déposé à la Direction Gén^le de la Librairie.

Engraving (coloured impression). A scene on the stage of the Paris Opéra, dancers rehearse a ballet-pantomime, or stand in groups. Some are identified in a contemporary hand. A ballerina on the extreme l. is addressed by 'deux Milords', dressed in the manner of English visitors to Paris in 1814; both wear flower-pot hats and one is very obese. With a flourish of the r. leg she kicks the nose of her fat admirer, who has a hand in his coat-pocket. The other blatantly holds up a money-bag. A lean and elderly French admirer, chapeau-bras, bows towards her, inspecting her through an eye-glass. On the extreme r. a danseur, identified as 'Milon [L. J.], Maître de ballet', talks with Mlle Bigottini. He is dressed as a savage or demon, his cap decorated with writhing serpents, and with a grotesque mask in profile to the r., attached to his posterior, above a vandyked loin-cloth. The lady wears quasi-contemporary dress with a fantastic head-dress of flowers and ears of corn. With them is a man whose whiskers suggest that he is English; he does not wear a hat, and is of more polished appearance than the 'Milords'. In the centre of the stage 'Vestris Père' and 'Virginie' (? Mme Gardel) dance with interlaced arms. Both are very lightly clad; he holds out a bow, a quiver is slung to his shoulders, and he wears a wreath of roses. She holds up a garland of flowers, and wears a head-dress suggesting a basket of flowers. In the centre foreground is a trap-door, from which a man dressed as a wolf emerges by a ladder; below him is a similar creature of the cat tribe. In the background figures dance and converse. The scene is the sea-shore, with (l.) a rocky mountain topped by a little temple.

The opera is perhaps P. Gardel's ballet-pantomime *Paul et Virginie*, composed by Rodolphe Kreutzer, first played at St. Cloud, 12 June 1806, in which Mme Gardel played Virginie, Vestris Domingo, and Mlle Bigottini Marie, wife of Domingo. C. W. Beaumont, *Bibl. of Dancing*, 1929, p. 86. Vestris (see No. 5884, &c.), reappeared at the Opera for one night in 1826 as Domingo in this ballet. Grove, *Dict. of Music*. 'Divine Bigottini' (1784?–1858) is mentioned in T. Moore's *Fudge Family in Paris*, 1818. Cf. No. 12354. The theme of overtures to women by the boorish mercenary Englishman and the attractive and disinterested Frenchman was common *c.* 1814–16, cf. De Vinck, Nos. 7692–4, 9256.
$7\frac{13}{16} \times 11\frac{7}{8}$ in.

12364 UN ANGLAIS. [1814][1]

[? Godissard de Cari]

Engraving (coloured impression). An English visitor to France rides (r. to l.) a horse which is much too small for him. He has blunt features with an absurdly heavy chin as in No. 12361, apparently by the same artist. He rides awkwardly, leaning forward, the ill-fitting saddle placed near the animal's hind-quarters, and grasps the rein in both hands, holding also a whip with a long plaited lash and a clumsy (green) umbrella. The horse's tail and mane are docked (cf. No. 8460). He has a thatch of short, ill-cut hair, and wears narrow-brimmed flower-pot hat (cf. No. 12361), a clumsy stock, a long frogged coat hanging below his stirrups, and tight trousers. See No. 12354, &c.
$8\frac{5}{8} \times 7$ in.

[1] Date in pen in an old hand.

12365 ANGLAIS À LA PROMENADE

J H (monogram).

Déposé à la Direction de la Librairie &c. [1814][1]

Engraving (coloured impression). Two Englishmen walk impassively in single file in profile to the l., the first tall and thin, the second short and stout. The taller walks looking up and with his hands crossed behind him, holding a cane. He wears a flower-pot hat (cf. No. 12361), very high stock and frilled shirt, a coat with long narrow tails and a collar which projects from his shoulders, tight trousers slit up from the ankle for some inches, the slit edged with buttons which are unfastened. An eye-glass on a ribbon hangs from his neck. He has a carefully curled (false) whisker. He is followed by a stout chubby young midshipman, who wears a round high-crowned hat with a cockade, a short jacket with buttons with an anchor device, wide trousers, and a dirk suspended from his waist.

See No. 12354, &c. The two figures are copied in a composite print where they walk from the door of *Véry Frères*, see No. 12367.

$9\frac{5}{16} \times 7\frac{1}{2}$ in.

12366 LE GOÛT DU JOUR, N° 25. | LE GASTRONÔME APRÈS DINER.

Chez Martinet, Libraire rue du Coq, N° 15.

Engraving (coloured impression). A typical John Bull sleeps awkwardly in a rough upright chair under a horse-chestnut tree, a few large leaves placed decoratively above his head, and part of the trunk being on the extreme r. Beside him sleeps a bloated bulldog (r.). He sits with the l. arm thrown over the back of the chair, holding in his l. hand his hat and a bill: *Carte* | *Melons . . 6—* | *Foies gras . . 8—* | [illegible word] *. . 12—* | *Vin . . 15—* | *dessert . . 4—* | *Total 45—*. He is fat, with a chubby good-humoured face, short curly hair, small whiskers; his double-breasted tail-coat has a large collar pushed up to cover the back of his head, and cut short in front, showing a spotted waistcoat, with a large pendent seal; the device, bottles and a raised pie. He wears breeches and Hessian boots, his legs being awkwardly thrust forward. Attitude and expression indicate contented repletion. Behind (l.) is a two-storied building on a raised terrace, fronted with pillars or pilasters. Above the first floor runs the inscription in large letters: *Very Restaurateur Glacier*. Below it, and projecting from the terrace is an awning, under which are chairs and small round tables. Tiny figures, some dressed à l'Anglais, promenade on the terrace. Behind it is a steep wooded slope with houses.

The restaurant is the famous Véry Frères, see No. 12409, &c. One of a set of 30 plates[2] on the manners of the First Empire and Restoration (Colas, No. 1276).

$7\frac{1}{2} \times 6\frac{5}{16}$ in.

12366 A A copy (coloured), *London und Paris*, XV. 1805, *N° VIII, Der Gastronome nach dem Mittagessen*, shows that the original publication may relate to the English in Paris in 1802–3, though nothing in the explanatory text suggests that the *Gastronome* is English. The dog's eyes are open, and before him is a bare bone. An item on the bill (illegible in No. 12366) is *Poularde*.

Reproduced, Simon, *Paris*, i. 51.

$7\frac{1}{2} \times 6\frac{5}{16}$ in. B.M.L., P.P. 4689.

[1] Date in pen in an old hand.

[2] The serial number may indicate a reissue of the original of No. 12366 A.

12367 SUPRÊME BON TON. *N° 5*

Plancher, Rue Serpente N° 14. *Déposé à la Direction* [25 Oct. 1815]

Engraving (coloured impression). Three Englishmen descend two shallow steps leading to the street from a wide doorway headed *Very Frères.* Two are military officers, one thin one fat, both tipsy. They are *N° 1* and *N° 2*, the numbers referring to words engraved below the design. The thin officer (l.) looks very ill; with eyes closed he totters forward, supported from behind by a handsome gentlemanly-looking waiter. He says: *Ché crois que le digestion il se fait* . . . . . His fat companion leans on the shoulder of a stout English civilian (r.), wearing flower-pot hat, tail-coat, breeches, and gaiters to the knee. He says with a smile of repletion: *Ché nai havé hété chamais pas dans in Pareille bonne viande!!!!!* Through the doorway is seen a table (r.) on which are wine-bottles, with broken bottles on the floor beside it. A hanging lamp (as in No. 12368) is carefully depicted: three glass chimneys are arranged round a central vase, and above a round shallow reflector, suspended by brass chains, and edged with small crystal drops.

See No. 12354, &c.; for Véry see No. 12409, &c.; for the bad French cf. Nos. 12355, 12368. From a series of fourteen plates with the title *Suprême Bon Ton*, not from the better-known series, see No. 12358, &c. Nos. 2 and 3 in this series are De Vinck, Nos. 9271–2 (1815).

Colas, No. 2837. De Vinck, No. 9279 (a second state). A copy by Grego forms the r. part of a pl. to Gronow, *Reminiscences*, 1892, i. 90: *The Occupation of Paris. English Visitors in the Palais Royal*; see also Nos. 12365, 12383. $10\frac{1}{16} \times 7\frac{5}{8}$ in.

12368 L'ENVIE RÉCIPROQUE. *Suprême Bon Ton. N° 6.*

Plancher, Rue Serpente N° 14. *Déposé* [1815].

Engraving (coloured impression). The interior of a fashionable restaurant, which a hanging lamp shows to be Véry Frères (see No. 12367). A ragged old man on crutches leans through an open window to beg from a massive and gorged British officer, who faces him, seated at a small table. Their words are engraved below the design: *Je n'ai rien mangé depuis hier —— God-dam! ce coquin il être bien heureux de avoir faim.* The officer wears a short tunic with a large epaulet, projecting shirt-frill, and trousers; his r. hand clasps his great paunch. On the table are a raised pie, dessert, bottles, and full glass. On the floor beside him are piled two plates, one with the half-eaten thigh of a bird and empty bottles, some broken. An incredibly bloated dog barks at the beggar. On a stool (l.) are shako, with sword-belt and sabre. Behind the beggar is a colonnade. Behind the Briton a vestibule, from which a gentlemanly waiter (cf. No. 12367) takes a dish to a terrace with trees (r.). Behind, in a glorified bar, surmounted by a pediment in which is a clock-face, stands an elegant woman, probably Mme Véry, see No. 12409; bottles and jars are ranged on shelves beside her.

See No. 12354, &c. For the bad French cf. Nos. 12355, 12367. For the series see No. 12367.
$9\frac{5}{8} \times 14\frac{1}{2}$ in.

12369 LES ANGLAIS À L'ESTAMINET.

Malbranche del. *Jubin Sculp[t]*

à Paris chez Basset rue S[t] Jacques N° 64.

Déposé au Bureau des Estampes. [1814]

Engraving (coloured impression). Four Englishmen smoke and drink, seated at bare round tables; one is in civilian dress, wearing flower-pot hat (cf.

No. 12361) and a fur-bordered coat. The fifth stands leaning against the bar (l.), his back to a pretty young woman wearing a fashionable bonnet who stands behind it; he thus hides her from his companions. On her counter are a pot of flowers, a covered jar, &c., and a hand-bell. All the officers wear tight trousers; one wears a shako, one a flat cap with a peak, one a plumed cocked hat with a civilian coat. The only bareheaded man turns away from the others, smoking a pipe. All are seemingly silent.

See No. 12354, &c. Cf. De Vinck, No. 7695, *Les Anglais chez le restaurateur de Paris* [1815].

De Vinck, No. 9275.

$7\frac{5}{8} \times 12$ in.

12370 LA FAMILLE ANGLAISE À PARIS.

A Paris, chez Genty, Rue S^t^ Jacques, N^o^ 14.
Déposé [6 May 1816] *au Bureau des Estampes.*

Engraving (coloured impression). Husband and wife walk arm-in-arm towards the spectator; she holds the hand of a little girl (r.) who walks with her l. hand on the head of an elegant greyhound. All look to the l., as if shocked at some sight, while a little boy beside his father stands in back view to point (cf. No. 12376). The lady holds an open parasol with a jointed stick, and is simply dressed, with small hat, plain bodice, from which hangs a short tunic over a plain narrow ankle-length skirt, showing laced boots; a scarf hangs from her shoulders. The child is similarly but more plainly dressed. The man wears flower-pot hat (cf. No. 12361), stock and shirt-frill, double-breasted tail-coat, and buttoned gaiters or trousers strapped over the foot. The little boy wears a short (quasi-Eton) jacket, tight pantaloons, half-boots, and no hat.

There is a companion pl., *La Famille Française à Londres* (De Vinck, No. 7708); No. 9958 has the same title.

De Vinck, No. 7707.

$9\frac{1}{8} \times 6\frac{15}{16}$ in.

12371 PROMENADE D'ANGLAIS.

A Paris, chez Genty, Rue S^t^ Jacques, N^o^ 14. *Déposé*

Engraving (coloured impression). Two very tall and lank Englishmen walk arm-in-arm in profile to the l.; one grasps a big (red) umbrella, and looks down at a dog. Before them walks a dwarfish man holding a tall cane, perhaps a servant, but dressed in the fashion of the day apart from striped trousers. Behind walks a second couple, shorter, broader, and more cheerful. All have flower-pot hats, and all double-breasted long-tailed coats, except one of the second pair, who wears top-boots. The others wear either long tight trousers or tight gaiters reaching above the knee. Two have large bows suspended from their fobs, to which seal and watch-key are attached. Three wear neck-cloths with projecting ends.

See No. 12354, &c. A companion pl. to No. 12372, with the same publication line.

De Vinck, No. 7709.

$7\frac{1}{8} \times 10\frac{3}{4}$ in.

12372 LES ÉLÉGANS ANGLAIS À PARIS.

Déposé à la Direct^n^ de la Libr^ie^.

See No. 12371. Two British officers (r.) walk arm-in-arm, in half back view. One grasps the hand of a civilian walking towards him, who is grotesquely

short-legged and broad. He wears a small plumed cocked hat, an enormous tasselled sash over his coat, large epaulets, and four chevrons on his coat-tails, which reach below the knee, and show trousers with a buttoned slit at the bottom; his sabre hangs from a cord outside his sash. His companion wears a shako and short hussar jacket heavily bordered with fur over long tight trousers; sabretache and sabre dangle almost to the ground. Two civilians approach from the l., one staring through an eye-glass; a small dog contemptuously befouls his boot. He wears the usual dress of the Britons in these caricatures, with trousers like those of the officers. The other wears a long straight overcoat to the ankles, fastened with frogs.
$7\frac{3}{8} \times 11\frac{1}{2}$ in.

12373 LA RENCONTRE A LA SORTIE DU MUSÉUM.[1]

Déposé à la Direct^n de la Libr^ie. [24 Sept. 1814]

Engraving (coloured impression). A couple dressed in the French manner leaving the Museum (the Louvre) meet three pedestrians (r.) in ultra-English dress, an officer, a lady, and a civilian. The first man, an officer in elegant uniform, but with an over-large flat cocked hat under his arm, extends a hand, the lady points to the other three who appear embarrassed or vacant. A French dog barks at them. The Museum is represented by a small shed or porter's lodge with a window or guichet from which a woman wearing a fashionable bonnet looks out.

See No. 12354, &c.

De Vinck, No. 9281.

$7\frac{1}{16} \times 11\frac{1}{4}$ in. 'Caricatures', x. 201.

12374 ALLEZ VOIR BAUBECHE [? 1814]

Engraving (coloured impression). Eight English tourists (one an elderly woman), grotesque and ill-bred, in the Boulevard du Temple, which is indicated by a placard against a low platform on trestles: *Spectacle du Monde en Miniature*. On this a lean man with a grotesque pigtail and a fat Pierrot face each other in a comical dispute. Most gape at this performance, while one man makes overtures to a pair of plump and décolletées fruit-women, who stand arm-in-arm, also watching the show. Except for one countrified man in top-boots the men are grotesquely dressed, with wide, short trousers, or breeches below the knee, and wear flat shoes.

The performers are the famous buffoons, Bobêche (Antoine Mardelard or Mandelard) and Galimafré, who delighted Paris (1809–16). See Larousse, *Gr. Dict. Universel*, s.v. Bobêche.

$8\frac{1}{16} \times 13\frac{1}{16}$ in. 'Caricatures', x. 200.

12375 M^R^ GARRICK INTRODUCTEUR DE MODES. *N^o^* 5.

A V [or *V A*]
A Paris, chez Martinet, Rue du Coq S^t^ Honoré.
Déposé à la Direction générale de la Librairie.

Engraving (coloured impression). An Englishman, with a melancholy scowl, stands full-face, slouching, hands in his pockets, wearing an enormously large overcoat which trails on the ground and has a high collar and four voluminous capes reaching to the calf. This is open to show double-breasted coat, loose

[1] Imprint as No. 12370.

trousers, inconspicuously striped, and reaching to the ground. He wears flower-pot hat and high stock, and the black ribbon of an eye-glass tucked into the coat. Behind is a country scene with bare trees under which a fashionable French lady promenades in a fur-trimmed pelisse with ermine cape, and a man, English or anglomane, stands in back view with a high flower-pot hat and a plain overcoat reaching to the ground.

Carrick is the French term for a caped overcoat as worn by coachmen, according to Larousse, *Gr. Dict. Universel*, named after Garrick the actor who made it fashionable, but evidently the caped overcoat (here burlesqued) worn by the fashionable amateur whip, and apparently popularized *c.* 1810, see No. 11700, &c. This garment seems to have reached Paris by 1813: *Le Bon Genre N° 57* [cf. No. 12380] is *Carrick à Cinq Pélerines*, the lowest cape reaching to the waist, the fullness confined at the back by a strap. A similar caped coat appears as a fashion of 1804 in a French caricature: *Quel Est le plus Ridicule* (Jaime).

$8\frac{7}{8} \times 6\frac{15}{16}$ in.

12376 PROMENADE ANGLAISE [*1re Lon N° 1*]

Dessiné par C. Vernet *Gravé par P. L. Debucourt*

à Paris chez Bance, rue J. J. Rousseau N° 10 [2 Nov. 1814]

Engraving, slightly aquatinted (coloured impression). An English couple, arm-in-arm, have stopped to gaze to the r. at something that surprises and shocks (cf. No. 12370); both have a dogged, wary expression. The man wears flower-pot hat, long-tailed coat, high wrinkled gaiters, and uses a green umbrella as a walking-stick. The lady, in profile to the l., holds up a small pink parasol; she wears a small bonnet with hanging drapery, a short black cape, blue bodice and plain narrow white skirt, showing pink silk boots without heels on large feet.

The first of a *Collection de Costumes dessinés d'après nature*, issued first separately, then in parts (livraisons) containing six numbered plates, one part issued yearly from 1814 to 1824. Published by Bance in Paris and by Bossange-Masson, 14 Great Marlborough Street, London (his imprint is not on the B.M. impressions). Nos. 5 and 6 of Part 1 are Russian subjects. See Nos. 12377–9, all with the same signatures and imprint, and No. 13496.

Fenaille, No. 335. Colas, No. 2984 (series). C. 293*.

$11\frac{11}{16} \times 9\frac{3}{8}$ in.

12377 ANGLAIS EN HÂBIT HABILLÉ. *1re Lon N° 2* [6 June 1815]

See No. 12376. A man in court dress stands arm-in-arm with a lady, both looking fixedly over the l. shoulder to the l.; he frowns. He holds his small cocked hat, and wears blue coat, with cut-steel buttons, ornamental sword, ruffled shirt, black breeches, white stockings, and buckled pumps. His hair is short, and a black bag, like that worn on a wig or long hair, is attached to the back of his coat-collar (as worn by Fox in No. 9892, when presented to Napoleon). The lady wears a small flat head-dress trimmed with flowers, a white gauged bodice, with long sleeves and vandyked collar, pink skirt trimmed with blue, with vandyked trimming at the edge, showing blue silk boots, as in No. 12376. Below the title: *(La bourse est cousue à l'habit et ne touche pas aux cheveux).*

Fenaille, No. 336. De Vinck, No. 7697.

$12\frac{1}{8} \times 9\frac{7}{16}$ in.

12378 MARCHE D'OFFICIERS ANGLAIS. *1re Lon N° 3* [2 Nov. 1814]

See No. 12376. Two officers walk arm-in-arm, wearing ill-fitting uniform. One (r.) is in back view, the other (l.) turns his head in profile to the r. with a sight-seer's stare. The latter wears a shako and fur-bordered and braided hussar jacket with trousers; he holds a sabre. The other wears a plumed cocked hat, and a coat with short tails slit to the waist, and turned back to uncover the tight seat of his trousers. He has no sword.

Fenaille, No. 337.

$12\frac{3}{8} \times 9\frac{5}{16}$ in.

12379 RENCONTRE D'OFFICIERS ANGLAIS. *1re Lon N° 4* [2 Sept. 1814]

See No. 12376. Two officers meet in Paris, with expressions of concerned surprise; they shake hands, using the l. hand. They are elegantly dressed, both wearing plumed cocked hats and swords. One (l.) may be Wellington; he seems to be reprimanding the other who makes a deprecatory gesture. He wears white breeches with high boots; the other wears tight trousers. Cf. De Vinck, No. 9262.

Fenaille, No. 338.

$12\frac{3}{8} \times 9\frac{1}{2}$ in.

12380–12387

Plates from *Le Bon Genre*,[1] 104 plates published between *c.* 1801 and 1817. Colas, No. 2238. Coloured reproductions of the original water-colours for 39 of the designs (eight of which were not engraved), ed. Charles Martyne, were issued in a portfolio, Paris, 1930. Colas, No. 2242. From these the attributions below are taken. 169. e. 6.

12380 COSTUMES ANGLAIS. | LE BON GENRE, N° 68.

[Lanté del.] [1814][2]

Engraving (coloured impression). Three elegant young men talk together in the foreground; all wear versions of the flower-pot hat, and double-breasted long-tailed coats with deep revers which show elaborate neck-cloth and shirt-frill. One wears tight pantaloons tied above the ankle, and low shoes; another, long tight breeches and boots with deep tops, the third shorter breeches with gaiters. An officer with a lady on his arm walks away in back view; he wears a long-waisted coat, with five chevrons on sleeve and coat, the short coat-tails projecting below the hips and slit up to the waist, over tight pantaloons. He wears a tasselled sash over his coat, tied at the back; a sabre on a sword-belt hangs from under the coat. The lady wears a small straw bonnet over short ringlets, a trim tight-waisted tunic-dress over a skirt just clearing the ground, a shoulder-scarf edged with little tassels. In the middle distance (r.) two ladies walk forward arm-in-arm, one holding a parasol; long gauze veils hang from the back of simple hats; one wears a pelisse over muslin, the other a tight coloured bodice with a full white skirt. The dress of the women does not appear to be caricatured, though the contrast with French fashions is stressed.

$6\frac{15}{16} \times 9\frac{7}{8}$ in.

[1] The Print Room series lacks Nos. 98, 103, 104. There is a supplementary series, Nos. 105–15, of which Nos. 106, 107, 111, 112 are in the Print Room.

[2] Dated in pen.

12381 COSTUMES ANGLAIS. | LE BON GENRE N° 69.

[Lanté del.] [1814][1]

Engraving (coloured impression). An Englishman (r.) walks towards spectator with a lady on each arm. He wears a cylindrical hat and dark tail-coat with white waistcoat and trousers (above the ankle) and tied shoes. The women wear small straw hats; one wears a long open coat over her dress, a coloured bodice and white skirt; the other a belted pelisse with gauged sleeves, and a long scarf over her shoulders; she holds a closed parasol. Behind (l.), an officer with a lady on his arm walks off in back view. He wears a small plumed cocked hat, and the short tails of his tight long-waisted coat are turned back to show the seat of tight trousers, pinched at the knee and expanding at the bottom. The lady wears a small hat and a fitting coloured bodice with a full white skirt.

$6\frac{7}{8} \times 9\frac{5}{8}$ in.

12382 UNIFORMES ANGLAIS. | PARIS. LE BON GENRE. N° 70.

[Lanté del.]

Engraving (coloured impression). Four officers stand in a close group, facing each other. One (l.) wears a plumed cocked hat, but his uniform is covered by a long fur-trimmed coat, showing only the bottom of trousers. A hussar officer in back view wears an elaborately braided, fur-bordered tight jacket with trousers and shako. An officer wearing a magnificent (Scots) feathered bonnet and plaid (not tartan) over his shoulder wears tight trousers. The fourth is partly concealed, but wears cocked hat, knee-breeches, and dark coat (with epaulets) reaching below the knee. In the background two officers stand together; both wear plumed shakos, but otherwise their dress is quasi-civilian; one wears white waistcoat, open tail-coat, short trousers tight at the knee; the other a long overcoat. Only the Scottish officer wears a sword. The foreground group, the fourth figure omitted, is copied by Grego in a pl. to Gronow's *Reminiscences*, 1892, ii. 324, 'Souvenirs of the Army of Occupation . . .', cf. Nos. 12386, 12634.

$8\frac{7}{8} \times 7\frac{1}{2}$ in.

12383 COSTUMES ANGLAIS. | LE BON GENRE, N° 72.

[Lanté del.]

Engraving (coloured impression). An officer (r.) walks arm-in-arm with an elaborately dressed lady. He wears a very small cocked hat and walks with a cane; his uniform is almost completely covered by a long frogged and braided overcoat worn with a tasselled sash and resembling a dressing-gown. The lady wears no hat, a transparent veil hangs from her head; her dress has sleeves with seven puffs from shoulders to wrist, small ruff, and guimpe, tight bodice, and full skirt, showing ankle-boots of (?) silk. Three more plainly dressed ladies talk together (l.), wearing small hat or bonnet, with bodice tight to the waist, with gaugings or slashings, the bust much defined and forming an angular contour. The skirts project below the hips, and then narrow towards the feet. One lady wears spats (as in No. 12387).

The officer and lady (reversed) appear in the composite print of the Palais Royale, see No. 12367, &c.

$6\frac{7}{8} \times 9\frac{5}{8}$ in.

[1] Dated in pen.

12384 COSTUMES ANGLAIS & FRANÇAIS. | LE BON GENRE, N° 74.

[? Lanté del.]

Engraving (coloured impression). Two French ladies (r.) arm-in-arm, and in back view directed to the l., advance towards three English ladies, whose dresses resemble in general character those in No. 12383, having long-waisted close-fitting bodices, with skirts narrowing at the bottom. One wears a low bodice laced across the front over a chemisette. The French ladies wear much-trimmed high hats in marked contrast with those of the English women. Their white dresses are high-waisted, with full skirts to the ankle, and are elaborately trimmed with pinked, scalloped, or embroidered frills or ruchings round neck or shoulders, and at the bottom of the skirts. Both in detail and in silhouette the dresses are in contrast. In the background (r.) a stout Englishman wearing an ill-fitting coat with narrow tails reaching to the ground and very deep tops to his boots walks with a Frenchman in a short full-skirted coat, well-fitting breeches, and top-boots of more normal cut. Both wear flower-pot hats.

Reproduced, Laver, *Taste and Fashion*, 1945, p. 38.

$7\frac{5}{16} \times 10$ in.

12384A ENGLISH & FRENCH TASTE OR A PEEP INTO PARIS. *Pub^d by S. W. Fores 50 Piccadilly and 312 Oxford S^t London April 14 1818*

An inferior copy (coloured) by (?) W. Heath.

$7\frac{1}{2} \times 11\frac{3}{8}$ in.

12385 COSTUMES ANGLAIS. | LE BON GENRE, N° 75. [1814][1]

Engraving (coloured impression). Two ladies, each with a tall Englishman, stand in conversation. The dresses are laced across from neck to waist in a diagonal pattern, and are partly covered by cloaks of burnous type, with tasselled corners. One wears a small plain bonnet, the other a simple hat or cap. The men wear almost cylindrical hats; one has a long braided overcoat to the ankles, with a single cape; the other a coat with narrow tails reaching below the calves; his tight pantaloons end in little bell-shaped flaps resembling boot-tops, which extend over his boots. On the l. a neatly and plainly dressed lady (? a governess) holds the hand of a little girl. She wears a long fur boa; the child wears a fur-bordered coat over a plain white frock and drawers.

$7\frac{1}{16} \times 9\frac{3}{4}$ in.

12386 COSTUMES FRANÇAIS ET UNIFORMES ANGLAIS. | LE BON GENRE, N° 82.

[Lanté del.]

Engraving (coloured impression). Two French ladies, arm-in-arm, walk (l. to r.) with a French officer, who points towards three British officers standing in conversation (r.). Their white dresses and coquettish hats resemble those of No. 12384. The officer wears a high shako, braided jacket, and trousers with a sabre. One Englishman has a Life Guard helmet with long horse's tail, aiguillettes, and coat with short tails projecting at the hips. Another wears a hussar's fur busby with heavily braided jacket; the third wears an open tunic with long facings, belt, and short tails at the back only; with a round flat-topped cap with peak and pompon. All wear tight trousers; the two latter wear sabres. The French trio are copied by Grego in a composite pl., see No. 12382.

$6\frac{13}{16} \times 9\frac{1}{4}$ in.

[1] Date in pen.

12387 COSTUMES ANGLAIS. | LE BON GENRE N° 83.

[Lanté del.]

Engraving (coloured impression). On the l. a lady holding a little girl by the hand talks to an officer who wears a shako, short coat with frogged facings open over a waistcoat and sash, long tight pantaloons, Hessian boots, and sword. The lady wears a white bodice with a plain skirt, well above the ankle, of check material, in the English manner, but her broad-brimmed hat with feathers and ribbon shows signs of French influence. She wears spats of the same material as her skirt. The child is very plainly dressed in a simple frock and broad-brimmed straw hat. On the r. a lady arm-in-arm with an officer talks to a man wearing a round flat fur cap, braided and tight-fitting overcoat to the ankles, over spurred jack-boots. Her white dress with triple neck-frill of embroidered muslin shows an approach towards French fashions. She wears a fur-bordered cap with tasselled bag of hussar type. Her companion has a moustache and whiskers, and wears a plumed helmet, short single-breasted tunic with sash under the coat, and sword-belt over it, with trousers. $6\frac{5}{8} \times 9$ in.

12388 PURSUITS OF LITERATURE, N° 3. | LAW OF LIBEL.

Plate 4th

G. Cruikshank fec^{t}

Pub^{d} for the Meteor N° 3 [1 Jan. 1814]

Engraving (coloured and uncoloured impressions). Pl. from the *Meteor*, No. 3. The poet of No. 12139, &c., sits dejectedly in a bare prison cell with a barred window. Beside him is a small round table with writing materials and a book. There is an empty fireplace (l.). On the wall is a bill: *The Strictures of Veritas on the Conduct of* ——.

Though arrested for debt, see No. 12140, he is imprisoned for libel, cf. No. 12037, &c.

Reid, No. 273. Cohn, No. 553.

$3\frac{3}{4} \times 6\frac{5}{8}$ in.

12389 PURSUITS OF LITERATURE, N° 4 | THE POET'S GRAVE.

Plate 4th N° 4

G. Cruikshank fec^{t}

Pub for the Meteor [1 Feb. 1814]

Engraving. Pl. from the *Meteor*, No. 4. A large rectangular monument (r.) surmounted by an urn is the most conspicuous object in a country churchyard. A grave-digger, one foot on his spade, points it out to a fashionably dressed young man seated on a tomb (l.) who gazes at it reflectively. Behind (l.) is a corner of the church. The monument is inscribed: *Sacred* | *to the Memory* | *of* | *Horace* | *Laurelless* | *Etat 33* | *Alass Poor* | *Horace.* See No. 12139, &c.

Reid, No. 274. Cohn, No. 553.

$4 \times 6\frac{5}{8}$ in.

12390 JOURNEY TO BRIGHTON PLATE 1ST | TIM & THE OWL

G. Cruikshank fec^{t} [1 Mar. 1814]

Engraving. Pl. from the *Meteor*, No. 5. A man in riding-dress, much caricatured, stands under a tree by the roadside, delightedly holding an owl. A

bottle projects from his pocket. Behind (r.) is a road, where his dejected saddle-horse stands waiting. A sign-post points (r.) *To Brighton.* After the title:

For pleas'd with his prize—it is absolute true—
He whistled & said Polly, how do you do? l 61.

Reid, No. 303. Cohn, No. 553.
$4\frac{1}{16} \times 6\frac{1}{2}$ in.

12391 JOURNEY TO BRIGHTON PLATE 2D | TIM & THE GIPSY

G. Cruikshank fect [1 Mar. 1814]

Engraving. Pl. from the *Meteor*, No. 5. Tim, see No. 12390, loses his stirrups in astonishment at the sight of an old woman asleep by the roadside. The horse has stopped suddenly, putting back its ears. After the title:

Upbraiding his folly for getting so tipsy
He suddenly spy'd in the hedge an old Gipsey

The last of the series, *Tim Trudge on the Steyne* [1 Apr. 1814], a view of the Steyne, Brighton, with Sir William Curtis and others (Reid, No. 305), is not in the B.M.

Reid, No. 304. Cohn, No. 553.
$4 \times 6\frac{9}{16}$ in.

12392 GAME OF CHESS

Design'd by an Amateur [Marryat] *Etch^d by G. Cruikshank—*
Pub^d March 6^th 1814 by H. Humphrey S^t James's Street

Engraving. Two elderly men, in old-fashioned dress, play chess, seated at a small table, lit by two guttering candles. One moves, the other watches with intense concern. Each has a deeply interested spectator leaning on the back of his chair. All four are caricatured. A small dog lies on the ground. A large fire burns in the grate (r.). Over the chimney-piece is the lower part of a W.L. portrait. On the wall behind the players are three pictures: one of a man playing ninepins outside a rustic inn, with a donkey looking over a paling, is flanked by a picture of a horse and by a landscape.

See No. 13433, an altered version.

A water-colour (? by Marryat) of the four players (in reverse) at a small ill-drawn table lit by one candle, with the dog, but a plain background without fireplace and walls. There are many differences in costume and detail. ($8\frac{1}{4} \times 9\frac{1}{4}$ in.; 59. b. 2.)

Reid, No. 297. Cohn, No. 1147. Reprinted, *Cruikshankiana*, 1835.
$8\frac{7}{16} \times 12\frac{11}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

12393 THE COUNTRYMAN IN LONDON—

G. Cruiksh[ank]
[Pub. Harrild, ? 1814.]

Engraving (on pink paper). A fop (l.), wearing top-hat, Hessian boots, and embroidered pantaloons, with an eyeglass on a ribbon, and holding a small cane, addresses a rustic wearing gaiters, who asks, scratching his head, *Pray Zur which be my way to S^t Pauls?* He answers: *O! why let me see, you must go strait down Crooked Lane along White Chapel round the Monument through East Cheap . . .* [etc. etc.] *then go up Piccadilly & as it will be quite dark why ask you'r way to S^t Giles's & when you get there any body will shew you the way to S^t Pauls.*

A companion pl. to *The Londoner in the Country* (not in B.M.), both plates in the first state being printed side by side. In this the fop, on a sporting tour, asks the way to Squire Dunghill's. The countryman, by his answer, takes his revenge.

Reid, No. 432. Cohn, No. 1025.

$6\frac{5}{8} \times 4\frac{11}{16}$ in.

12394 THREE WEEKS AFTER MARRIAGE; OR THE COMFORTS OF MATRIMONY.

[G. Cruikshank.] [? 1814]

[Batchelar, Printer, 115 Long Alley, Moorfields.]

Woodcut. In a squalid and poverty-stricken room, a termagant has knocked down her husband, a man whose dress has pretensions to fashion. He lies on his back, his head against the fireplace (r.), with blood streaming from the nose. A bed, clothes hanging on a line, and a table on which are a bottle and (?) pawn-tickets are the only furniture. A crude print, probably sold at a halfpenny.

Autographed by G. C.: 'A bad wood cut from a Bad drawing by Geo^e Cruikshank 1862.'

Reid, No. 2796. Cohn, No. 2032.

$5\frac{1}{4} \times 8\frac{1}{2}$ in.

12395 THE CAT'S ESCAPE WITH THE FAVOURITE MAID.

[G. Cruikshank.]

Published by John Chappell, Successor to R. Harrild, 41, Haydn Square, Minories. [? 1814]

Woodcut. Another illustration of Liston's song, see No. 11840. The cat has sprung on to a high window-sill, holding the fish. The grotesque cook stands by the fire registering anger. Liston makes violent gestures towards the cat, kicking over a table on which plates are piled. A dog barks furiously at the cat.

Autographed (in 1863): 'Drawn on wood by George Cruikshank.'

Reid, No. 2797. Cohn, No. 978.

$3\frac{3}{16} \times 4\frac{3}{4}$ in. With border, $4 \times 6\frac{3}{8}$ in.

12396 THREE ROOMS ON A FLOOR OR CLERICAL COMFORT AT AN INN.

Woodward del^t [Williams f.]

London Pub^d March 7^th 1814 by W^m Holland N^o 11 Cockspur Street.

Engraving (coloured impression). Three designs side by side, representing sections of three adjacent rooms. In the middle a parson with a carbuncled nose lies full-face, with closed eyes and clasped hands. His clerical hat, wig, and coat hang from a peg. On the floor are his clumsy shoes and a portmanteau labelled *D^r Drowsey Brazen Nose Oxford.* He says: *Bless me!—how the Gentlemen in the next rooms do swear, a pretty place this for a man of my cloth!!—* On the l. a man sits up in bed, a bowl of *Grog* beside him on his sea-chest, which is labelled: *Lieutenant Bowling of the Tremendous Frigate.* With raised arm and clenched fist he declaims: *O that glorious engagement.—D—nation, if ever I can sleep for thinking of it.* His sabre and buckled shoes are beside the low bed. On the r. a burly whiskered fellow sits up in bed yelling: *Hollo Chambermaid—you have forgot my nightcap—By the holy S^t Patrick if you dont bring it directly may perdition sieze me if I dont fire the*

House. Beside him are a chest inscribed *Capt O'Callagan Irish Brigade*, plumed cocked hat, sword, boots, and pistol.
Each design, $8\frac{5}{8}\times c.\ 5\frac{1}{2}$ in. 'Caricatures', viii. 163.

12397 [LADY SEATED BY THE FIRE]
C W [Williams.]
London Pub^d April, 1814 by W, Holland N° 11 Cockspur Street.
Engraving (coloured impression). Title cropped. A handsome young woman sits on a settee drawn close to the fire, pulling up her petticoats, with one toe on the fender. She looks alluringly at the spectator. She wears a small hat trimmed with a feather, a short braided hussar jacket, a limp skirt draping her knees, elegant slippers, and clocked stockings, with a long boa and large muff of white fur; gloves and reticule are beside her. On the chimney-piece is a letter: *To* [? Miss Ba]*relegs Dublin*. Cf. No. 9812.
$11\frac{3}{8}\times 8\frac{5}{8}$ in.

12398 LODGINGS TO LET.
C W. [Williams.]
London Pub^d Novem^r 21^st 1814 by W. Holland, 11 Cockspur S^t
Engraving (coloured impression). A fashionably dressed man stands in a well-furnished sitting-room, attempting to chuck under the chin a pretty and elegant young woman who (unresentfully) pushes him away. He wears a top-hat, Hessian boots, and carries a large rough walking-stick. He says: *My sweet honey, I hope you are to be let with the Lodgins!* She answers: *No, Sir, I am to be let alone.*
Cf. No. 9322, a 'Droll' with the same theme and title.
$11\frac{3}{8}\times 8\frac{1}{2}$ in. 'Caricatures', viii. 191

12399 QUARTER DAY, OR CLEARING THE PREMISSES WITHOUT CONSULTING YOUR LANDLORD. *318*
Rowlandson 1814
Pub^d Jan^y 30^th 1814 [Tegg.]
Engraving (coloured impression). Household goods are being piled into an open cart, which stands beside a corner house, the door being partly visible on the extreme r. The cart is already stacked high with mattresses, tables, &c. A burly muscular man stands inside it, taking things from a fat and slatternly but comely woman (r.). She hands up a child's commode and is laden with bellows, warming-pan, chamber-pots, gridiron, &c. A pretty girl (l.) brings a trap containing a mouse and a cage containing a bird. A pretty young woman is in the doorway. In the foreground two burly children play with a monstrous cat, surrounded by goods ready for transport. These are cooking utensils, mop and pail, flat-irons, &c.
Grego, *Rowlandson*, ii. 274.
$12\frac{1}{8}\times 9$ in.

12400 BATCHELORS FARE, BREAD CHEESE AND KISSES, *309*
Rowlandson Del. 1813
Pub^d Feb^y 10^th 1814[1] *by Tho^s Tegg N° 111 Cheapside*
Engraving (coloured impression). A room in a country inn, opening off the kitchen, a corner of which appears through the doorway (r.). A man sits in a

[1] 'Feb^y' and the last figure of the date have been added in a different script, spaces having been left by Rowlandson.

high-backed old-fashioned chair, clasping a pretty girl who stands in front of him; she kisses him, holding his face between her hands. He is lean and ugly, with a grotesquely long chin, and grins broadly up at her. Behind him (l.) is a round cloth-covered table on which are a cheese and loaf; a dog puts its paws on the table. A cat drinks from a pitcher on the ground. The man's hat and stick are on the floor; he wears top-boots. On the wall are a gun, a bunch of birds, a game-bag and flask, a shelf with jars, bottles, and a basket, and two prints: *View on the Lake* (landscape) and *Batcholer's Fare Bread Cheese and Kisses*, another rendering of this popular subject, in which the couple sit side by side on a sofa. A child peeps round the door, and in the room beyond, an elderly man smokes by the fireplace, before which stands a pretty girl.

For this subject see a charming mezzotint after a painting by Collett, No. 4553 (1777), reproduced A. L. Simon, *Bottlescrew Days*, 1926, p. 20. A line-engraving (1781) of the same picture is reproduced C. N. Robinson, *The British Tar in Fact and Fiction*, p. 280. The print on the wall is another version, apparently copied from No. 11836. Rowlandson travesties the usual rendering of the subject. Cf. No. 12784.

Grego, *Rowlandson*, ii. 253 f. (reproduction).

$12 \times 8\frac{7}{8}$ in.

12401 KICKING UP A BREEZE. OR BARROW WOMEN BASTING A BEADLE. *310*[1]

Rowlandson Del 1814
Pub. Feb 10th 1814 by T. Tegg, 111, Cheapside

Engraving (coloured impression). A confused scene. A beadle, cane in hand, grasps the side of an overturned barrow, from which a basket, scales, and black puddings (coloured green) have fallen. A powerful young woman grasps his nose, and prepares to use her fist; an older woman clutches his back and belabours him with a basket. Both are shrieking termagants with bare breasts. A dog between the beadle's legs barks. The spectators, all close to the fray, are amused: a butcher, shouldering a tray of meat, stands outside his stall (l.), which is immediately behind the combatants; from it dangle large joints and a carcase. A woman passes, pushing a barrow (l.). A man's grinning face watches from the r. Behind (r.) is a shop placarded *Bob Giblet Poulterer*, its ancient front hidden by bunches of hares and turkeys.

Grego, *Rowlandson*, ii. 274, 276.

$12\frac{5}{16} \times 8\frac{7}{8}$ in.

12402 PROGRESS OF GALLANTRY, OR STOLEN KISSES SWEETEST. *313*

Rowlandson Del
Pubd Feby 14 1814 by Thos Tegg No 111 Cheapside

Engraving (coloured impression). Scene on a fortified sea-front, with large cannon on gun-carriages pointing out to sea. An elderly sailor (r.) wearing trousers, and painfully obese, gazes through a telescope. A pretty young woman standing beside him, turns to kiss a handsome young military officer (l.); she holds up a wind-swept parasol. Farther off, an elderly gaitered parson, Syntax type, with his hat tied on, stands shivering in the wind. A sentry stands on the extreme l., with his back to the sea. A pretty girl sits at the edge of the sea-wall, looking down at a sailor; their fingers are interlaced.

[1] *283* on A. de R. xiv. 119.

In the foreground (l.) is a pyramid of cannon-balls. There are ships on the horizon (r.).

Grego, *Rowlandson*, ii. 275–6 (outline copy).

$11\frac{7}{8} \times 8\frac{15}{16}$ in.

12403 A TAILORS WEDDING. 315[1]

Rowlandson Del 1814

Pub[d] Feb[ry] 20. 1814 by Tho[s] Tegg N[o] 111 Cheapside

Engraving (coloured impression). In a bare room with a raftered roof couples are energetically dancing, holding hands behind their backs, or above their heads. The women, with one exception, are young and handsome, the men ugly and plebeian. A seated fiddler plays with closed eyes (r.). Through a doorway partly covered with curtains the bride and bridegroom are seen embracing. On the wall is a placard:

They dance in a round
Cutting capers and ramping
A mercy the ground
Did not burst with their stamping
The floor is all wett
With leaps and with jumps
While the water and sweat
Splish splash in their pumps.

Grego, *Rowlandson*, ii. 276 (reproduction).

$12\frac{3}{16} \times 9\frac{1}{8}$ in.

12404 CRIMPING A QUAKER. 317[2]

Rowlandson 1814

Pub[d] March 1[st] 1814 by Tho[s] Tegg N[o] 111 Cheapside

Engraving (coloured impression). A handsome strapping woman stands in the doorway of a brothel, a corner house of some size (r.), tugging hard at the neck-cloth of a plainly dressed man, saying, *Wont you come, wont you come M[r] Mug* [a popular song, see No. 11205]. He leans back, pushing against the door-post, and the woman's chest, trying to escape, and saying: *Avaunt thee Satan.* Two laughing prostitutes lean against him (l.), pushing their posteriors against his, to prevent his escape; one of them, for better purchase, presses her hands and a foot against the post of the sign-board before the door. On this is a pictorial sign: *Cat and Bagpipes.* A dog rushes barking towards the struggle. Behind (l.), across the street, is a row of old houses with casement windows; washing hangs from a projecting pole.

Grego, *Rowlandson*, ii. 276, 277 (outline copy).

$14\frac{3}{16} \times 8\frac{7}{8}$ in.

12405 MACASSAR OIL, AN OILY PUFF FOR SOFT HEADS. 316

Rowlandson Del

Pub[d] May 15[th] 1814 by Tho[s] Tegg N[o] 111 Cheapside

Engraving (coloured impression). An obese, elderly man, completely bald, sits in an arm-chair while a shopman pours oil from a bottle (straw-covered like a Chianti flask) on to his scalp, pressing down his head with the l. hand. At his feet is a basin to receive the overflow. On the ground is a tall *Fools Cap*,

[1] *269* on A. de R. xiv. 111.
[2] *261* on A. de R. xiv. 104.

with ears. Behind them stands a woman with a shock of red hair standing on end; she looks in horror at its reflection in a wall-mirror (r.). On the wall above her head is a placard: *Wonderful Discovery Carrotty or Grey Whiskers Changed to Black Brown or Blue*— High on the wall are shelves where bottles of the oil are closely ranged, one inscribed *Wig Oil One Guinea P^r Bottle.* Behind the shopman (l.) stands a big Ali Baba jar. Across the wall is a large placard inscribed: *Macassar Oil, for the Growth of Hair is the finest invention ever known for encreasing hair on bald Places, Its virtues are pre-eminent for improving and beautifying the Hair of Ladies and Gentlemen—This invaluable Oil recommended on the basis of truth and experience is sold at One Guinea P^r Bottle by all the Perfumers and Medicine Venders in the Kingdom.*

This oil, also called Rowland's oil, was introduced in the early nineteenth century, and was much puffed by Alexander Rowland, who published an *Essay on . . . the Human Hair with Remarks on the Virtues of the Macassar Oil*, 1809. Cf. No. 13440. Rowland (or Rouland) came to London with the Bourbons and followed them back in 1814. He made a large fortune; his shop was next the Thatched-House Tavern in St. James's Street. Gronau, *Reminiscences*, 1892, i. 274.

Grego, *Rowlandson*, ii. 284.

$12\frac{5}{8} \times 9\frac{3}{16}$ in.

12406 RURAL SPORTS. OR A PLEASANT WAY OF MAKING HAY.

Rowlandson Del

Publish'd June 20^th 1814 [Tegg.]

Engraving (coloured impression). A hayfield, with small haycocks in the background; girls with pitchforks stand by a large laden wagon. In the foreground two men and two girls romp on the ground, while two other girls prepare to smother them in hay. Cf. No. 11785, &c.

Also an impression without imprint, and with the serial number *16*.

Grego, *Rowlandson*, ii. 284. Reproduced (colour), E. Fuchs, *Die Frau in der Karikatur*, p. 212.

$11\frac{13}{16} \times 9$ in.

12407 THE FOUR SEASONS OF LOVE.

Rowlandson Del

Pub^d Sept^r 15^th 1814 by Tho^s Tegg N^o 111 Cheapside.

Engraving (coloured impression). A sequence of four designs divided by intersecting lines.

Spring. An ugly tailor kneels with clasped hands at the feet of a plain woman, who holds up a fan encouragingly. A card of patterns hangs from his pocket. He says: *Oh you bewitching Angel behold at your feet a Swain as tender as a Veal Cutlet, You are the very Broad Cloth of perfection—have pity on me Adorable M^rs Griskin.* She answers: *You enchanting Devil I do not know what to say to you. however M^r Thimble—that Mole between your eye-brows— put me so much in mind of my poor departed Husband, that I think I cant refuse you.*

Summer. The pair walk arm-in-arm in a landscape. He has become plump and wears trousers in place of the breeches worn in the other three designs. She flourishes a parasol. A dog follows. He says: *O thou wert born to please me My Life my only Dear.* She answers: *Ay now you look a little stylish You are a—Charming Man who would not be married.*

Autumn. They face each other defiantly, she holds a letter beginning *Dear*

Mr Thimble, and shrieks: *Here you feller here's a pretty commence. An interspected letter from one of your Naughty Women I knew you was going to Gallivant.* He answers: *Well Ma'am. since you come for to go to that, who was it Galivanted with Mr Dip the Dyer to White conduit House last Sunday answer me that however I'll have a separation.*

Winter. The pair are seated each side of a writing-table at which a lawyer sits reading a paper: *Articles of Seperation between Jeremiah and Tabitha Thimble.* Her hands are in a muff; she says with a painful smile: *I never felt myself so Comfortable in all my Life.* He has grown thin and sits with clasped hands, saying, *O Blessed day for Jerry Thimble I hope to pass the next Year in Peace and quietness.*

Grego, *Rowlandson*, ii. 286.

$8\frac{7}{8} \times 12\frac{7}{8}$ in.

12408 PORTSMOUTH POINT. *319*[1]

Rowlandson Del 1814

[Pub. Tegg.]

Engraving (coloured impression). A wide space leads to the harbour. On one side (l.) is the corner of a large old clothes shop: *Moses Levy Money Lent*, with garments, &c., hanging from it. Opposite is the old-fashioned *Ship Tavern*. Off shore are ships in full sail, boats are making towards them. In the foreground is a bustle of departure: baggage is being carried, casks are rolled, sailors and their women embrace or fight; a one-legged sailor plays a fiddle, a child plays with dogs. At the door of the *Ship* an officer takes leave of his family; from the bow-window above spectators lean out, an officer using a telescope.

Grego, *Rowlandson*, ii. 284–6 (outline copy).

9 × 13 in.

12409 MADAME VERY RESTAURATEUR, PALAIS ROYAL PARIS. *348*

Rowlandson Scul. J N. [Nixon] *1814*[2]

[Pub. Tegg.]

Engraving (coloured impression). A plump, comely woman sits full-face behind a table whose surface forms the base of the design. Her dress is cut low, and her hair piled in a pyramid; her back is reflected in a large wall-mirror. On the table are trays filled with cards, dishes of fruit, a reading lamp, and a plant in a pot. A thin elderly woman, similarly dressed, stands looking at her in profile to the r. On the same pl. as No. 12410, a companion print.

Véry heads the list of the most renowned *restaurateurs* in Paris, in a guide-book, *Le Nouveau Conducteur*, of 1818, the address being Palais-Royal, and rue de Rivoli, No. 9. See Nos. 12366, 12367, 12368.

Grego, *Rowlandson*, ii. 272.

$5\frac{5}{16} \times 9$ in.

12410 LA BELLE LIMINAUDIERE [*sic*] AU CAFFEE DE MILLE COLLONE. *Palais Royale Paris*

J N [Nixon] *1814* [Rowlandson f.]

See No. 12409. A fashionably dressed woman sits in profile to the l., at an ornate table raised above the floor of the café, studying a pamphlet or menu

[1] According to Grego, 255.

[2] Dated January by Grego, but Nixon can hardly have visited Paris till later.

on which is the word *Paris*. Her arm-chair is decorated with ornaments, the arm terminating in a ram's head. Customers and waiters (l.) are on a smaller scale. Columns with ornate capitals support the roof, and the wall is decorated with large paintings of nude and heroic figures.

The Café des Mille Colonnes was renowned for its gilt columns and mirrors, and for the elegance of its presiding lady, Mme Romain, whose raised seat had belonged to the Viceroy of Italy. Its 'fat princess' is described in Rowlandson's *Dance of Life*, 1817. See also 'Les Mille Colonnes', verses from Brummell's Album. L. Melville, *Beau Brummell*, 1924, p. 308 f.

Grego, *Rowlandson*, ii. 272.

6×9 in.

12411–12437

Aquatints (coloured) to *The English Dance of Death* (vol. i), written by Combe for Rowlandson's designs (72 plates). It appeared in monthly parts, 1 Apr. 1814 to 1 Mar. 1816, and in two volumes in 1816, with frontispiece and title-page (see Nos. 12857, 12858). The title, repeated in the index, of each pl. is the heading to the opposite printed page. Below each pl. is a couplet not from the text. Impressions (cropped) of the first 18 plates are in 'Caricatures', ix. 112–13, x. 136, 145–7. The dimensions are *c.* $4\frac{7}{8}\times 8$ in.

Grego, *Rowlandson*, ii. 317–36. B.M.L. C. 59. f. 7.

12411 TIME AND DEATH: [i. 1]

London Pub^{d} April 1 1814 by R. Ackermann's 101 Strand

Death, a skeleton with javelin and hour-glass, and Time with his scythe watch two (unconscious) young men who are drawing from antique busts, closely ranged on shelves. There are also busts on the ground, and on pedestals, with two W.L. antique portrait statues, books, and cameos. Below:

Time & Death their Thoughts impart
On Works of Learning & of Art.

Death complains to Time that through works of art mortals can defeat him: excavation yields 'The vase, the statue, and the bust'.

12412 THE ANTIQUARY'S LAST WILL & TESTAMENT.[1] [i. 15]

Death (l.) poises his javelin, about to strike an old man in bed, reading a book by the light of a candle held in his l. hand. The room is heaped with his treasures (armour, &c.). Rats scamper, chased by a cat. Below:

Fungus, at length, contrives to get
Death's dart into his Cabinet.

12413 THE LAST CHASE.[1] [i. 23]

Death, on a skeleton horse, gallops over a cliff, gleefully accompanying a huntsman who is falling. Two men on the summit (r.) desperately rein in their horses. Below (l.) hounds kill a stag. There is a background of water and mountains.

Such mortal Sport the Chase attends:
At Break-Neck Hill, the Hunting Ends.

12414 THE STATESMAN. [i. 29]

London Pub. May 1 . . . [ut supra]

Death, wearing a spiky crown, advances from behind a screen towards the terrified statesman, and a butler, who staggers back. A secretary writes, distributing money-bags to three men 'To purchase Friends and quicken spies'.

Not all the Statesman's power or art
Can turn aside Death's certain Dart.

[1] Imprint as No. 12410.

12415 TOM HIGGINS.[1] [i. 37]

Death advances to strike down an obese man asleep in an arm-chair outside a rustic inn, under an arbour of grape-vines. The curate, seated by him, and a woman in the doorway, bringing a bird on a dish, flinch back; a dog barks fiercely. Below:

His blood is stopp'd in ev'ry vein.
He ne'er will eat or drink again.

12416 THE SHIPWRECK.[1] [i. 47]

Death sits on a rock at the edge of the sea, supporting his jaw in his hands, elbows on knees, staring at two sailors who sit or lean against a rock, beside wreckage from their ship, whose masts emerge from the water. They face Death boldly, ready for a sailor's death to end their misery. Below:

The Dangers of the Ocean Oer,
Death Wrecks the Sailors on the Shore.

12417 THE VIRAGO. [i. 57]

London Pub^d June 1 . . . [ut supra]

A street-scene. Death drags a shrieking virago from her husband's door, where he stands, candle in hand, the pretty maidservant standing behind him (r.), both pleased at the departure. A watchman holds up his lantern to stare (l.). Behind, two women support a drunken man. Below:

Her tongue & temper to subdue:
Can only be perform'd by you.

12418 THE GLUTTON.[2] [i. 68]

Death, javelin in hand, sits in an empty chair at the glutton's dinner, holding out an hour-glass, one foot resting on a dog. The ex-Lord Mayor stares in horror, chair overturned. His wife and the servants, including a fat cook, register dismay or alarm. Below:

What do these sav'ry meats delight you?
Begone, & stay, till I invite you.

12419 THE RECRUIT.[2] [i. 73]

A village scene. A handsome young man takes leave of a pretty girl, about to follow a file of three rustics preceded by a drummer, unaware that Death, jaunty in feathered hat and cloak, puts a hand on his shoulder. Grief-stricken parents with a girl and boy watch the departure. Below:

I list you, and you'll soon be found,
One of my regiment under ground.

12420 THE MAIDEN LADIES. [i. 77]

London Pub. July 1. . . . [ut supra]

Death pushes past a fat protesting footman to enter a room where ten grotesque elderly women (old maids) are playing cards. They overturn the card-table in wild despair. An ape advances towards the skeleton, who wears a feathered hat and bows jauntily, holding a lantern. Below:

Be not alarm'd:—I'm only come
To choose a wife, & lead her home.

[1] Imprint as No. 12414.
[2] Imprint as No. 12417.

12421 THE QUACK DOCTOR.[1] [i. 85]

An apothecary's shop, the walls covered by jars closely ranged on shelves, a stuffed fish hanging from the ceiling. Behind a curtain (r.) Death, wearing an apron, pounds at a mortar of *slow Poison*, looking gleefully in a mirror to watch the customers. The fat quack compounds medicines at the counter. A grotesque crowd of agonized patients enters through a doorway (l.) inscribed *Apothecaries Hall.* Two sit in arm-chairs. The jars are *Canthar[ides]*, *Arsnic*, *Opium*, *Nitre*, *Vitriol*, *Elixir*, with (r.) *Restorativ Drops.* Below:

I have a secret art to cure
Each malady, which men endure.

12422 THE SOT.[1] [i. 97]

Death wheels off a fat sot from his tippling companions outside a rustic inn, *The Goat.* A scolding wife, holding her husband's wig and stick, berates the skeleton. Below:

Drunk and alive, the man was thine,
But dead & drunk, why,—he is mine.

12423 THE HONEY MOON. [i. 106]

London. Pub Aug^t 1. . . . [ut supra]

A pretty young wife sits beside an aged doting and rich husband, reading to him. He delightedly contemplates his glass, which is being filled by Death, who leans over a screen. The girl's l. hand is held by a young officer who leans through the window (r.). Below:

When the old fool has drunk his wine
And gone to rest, I will be thine.

12424 THE HUNTER UNKENNELLED.[2] [i. 119]

Huntsmen breakfast at a table in a hall, near a doorway in which a mounted huntsman blows his horn. Death kneels to drag out one of them from under the table; the others register terror, two look down from the staircase. Below:

Yes, Nimrod, you may look aghast:
I have unkennel'd you at last.

12425 THE GOOD MAN, DEATH, AND THE DOCTOR.[2] [i. 121]

A death-bed, with weeping widow and two kneeling children; a parson declaims. Death pushes from the room a surly doctor, who sniffs his cane. Below:

No scene so blest in Virtue's eyes,
As when the Man of Virtue dies.

12426 DEATH AND THE PORTRAIT. [i. 129]

London: Pub. Sept^r 1. . . . [ut supra]

An aged man sits for his portrait in an arm-chair on a double dais backed by a screen. He holds a crutch, his eyes are closed. Death sits at the easel, holding palette and brushes, working on the corpse-like head of a T.Q.L. portrait. On a sofa behind the screen a handsome young couple are making love, talking 'of Taste'. The walls are covered with massively framed pictures, portraits interspersed with nymphs, &c. On the r. a jointed lay-figure wears a woman's hat and cloak. Fragments from the antique lie on the ground; beside the painter is a box of paints. Below:

Nature and Truth are not at strife:
Death draws his pictures after Life.

[1] Imprint as No. 12420.

[2] Imprint as No. 12423.

12427 THE GENEALOGIST.[1] [i. 137]

Scene in a baronial hall, with Gothic window, panelled walls, escutcheons, and armour. An aged peer and his fat plebeian bride inspect a long *Genealogical Table* on a scroll held up by Death. Below:

On that illumin'd roll of fame
Death waits to write your Lordship's name.

12428 THE CATCHPOLE.[1] [i. 147]

Death prepares to seize a bailiff who is arresting a young man for debt outside his house: *Catchpole Sherrifs Officer.* Behind is a heavily barred window from which prisoners watch hilariously. Two young ladies (l.) and a boy (r.) register amused satisfaction. Below:

The Catchpole need not fear a jail,
The Undertaker is his Bail.

12429 THE INSURANCE OFFICE. [i. 157]

London Pub. Oct^r 1 . . . [ut supra]

The office of 'the Globe [established 1803], or Pelican [1797]'. An obese man, a pretty young wife on his arm, is inspected by the doctor and director of the Company. Behind the pair Death crouches, peering through spectacles. A clerk and accountant watch. Two Jews look in through the door; they are to be Death's first victims. Below:

Insure his Life.—But to your sorrow,
You'll pay a good, round Sum tomorrow.

12430 THE SCHOOLMASTER.[2] [i. 168]

A schoolroom, with a pair of globes on a table. Death sits astride the *Terrestrial* globe (l.), looking down at the aged schoolmaster, in dressing-gown and night-cap, who clasps the other. Boys rush terrified from the room. Below:

Death with his dart proceeds to flog
Th' astonish'd, flogging Pedagogue.

12431 THE COQUETTE.[2] [i. 175]

In a bedroom, a tall girl, a maid beside her, completing her toilette for a ball, turns from the mirror, to see Death making a low bow. He wears a bag-wig and coat, with his javelin as sword; an old woman in the doorway raises his coat-tail and screams to see the hour-glass attached to posteriors of bone. Below:

I'll lead you to the splendid Croud:
But your next dress will be a shroud.

12432 TIME & DEATH, AND GOODY BARTON. [i. 181]

London. Pub. Nov^r 1. . . . [ut supra]

Time drives a rough two-wheeled cart, filled with the dead, drawn by a skeleton horse; the hub of the wheel is a skull. He looks over his shoulder to see Death hoisting a (resisting) old man into the cart, while behind a young wife pushes forward an aged dotard. They are at the door of an ancient house; a soldier, her lover, stands behind her, with a young woman and three children, and an old woman. Below:

On with your dead: & I'll contrive
To bury this old Fool alive.

[1] Imprint as No. 12426.

[2] Imprint as No. 12429.

12433 THE UNDERTAKER & THE QUACK.[1] [i. 185]

In the street or market-place of an ancient country-town a plump quack doctor rides towards an undertaker's shop (l.) unaware that Death is perched on his horse's rump. The undertaker, hammer in hand, looks from the window at his best friend, the quack. From the door below come a weeping woman carrying a child's coffin, and a man bending under the weight of a large coffin. Over the door: *Peter Screwtight Upholsterer Appraiser and Undertaker Funerals furnished.* Below:

The Doctor's sick'ning toil to close,
"Recipe Coffin", is the Dose.

12434 THE MASQUERADE.[1] [i. 190]

Death postures in the centre of a fantastic masquerade, flinging off a cloak, holding up a satyr's mask, with javelin poised. The figures in the foreground flee to l. and r. in wild confusion, trampling over prostrate bodies. In the background wild dancing and carousing continues. The vast hall is surrounded by a gallery under Gothic arches, in which are tiny spectators. Below:

Such is the power, & such the strife,
That ends the Masquerade of Life.

12435 THE DEATH BLOW. [i. 205]

London. Pub. Dec^r 1 . . . [ut supra]

A pugilist whose opponent lies dead on the ground finds himself facing Death, who has stepped into the ring. Behind, spectators flee terror-stricken, in coaches, on horseback, and on foot. Below:

How vain are all your triumphs past,
For this Set-To will be your last.

12436 THE VISION OF SKULLS.[2] [i. 217]

Death acts as showman to a party of (British) tourists in a Roman catacomb; skulls are piled in lunette recesses under a vaulted roof. He holds out a flaming torch towards a wall of skulls. Some gape in terror, others flee up the stairs. Below:

As it appears, though dead so long
Each scull is found to have a tongue.

12437 THE PORTER'S CHAIR.[2] [i. 229]

Death leans back in an arm-chair opposite the fire in the hall of a great London house. Two terrified servants are on the staircase immediately behind: a fat woman (the victim) falls, dropping her candle. Below:

What watchful Care the Portal keeps!
A Porter He, who never sleeps.

12438–12451

Plates (coloured) to *Something | concerning | Nobody. | Edited by Somebody | . Embellished with | fourteen characteristic etchings. | London: | Printed for Robert Scholey,| 46, Paternoster-Row. 1814.* Incorrectly attributed to G. M. Woodward (d. 1809), perhaps by Marks. All are vignetted on pp. $7\frac{3}{16} \times 4\frac{5}{8}$ in.

B.M.L. C. 117, bb. 17.

12438 *N° 1* EX NIHILO NIHIL FIT.

Frontispiece. A thin little man, his breeches buttoned under his chin, with his legs joined to his shoulders, showing that having no body he is Nobody,

[1] Imprint as No. 12432. [2] Imprint as No. 12435.

steps from within a large O placed on a background of etched lines. He grins broadly. The same figure appears in all the plates. Below the design:

Since Nothing is with Nothing fraught
Then Nobody must spring from naught.

This representation of Nobody dates at least from 1600, see Buss, *English Graphic Satire*, 1874, p. 46 f. Cf. Nos. 5570, 10942, 11763, 12198, 12873, 12994.
$3\frac{7}{16} \times 3\frac{1}{4}$ in.

12439 *N° 2* SOMEBODY & NOBODY. [P. 4]

Nobody stands limply, looking up with a melancholy twisted grimace at Somebody (l.), a stout John Bull wearing top-boots and holding a cudgel.
c. $4\frac{1}{2} \times 3\frac{3}{4}$ in.

12440 *3* NOBODY ARRESTED IN HIS MINORITY. [P. 10]

Nobody, grinning broadly with arms akimbo, stands between two bailiffs who seize him by the shoulders; one has a cudgel, the other holds out a writ.
c. $4 \times 4\frac{1}{4}$ in.

12441 *4* NOBODY SEE'S IT. [P. 11]

A paunchy little parson (l.) stands on tiptoe to kiss a pretty housemaid. Nobody watches them, with arms raised, registering astonished and pleased reprobation. Book-shelves in a panelled wall indicate the rector's study.
c. $5 \times 4\frac{1}{4}$ in.

12442 *5* NOBODY SCENTS IT. [P. 26]

A fat 'cit', holding a frothing tankard, smokes a long pipe; dense clouds of smoke issue from mouth and pipe. Nobody, seated by the same small table, holds his nose, registering disgust.
c. $4\frac{1}{4} \times 4$ in.

12443 *6* NOBODY KNOWS WHEN TO LEAVE OFF AT MY LORD MAYOR'S FEAST. [P. 31]

An alderman and a fat 'cit' (Alderman Lard and Mr. Deputy Guggle) face each other across a small table, guzzling roast beef. Nobody sits between them, full-face, handing back an empty plate to an astonished footman.
c. 4×4 in.

12444 *7* NOBODY HEARS IT. [P. 64]

Nobody stands with his hands over his ears between a newsboy blowing his horn (l.) and a postman holding a bag and ringing a large bell. One holds a sheaf of papers, and has a paper round the crown of his hat *News* . . .

Two familiar London noises; the letter-carrier belonged to the branch of the Post Office for London and the suburbs, called the Twopenny (previously Penny) Post. There were 257 letter-carriers on the establishment in 1812. *Royal Kalendar*, p. 268.
c. $4 \times 4\frac{1}{4}$ in.

12445 *8* NOBODY LAUGHS AT A TOUCH OF THE GOUT. [P. 73]

Nobody, grinning broadly, leans back in an arm-chair, one enormously swollen foot resting on a stool, where two little demons prod it with barbed javelins, one also using a spur, and a third digs in teeth and claws. Cf. No. 9448.
c. $3\frac{1}{2} \times 4\frac{1}{8}$ in.

12446 *9* NOBODY'S AT HOME. [P. 91]

A stout John Bull, resembling Somebody in No. 12439, enters a room, with a blank stare at finding no one. Nobody sprawls in an upright chair, looking up with a sour frown at the visitor. A satire on fashionables who escape their creditors by being 'not at home'.

c. $5\frac{1}{4}\times4\frac{1}{8}$ in.

12447 *10* NOBODY AT THE DOOR. [P. 98]

A startled footman in livery looks from a doorway (r.), holding out a lighted candle, while Nobody skips outside it, on one toe, grinning at the man who sees no one.

c. 6×4 in.

12448 *11* NOBODY'S AFFRAID OF HIM. [P. 117]

Nobody slinks timorously past a fat and ugly foreign general with moustache and long pigtail, wearing jack-boots and holding his sabre, who glares ferociously into space. He is 'General Count von Howitzerus Blunderbuster-kin', Russian General-in-Chief, who had visited Butcher-hall lane for five plates of bœuf-à-la-mode made of beef shins.

Probably a satire on Platoff.

c. $5\frac{1}{4}\times4\frac{1}{8}$ in.

12449 *12* NOBODY KNOWS WHAT IS BECOME OF ALL THE GUINEAS. [P. 143]

Nobody stands with one finger to his nose, r. forefinger raised admonishingly, with a knowing grimace. Beside him (r.) is a money-changer at a table filling a bag with guineas. In the middle distance (l.) a man advances to a furnace holding a guinea in a pair of tongs. In the background is the sea, with a man-of-war; a man advances towards it carrying a sack of *Guineas*.

For the scarcity of gold coin and the depreciation of paper see Nos. 11576, &c., 11716.

c. 4×4 in.

12450 *13* NOBODY LAUGHS AT A TRAGEDY [P. 166]

A theatre scene showing a corner of the stage, and one stage-box (r.) where Nobody sits laughing sardonically at the sight of Coates as Romeo, posturing grotesquely under the balcony where Juliet's head appears. He holds out his famous feathered hat (as in No. 11769, &c.).

c. $5\frac{3}{4}\times4\frac{1}{4}$ in.

12451 *14* NOBODY DIES FOR LOVE [P. 190]

Nobody leans back on a settee, overwhelmed at the sight of a hideous old woman with hairy chin, hump, and twisted legs. A little Cupid wearing breeches and top-boots (cf. No. 11405) sits on the arm of the settee tugging at a string which is round Nobody's neck.

c. $3\frac{3}{4}\times4$ in.

POLITICAL SATIRES

12452 THE PROPERTY TAX—CIVIC CHAMPIONS—OR THE DARLING IN DANGER.

[Williams.]
Pub^{d} Jan^{y} 2^{d} 1815 by W N Jones N^{o} 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, ix, frontispiece. After the title: —"*Make not a City feast of it, to let the meat cool, ere we can agree upon the first cut.*" *Timon* [iii. 6]. On the l., in front of Guildhall, four Aldermen and Councillor Waithman scourge with birch-rods a hairy monster wearing a belt inscribed *Property, Ta*[*x*] who flees before them. It has a tigrine head, a quasi-human body, and the feet of a bird of prey. From its belt hang empty bags. Alderman Wood wears armour; he takes two rods from bundles on the ground tied by a ribbon inscribed *Smart Argument*. His helmet and the City shield lie against the bundles. Waithman, behind the others, sings:

Since now there's Pax,
This Monster, Tax,
We'll worry from our plain Sir

Wood answers:

Well said efaith man,
So friend Waithman,
I'll second with might & main Sir

Two others sing:

I'll tickle his rump
Tho he's so plump,
And makes in our bags such a racket

and:

If he wont Jog,
We still must Flog,
And at last we shall pepper his jacket

[Lines adapted from O'Hara's burletta *Midas*, 1762, cf. No. 7498.]

On the r. the ghost of Pitt (cf. No. 11895) advances from the flames of Hell to defend the tax. He is emaciated, wears white draperies, and rides on Cerberus, who gallops forward. His saddle-cloth is bordered with an inscription *Taxation Botheration Vexa*[*tion*]; on it the Royal Arms are faintly suggested. Pitt's words arise from his mouth on a dense cloud of smoke:

Desist ye frantic Civic bands
Nor on my darling lay your hands
My Spirit stalks S^{t} Steven round,
Inspiring Statesmen in their dreams,
To counteract mad Patriots schemes,
And this remember by the bye!
Although I'm dead, I'll never die

His head is the centre of rays inscribed: *Income, Property, Comissioners, Collectors, Informers, Assesors, Distraining, Poverty*. Two figures emerge with him from Hell, surrounded by smoke. One gnawing a bone is Famine, the other with a dagger in each hand is Sedition or Discord. Three winged heads fly above and behind Pitt: an old woman's, surmounted by bars of *Soap*;

an old man's, by a bunch of *Candles*, and a head topped by a shoe, *Leather Tax*. Below these and just behind Pitt a gnome bestrides a bat-like monster. He wears a conical cap inscribed *Secret*[ary], and holds an open book and a pen; he says: *I'll book these refractory Cits.*

Between the two groups stand five persons, three looking towards Pitt, the others towards the Monster. In the foreground John Bull, plump but ragged, his pockets inside out, his hat and wig on the ground, extends his arms to ward off the ghost, exclaiming, *How say you? Why what care I! Are not my pockets emptied? Avaunt and quit my sight, Hence, unreal mock'ry, and Let me be a Man again.* Curtis, in the comic nautical dress of the Walcheren prints (see No. 11353) holds out to Pitt a steaming bowl of *Turtle*. He says: *I have no hand in this business I assure you Sir! its only the Americans that deserve a little flogging, take a little soup after your ride Sir!* A terrified Alderman, hair on end, puts his hands on Curtis's shoulders, saying, *Dear me how familiar you are with a Ghost Billy for my part my hair stand and, tell him I have not had a cut at the darling.* Behind John stands Whitbread, arms raised; he shouts: *Run Monster, run Van I would not give one of my old butts for him.* (Vansittart is not depicted.) A little man whose neck is joined to his breeches showing he is Nobody (see No. 12438, &c.) says to the Monster: *Nobody pities you upon my honor.*

On 13 Dec. at a meeting of the Common Hall, the most democratic body of the Corporation, to petition against a continuation of the Income Tax, resolutions were carried unanimously that the City M.P.s should present the petition. Waithman conducted the business and received a vote of thanks. Other speakers included Curtis who 'was occasionally laughed at'. *Examiner*, 18 Dec. 1814. The tax was 'Pitt's child', cf. No. 10557. News of peace with America, signed 24 Dec. at Ghent, reached London on 26 Dec. Many petitions against the Income Tax were being prepared for the meeting of Parliament, see Nos. 12507, 12556, 12750, &c.

$7\frac{11}{16} \times 20\frac{1}{4}$ in.

12453 TWELFTH NIGHT OR, WHAT YOU WILL!—

G. Cruikshank fe[t][1]
Pub[d] *Jan*[y] *1815 by H Humphrey S*[t] *James's Street*

Engraving (coloured impression). Below the title: *Now performing at the Theatre Royal Europe. with new Scenery decrorations* [sic] *&c &c &c.* A view of the stage flanked by two tiers of stage-boxes, the heads and shoulders of the orchestra forming the base of the design. On the stage is a large Twelfth Cake, its surface forming a map over which the Tsar (r.), the King of Prussia (l.), and the Emperor of Austria are disputing. Castlereagh sits between Frederick William and Francis, facing Alexander, holding up a large knife and a trident-like fork. He says: *I have been assisting to devide the Cake but I dont much like my Office the the* [sic] *Gentlemen seem so dissatisfied.* Alexander sits beside a large portion inscribed *Russia in Europe*, its surface sparsely scattered with fir-trees, Cossacks, a sledge, and buildings. Adjoining this is *Poland*, smaller, but with more buildings; he puts both hands on Poland, and turns to a Russian officer (r.), the Grand Duke Constantine, saying, *Here Brother take possession of this peice I think I can manage them both besides this has more plumbs and figures on it which will mix with mine.* The Grand Duke stoops with a hand on his sabre, his fur cloak flying out behind him, as if he had hastened to the Tsar. He is thin and degenerate-looking, and wears elaborate hussar uniform with a square cap bordered with fur. Across

[1] Reid adds *G. H* [Humphrey] *inv*[t].

Alexander's knee lies a paper: *Proclamation to the Poles—Ann y^e Blood—Def—d.* Frederick William, holding a small knife, sits beside the (small) portion marked *Prussia*, but points to a larger adjacent piece marked *Saxony*. He says: *If I add this Saxon peice to my Prussian one & put the figure of an Emperor on it, I think my share will look respectable.* The Emperor of Austria, who faces him, extends his arms over *Germany*, saying: *I shall get my peice cut as large as I can, I dont think it is large enough.* In the middle of the cake, where all the countries except Prussia meet, there is an irregular cavity. All three sovereigns wear uniform with cocked hats; Wellington is in uniform, but bareheaded. Behind Constantine and in the shadow (r.) are four spectre-like sovereigns in begging attitudes, addressing the Great Powers round the cake who ignore them. One, probably Ferdinand of Sicily, kneels on both knees; the other three are probably German princes: Saxony, Bavaria, and Würtemberg. There is a background of clouds. On these is seated a meretricious-looking Justice, a bandage over one eye only, and holding her (flaming) sword against her shoulder. She holds up her scales above the cake, but these are lop-sided, being violently deflected by two blasts inscribed *Avarice* and *Ambition* issuing from a cloud (l.).

In the upper box on the l. Louis XVIII sits in profile to the r., staring down at the conference. He has a play-bill: *Theatre Royal Rheims The Coronation of Louis le Grand.* Behind him stands Bernadotte, much caricatured, and taking snuff with a cunning leer; he says: *Now I have got Norway I can get a wind to blow which way I please.* Seated on the front of the box, next Louis XVIII, and with his back to the stage is a fat Dutchman, representing the Prince of Orange; he holds out an orange to Princess Charlotte, who looks away from him with unmannerly contempt. His play-bill is a *Map of the United Netherlands.* He is dressed like the Dutchman of English caricature, with a pipe thrust through the band of his high-crowned hat. In the box below stands John Bull, turning from the stage to take the hand of a man in the feathers and war-paint of a Red Indian who represents the United States. He says: *I hope you wont disturb the peace* [altered to *peice*]. His hat is on the head of his dog, whose paws rest on the front of the box.

On the opposite side Ferdinand VII stands in the front of the upper box, reading with eager delight a *List of Prisoners to be Hung for supporting a Free Constitution.* He wears a crown decorated with tiny gibbets and dangling corpses, a central cross supporting a wheel (instrument of torture). Behind him stands a tall hideous figure holding a cross from which floats a streamer: *Holy Inquisition*; he wears a black gown and Jesuit's biretta; in his l. hand is a dagger, and in his belt are a knife and axe. In the box below sits the Sultan wearing a jewelled turban, scowling morosely, beside another turbaned oriental; behind them stands a Death's Head Hussar.

The musicians have paused and look at each other in surprise or amusement. The first violin has a music-book inscribed *Avarice and Ambition an Old Song to a New Tune.* The player of the French horn on the extreme l. has another tune: *Yankee doodle's Come to Town Yankee doodle dandy.*

During Nov.–Dec. 1814 the Congress of Vienna was at a deadlock over the interdependent questions of Poland and Saxony in which Castlereagh acted as mediator. The uniform depicted possibly denotes Wellington, who replaced Castlereagh, arriving in Vienna on 3 Feb. Alexander was determined to secure almost the whole of Poland, occupied by Russian troops as a result of the campaigns of 1813–14. He had designated his brother as Viceroy. Prussia's demand for the whole of Saxony as compensation for the loss of Prussian Poland was opposed by Austria. Eventually Frederick William, who as in Nos. 12509, 12622, aims at an imperial crown, obtained the northern

part and the King of Saxony recovered the remainder. All the states of Europe which had taken part in the war were represented at Vienna by plenipotentiaries, but the minor states are rightly represented as petitioners or spectators. It had been agreed that the conduct of the business should rest with the 'leading Powers', i.e. the four Allies, who were to retain the 'initiative', by which they meant 'decision', and France and Spain. Bernadotte had extorted the consent of the Allies to the annexation of Norway by Sweden in return for military aid. After a short campaign in Norway he opened negotiations and union with Sweden was declared on 4 Nov. 1814. For the breaking of her engagement by Princess Charlotte see No. 12280, &c.; she refused to renew it in a letter to the Regent of 27 Feb. 1815. *Corr. of George IV*, 1938, ii. 37 f. Peace between England and America was signed at Ghent on 24 Dec., the news reaching Vienna on 1 Jan. On the return of Ferdinand to Spain he swept away the Constitution, re-established the Inquisition and instituted a reign of terror, with mass executions, see No. 12510, &c. The satire expresses the disappointment in England that the true pacification of Europe should be subordinated to selfish ambitions against the principles of justice and nationality. See C. K. Webster: *The Congress of Vienna*, 1934, *Foreign Policy of Castlereagh*, i, 1931, pp. 327 ff., 'England and the Polish-Saxon problem at the Congress of Vienna', *Trans. of the Royal Hist. Soc.*, 1913; Satow, 'Peacemaking, old and new', *Camb. Hist. Journal*, i. 24 ff. (1923); *Camb. Hist. of Poland*, 1941, ch. xii; H. Nicolson, *The Congress of Vienna*, 1946, pp. 118 ff. This and other satires on the Congress derive from attacks by the Opposition on 'the monstrous proceedings of the robbers at Vienna'. *Memoirs of Horner*, ii. 220. See also Nos. 12320, 12499, 12500, 12501, 12506, 12515, 12519, 12520, 12528, &c., 12533, 12542.

A 'Twelfth Cake' or 'gâteau des rois' (for Twelfth Night, 6 Jan.), represented either by a map or cake which is to be shared between the powers of Europe, is the theme of Nos. 4958, 5229 on the First Partition of Poland, as well as of Nos. 12522, 12525, 12533, 12537. The theatrical setting resembles and probably derives from No. 10549 by Gillray.

Reid, No. 454. Cohn, No. 2056. Broadley, i. 369.

$8\frac{9}{16} \times 13\frac{3}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{13}{16}$ in.

12454 THE LIFE OF | NAPOLEON, | A | HUDIBRASTIC POEM | IN | FIFTEEN CANTOS | BY | DOCTOR SYNTAX [W. Combe],

embellished with | Thirty Engravings, | by | G. Cruikshank. | London. Printed for T. Tegg, 111, Cheapside, W^m Allason, 31 New Bond Street & J. Dick, Edinburgh 1815.[1]

Aquatint (coloured impression). Title-page. The title is engraved on a (tattered) tricolour flag which hangs from a (broken) staff headed by an eagle, placed horizontally and supported (l.) on a ladder, (r.) on a blasted tree. Five stages of Napoleon's life are depicted, and form a border to the flag. Below the ladder is a tiny rocky islet (Corsica). Napoleon, a ragged barelegged boy wearing a bonnet rouge, steps on to a large mushroom (cf. No. 11057) in order to reach the first rung of the ladder. In his l. hand is a firebrand. The two lowest rungs are *Plunder* and *Bloodshed*. The next section of the ladder is a guillotine, the blade inscribed *Murder*. A second Napoleon, dressed as the general of the Italian campaigns and later, waving a sword which drips

[1] The plates (aquatints), dated from 10 Nov. 1814 to 23 Jan. 1815, are here placed according to their order in the book (B.M.L. C. 116. f. 4). The plates only are in the Print Room (coloured and uncoloured except for No. 12454, coloured, and No. 12481, uncoloured only).

blood, climbs to the top of the guillotine and grasps the highest rung. The apex of the design is a third Napoleon, wearing crown, laurel-wreath, and coronation robes, seated astride the arc of the Northern hemisphere which appears above the flag; *France*, *Continent*, and *England* (the map being upside-down) are depicted as on a map, he straddles across the two former, the last is just out of reach; his arms are extended and he holds out the hand of Justice (see No. 12247) and the orb. He is lit by slanting sunlight surrounded by dark clouds. From these (r.) lightning flashes and forked darts strike down upon the fourth Napoleon, who falls head first, dropping eagle, laurel-wreath, and fasces, with crown, sceptre, and sword, all broken. The last Napoleon is a pendant to the first. He sits in profile to the l. on a big mushroom on a similar islet (Elba). He wears petit chapeau and greatcoat, and sits in deep dejection with bowed head and folded arms (see No. 12229, &c.). A stormy sea connects the islands and forms the base of the design. The other plates are Nos. 12455–83 (Reid, Nos. 366–94). Cf. No. 12902.

Cf. the popular German prints (1814) on Napoleon's career: Hennin, No. 13649 (reproduced Dayot, *Napoléon*, p. 359, with the title *Les divers degrés de la vie de Napoléon*); *Stufenleiter der Grösse und des Sturzes Napoleons* (reproduced Broadley, ii. 124), with a revised version: *Buonapartes Stuffen-jahre*, and a Swedish version. Other life-histories are Nos. 9534 (1800), 11053 (1808), 12205. Cf. *Histoire Du-Grand Nicolas*, De Vinck, No. 9651.

Reid, No. 365. Cohn, No. 153. Broadley, i. 368 f., 372 (reproduction in colour).

$8\frac{3}{4} \times 5\frac{7}{16}$ in.

12455 NAPOLEON DREAMING IN HIS CELL AT THE MILITARY COLLEGE. *Plate, 1*

London, Published by Thomas Tegg, N° 111 Cheapside, Nov. 10th 1814.

See No. 12454. P. 6. Napoleon lies asleep on his back in a half-tester bed; a phantom ass or mule ridden by a demon is planted on his chest, glaring into his face. Only the upturned toes under the (torn) military coat lying on the bed indicate the sleeper's emotion. The dream fills the space above him, and is surrounded by clouds. Immediately over him are three winged figures; one pours down crowns from a cornucopia, another holds out a laurel-wreath, and between them Fame blows two trumpets. Above and to the r. is a little seated figure of Napoleon, in uniform and wearing a large plumed bicorne. He leans against a terrestrial globe, stretching his arm across it, while he gleefully holds up a dagger dripping with blood; below him a sea of corpses is faintly indicated. Rays from behind Napoleon and the globe light up the figures of the dream. The room is partly lit by the light of a tiny beaked lamp standing in the empty grate (r.); a boarded floor, rough plank door, and rough walls show the poverty of its occupant. On a rough table are books, writing materials, and a sheet of military diagrams. Large volumes and plans of fortifications are heaped on the floor (r.). Above the fireplace are a broken mirror, a sword, a shelf with books and a model cannon. A musket leans against the wall, a pistol hangs from a nail. Beside the bed are a wash-stand and a three-legged stool with a book of devotion, kept open by a cross.

Napoleon entered the Military School, Paris, in 1784, aged fifteen, after five and a half years at Brienne.

One of many adaptations of Fuseli's Nightmare, cf. Nos. 6543, 8555, 8671, 9371, 9946, 12105, 12817.

Reproduced, Bourguignon, i. 20.

$4\frac{1}{2} \times 7\frac{5}{8}$ in.

12456 NAPOLEON BLOWING UP HIS COMRADES.[1] *Plate 2*

See No. 12454. P. 9. Napoleon as a little cadet at Brienne (cf. No. 9534 [2]), but with a mature face, stands over two prostrate cadets, pushing a third to the ground by fierce pressure on his eyes and nose. He flourishes a cudgel. On the l. is an explosion from which three boys fly into the air, and a fourth has fallen on his back. An elderly officer, wearing uniform like that of the boys, looks over a low paling (r.), horrified, and threatening the offender with cane and fist.

Reproduced, Bourguignon, i. 16.

$4\frac{1}{2}\times7\frac{5}{8}$ in.

12457 NAPOLEON WORKING THE GUN AT TOULON.

London. Published by Thomas Tegg, N° 111, Cheapside, Nov. 17. 1814.

See No. 12454. P. 24. Napoleon puts a match to a mortar, directing a shaft of flame and smoke towards blazing buildings (l.). Two French soldiers lie dead near him, a third (l.) sits exhausted or wounded beside his wheelbarrow and spade. An officer (r.) takes snuff with a nonchalant air. Only Napoleon is in violent action. A tricolour flag flies beside him.

The capture of Toulon (Dec. 1793) was largely due to Bonaparte as second-in-command of the artillery under General du Teil.

Reproduced, Bourguignon, i. 65.

$4\frac{7}{16}\times7\frac{1}{2}$ in.

12458 MASSACRE AT TOULON.[2]

See No. 12454. P. 26. In an open space, in front of fine but battered buildings, republican soldiers fire cannon point-blank at prisoners (r.), some dead or dying, others begging for mercy. Some are in uniform, more are in civilian dress. Immediately facing them is Napoleon, standing on a small barrel, and addressing them with outstretched arm. A senior officer stands just behind, hugging his sword and gloating over the massacre. The gunners are Jacobin ruffians in miscellaneous uniforms, one almost naked. Grenadiers are drawn up behind, where there are two flags, one a tricolour with bonnet rouge.

Savage reprisals were taken against the population of Toulon; probably Bonaparte had no share in the atrocities. See No. 10095, &c.

$4\frac{7}{16}\times7\frac{9}{16}$ in.

12459 MARRIAGE TO JOSEPHINE.

London. Published by Thomas Tegg, N° 111 Cheapside Nov^r 28^th^ 1814

See No. 12454. P. 37. A bloated bishop, standing within altar rails, looks towards General Bonaparte, who kneels on a cushion in profile to the l., facing the kneeling Josephine, a large bicorne under his r. arm, and wearing uniform with spurred boots and a large sword. Josephine, very plump, is décolletée, and holds a fan; while a maid of honour holds up her long train; another stands behind. Both have patched faces, and recall the sisters of Bonaparte in Gillray's *Handwriting upon the Wall* (No. 10072). A fierce-looking officer, much burlesqued, and a lank civilian stand behind Bonaparte. Two acolytes hold large candles, and behind the bishop a priest is chanting. Gothic vaulting forms a background.

The (civil) marriage was on 9 Mar. 1796, see No. 10981.

De Vinck, No. 7895. Reproduced, Bourguignon, i. 322.

$4\frac{3}{8}\times7\frac{1}{2}$ in.

[1] Imprint as No. 12455.

[2] Imprint as No. 12457.

12460 BRIDGE OF LODI.[1]

See No. 12454. P. 44. A burlesqued battle-scene on a timber bridge without parapet. French soldiers, lean, ragged, and ferocious, advance from the r. with bayonets and pikes and a tricolour flag with bonnet rouge, against handsome and well-equipped Austrian soldiers, with a mounted officer and a Habsburg flag. In the middle distance (r.) Bonaparte rides in front of grenadiers, urging them to attack. In the foreground heads and feet emerge from the water, and two Frenchmen (r.) prepare to fire a cannon.

The battle (10 May 1796), a rearguard action by the Austrians, won for Napoleon a reputation for great personal bravery, and was a favourite subject of official French art.

Reproduced, Bourguignon, i. 107.

$4\frac{3}{8} \times 7\frac{1}{2}$ in.

12461 SEIZING THE ITALIAN RELICS.

London. Published by Thomas Tegg, N° 111 Cheapside. Dec. 1. 1814.

See No. 12454. P. 58. A scene in Rome. Soldiers are packing up church plate and works of art. Bonaparte stands arrogantly, directing operations, beside him is a large sack of plunder; he tramples on a cross, and gives orders to a ragged and blackguardly French soldier, who kneels on a sarcophagus (l.), clutching the statue of a Venus which he has dislodged from its pedestal with hammer and chisel. Two soldiers (r.) fill a large chest with gold plate. A picture leans against it, and beside it is a Roman bust on a high pedestal. Other soldiers march about with fixed bayonets. In the middle distance (l.) a covered wagon standing under a temple is being loaded. Behind (r.) is a corner of the Vatican, with the Pope in robes and tiara standing on a loggia between a fat monk and a cardinal. In the background behind Bonaparte is St. Peter's, rising above clouds of smoke.

The plundering of Rome in 1797 and 1798 (partly sanctioned by the Peace of Tolentino) was superintended by Berthier, under instructions from Bonaparte and the Directory. Cf. No. 12619, &c., for the restoration of sculpture, &c.

Milan, No. 1757. Reproduced, Bourguignon, i. 110.

$4\frac{3}{8} \times 7\frac{1}{2}$ in.

12462 THE BLINDFOLDED AUSTRIAN OFFICER.[2]

See No. 12454. P. 62. Bonaparte sits arrogantly in an open tent, as if his drum-head were a throne; his l. foot rests on a cannon-ball; his l. hand is on the hilt of his drawn sabre. At his feet are a *Plan of Attack*, dagger, and pistols. He addresses a blindfolded officer (l.) who stands holding out a letter, while a French officer, with a grin, and a gesture of introduction, prepares to remove the bandage. Four grotesque grenadiers with drawn swords are on guard behind Bonaparte, one standing on a stool; his taller neighbour is knock-kneed. A cannon and pyramid of cannon-balls are in the tent. In the middle distance (l.) French troops stand at attention.

A supposed incident in the Italian campaign, after the fall of Mantua (2 Feb. 1797). Bonaparte bluffs the Austrians.

$4\frac{7}{16} \times 7\frac{1}{2}$ in.

12463 MASSACRE IN EGYPT.

London Published by Thomas Tegg. N° 111 Cheapside, Dec. 2, 1814.

See No. 12454. P. 78. French soldiers savagely attack Turks; they are directed by Bonaparte, who stands in the middle distance (l.) calmly point-

[1] Imprint as No. 12459.

[2] Imprint as No. 12461.

ing a finger towards the massacre. In the foreground a soldier is about to strike down a kneeling woman who tries to protect her child, while his companion gleefully holds up the body of an infant spiked on a spear. Another child is flung into the air, while a third is held up on a bayonet. On the r. Turks are fleeing. On the l. lean French soldiers advance in formation. Behind (l.) are Pyramids, with tiny figures killing and being killed. Clouds of smoke rise from the ground.

An insurrection broke out in Cairo, 16 Oct. 1798, and was punished by savage executions. For Alexandria cf. No. 10094.

$4\frac{3}{8}\times7\frac{1}{2}$ in.

12464 BURNING THE MOSQUES.

London. Published by Thomas Tegg N° 111 Cheapside. Dec^r 4^th^ 1814.

See No. 12454. P. 81. French soldiers strike down Turks with bayonets against a background of blazing buildings with dome-shaped roofs; one uses a pickaxe. One or two women are among the victims. Bonaparte on a white horse (r.) directs operations with an imperious forefinger. In the background two dwarfish drummers beat their drums, and a boy seated on the ground with a music-book plays a fife. Cf. No. 12463.

$4\frac{3}{8}\times7\frac{1}{2}$ in.

12465 SHOOTING THE PRISONERS IN EGYPT.

London. Published by Thomas Tegg. N° 111 Cheapside Nov. 29. 1814.

See No. 12454. P. 91. Napoleon stands on a hillock under a tree in the foreground (r.) looking through a telescope at a heap of dead and dying Turkish prisoners (l.) in the middle distance. A file of French soldiers fires at point-blank range, while at the end of the line a cannon is being brought into action. The scene is an undulating plain with occasional palm-trees; in the distance are a walled town with mosque, a Roman pillar, and a pyramid.

The massacre of prisoners at Jaffa after the storming of the city on 7 Mar. 1799 is one of the chief items of contemporary propaganda against Napoleon, see No. 10062; cf. No. 12466.

$4\frac{3}{8}\times7\frac{1}{2}$ in.

12466 POISONING THE SICK AT JAFFA.[1]

See No. 12454. P. 92. Bonaparte stands in a dispensary opening off a military hospital, conspiratorially giving orders to a slyly grinning doctor who shows him a bottle labelled *Poison*. The general points to the hospital, separated from the dispensary by a curtain, where men, apparently moribund, lie on bedsteads. In the dispensary are jars, bottles, scales, pestle, and mortar; a small crocodile hangs from the roof (cf. No. 11057).

The most persistent of all 'atrocity' charges; certain plague-stricken French soldiers being given opium on the retreat from Acre in May 1799, see No. 10063.

Reproduced, Bourguignon, i. 168.

$4\frac{3}{8}\times7\frac{9}{16}$ in.

12467 SEIGE OF ACRE.[2]

See No. 12454. P. 94. Bonaparte (l.), seated on a horse which falls back on its haunches, urges on the men who are advancing towards the siege-ladders against a stone castle flying a Turkish flag. An officer stands deprecatingly in front of him, evidently protesting against the hopeless slaughter. Tiny figures ascend the ladders (r.) and are hurled back by British soldiers.

[1] Imprint as No. 12465.

[2] Imprint as No. 12464.

The siege of Acre, 16 Mar. to 20 May 1799, was defeated by a Turkish garrison aided by Sir Sidney Smith, see No. 9412. Napoleon is here charged with slaughtering inhabitants during a vain attack. Cf. No. 9992 where he is accused of using the white flag to cover an attack.

Reproduced, Bourguignon, i. 164.

$4\frac{3}{8} \times 7\frac{1}{2}$ in.

12468 FLIGHT FROM EGYPT.

London. Published by Thomas Tegg. N° 111 Cheapside. Dec. 5. 1814.

See No. 12454. P. 96. A night scene with a waning moon. Napoleon furtively steps into a small boat with a tattered sail, looking over his shoulder at tiny French tents, placed round three pyramids. An officer standing in the boat takes his hand, and a ragged and ruffianly French sailor, standing in the stern, pushes off with a boat-hook. In the boat are money-bags. A fantastic and enormous sphinx's head looks out from between the pyramids.

Napoleon was often attacked for (secretly) leaving his army in Egypt (23 Aug. 1799). See No. 9523, by Gillray, on which this print may be based.

$4\frac{3}{8} \times 7\frac{1}{2}$ in.

12469 COUNCIL OF FIVE HUNDRED.

London. Published by Thomas Tegg. N° 111 Cheapside. Dec. 13. 1814.

See No. 12454. P. 98. The storming of the Council of Five Hundred in the Orangery at St. Cloud on 19 Brumaire (10 Nov. 1799). Bonaparte, arms outstretched, stands at the head of grenadiers with fixed bayonets who rush in through a portico (l.). The members wear (incorrect) official costume, with the feathered hats of the Directors (see Nos. 9198, 9199). One falls on his back, at the point of a bayonet, another threatens Bonaparte with a dagger. The President (Lucien Bonaparte) rings his bell. A member escapes through a window. Smoke from fire-arms adds to the confusion.

A representation of the coup d'état which, like No. 9427, combines both incursions of Bonaparte into the Council: the first, when the alleged dagger incident occurred and he retired discomfited, and the second when he returned in force and the members fled.

Reproduced, Bourguignon, i. 202.

$4\frac{3}{8} \times 7\frac{3}{8}$ in.

12470 CROSSING THE ALPS.[1]

See No. 12454. P. 108. French troops advance towards a ramshackle wooden bridge over a deep gorge. Bonaparte (r.) on horseback, with extended sabre, directs the hauling of a cannon up a rock and on to the bridge. In the background, framed by the bridge, tiny soldiers and guns cross the ravine in the reverse direction by a still more perilous bridge and march up-stream along a rocky ledge.

The passage of the St. Bernard, 15 May 1800, a favourite theme of French artists, is less burlesqued than other subjects in this series.

Reproduced, Bourguignon, i. 258.

$4\frac{5}{16} \times 7\frac{5}{16}$ in.

12471 MURDER OF DESSAIX.

London. Published by Thomas Tegg. N° 111 Cheapside. Dec. 7 1814.

See No. 12454. P. 111. The battle of Marengo (14 June 1800). In the foreground is a rotten tree; an officer, hiding behind it, shoots Desaix (r.) in the

[1] Imprint as No. 12469.

back with a pistol. The general, sabre in hand, staggers back. Bonaparte (l.) stands beside the murderer, giving instructions. On the r. in the middle distance is a mêlée: Austrian hussars cut down French cavalry. On the l. French cavalry charge in line. In the background is a column of French infantry.

A calumny: Desaix brought up his troops just in time to turn defeat into victory, and was killed at the moment when Kellermann's cavalry charge turned the tide. His loss was deeply mourned by Bonaparte.

$4\frac{5}{16} \times 7\frac{1}{2}$ in.

12472 MURDER OF THE DUKE D'ENGHIEN.[1]

See No. 12454. P. 135. A scene in a rocky cave. D'Enghien (l.) stands blindfolded and heavily shackled, facing a firing squad of six French infantrymen; three kneel, three stand. An officer (r.) holds up a torch, and gives the order to fire. The cave is lit by the torch and by a lantern slung from the victim's neck (one of the rumours of 1804, cf. *Memoirs of Queen Hortense*, 1928, i. 97).

For the murder, 21 Mar. 1804, see No. 10251.

$4\frac{5}{16} \times 7\frac{9}{16}$ in.

12473 CROWNING HIMSELF EMPEROR OF FRANCE.[2]

See No. 12454. P. 142. Napoleon, in coronation robes, stands defiantly on a circular dais in front of the high altar (r.) placing a large crown on his head. The sceptre and orb lie on a cushion on the altar. He is in profile to the l., facing Josephine, who advances, fat and bedizened, her train held up by a grinning black page. At the foot of the dais the Pope stands holding a little vessel of oil in his r. hand, the crosier in the l. He frowns towards the Emperor. Behind the Pope stands Cardinal Fesch, the head of a file of bishops indicated by their leader and two crosiers. In the background rows of courtiers and court ladies watch the ceremony.

For Napoleon's coronation as Emperor of the French see No. 10362.

De Vinck, No. 7913. Reproduced, Bourguignon, i. 331.

$4\frac{3}{8} \times 7\frac{3}{8}$ in.

12474 NAPOLEON & ALEXANDER ON THE RAFT.[2]

See No. 12454. P. 172. Napoleon (l.) takes the hand of the Tsar who advances, bowing. The boats by which the two Emperors have reached the raft lie against it, l. and r. In the French boat two men blow trumpets, in the Russian there are two trumpeters and a drummer. The canopy of the raft is decorated with tricolour flags, imperial crowns, and eagles; the eagle on the apex of the roof holds an olive-branch. On the shore (r.) are tiny Russian soldiers.

For the meeting (25 June 1807), see No. 10750, &c.

Reproduced, Bourguignon, i. 406.

$4\frac{5}{16} \times 7\frac{3}{16}$ in.

12475 FIRST INTERVIEW WITH MARIA LOUISA.

London. Published by Thomas Tegg. N° 111 Cheapside. Dec. 14. 1814.

See No. 12454. P. 207. Napoleon, wearing crown and imperial robes, rushes with outstretched arms down the steps of an ornate quasi-Gothic palace (r.) towards Marie Louise, who advances over a flower-strewn carpet from the l., followed by three ladies, one of whom holds her long train. Her route is lined

[1] Imprint as No. 12471.

[2] Imprint as No. 12469.

by spectators and troops, with flags, eagles, and fixed bayonets. Roustan, Napoleon's Mameluke, stands by the steps. A band is represented by a flute, bassoon, and horn.

Napoleon met Marie Louise (27 Mar. 1810) in her travelling carriage between Soissons and Compiègne, instead of in the pavilion erected for the purpose. See No. 11557, &c.

De Vinck, No. 8446. Reproduced, Dayot, *Napoléon*, p. 264.

$4\frac{3}{8} \times 7\frac{5}{8}$ in.

12476 NURSING THE KING OF ROME.[1]

See No. 12454. P. 213. Napoleon and Marie Louise sit on chairs close to a blazing fire in a small room. The Emperor (r.), wearing night-cap, dressing-gown, and slippers, dandles his infant. The child, wearing crown, royal robe, and spurred jack-boots, holds out a coral and bells in the r. hand, a sceptre in the l. The cradle is immediately behind the Emperor's chair, surmounted by a crown and vulturine eagle. Beside it (r.) are a child's commode with imperial emblems and a realistic rocking-horse like Napoleon's charger, with pistol holsters. The Empress is more formally dressed than Napoleon, wearing a tiara and feathers, and her l. foot is on a footstool. She holds on her lap a dog shaved in the French manner. On the wall (r.) is an equestrian portrait of Napoleon firing a pistol. See No. 11719, &c.

$4\frac{5}{16} \times 7\frac{9}{16}$ in.

12477 BURNING OF MOSCOW.

London. Published by Thomas Tegg. N° 111. Cheapside. Jan. 9. 1815

See No. 12454. P. 227. Napoleon, standing just within one of the city gates (r.), draws back in horror at the sight of many blazing buildings and flames and smoke which cover the sky. An officer (l.) points to the conflagration. Behind the Emperor stand his Mameluke Roustan, and a group of mounted soldiers.

Napoleon entered Moscow on 14 Sept. 1812. The fire lasted from 14 to 17 Sept. See No. 12049, &c.

Cruikshank's drawing, in pen and pencil, is in the B.M. Binyon, i. 284 (5) (199. c. 1/6.)

Reproduced, Bourguignon, ii. 193.

$4\frac{3}{16} \times 7\frac{1}{2}$ in.

12478 RETREAT FROM MOSCOW.

London. Published by Thomas Tegg. N° 111, Cheapside: Jan^{y} 23^{d} 1815.

See No. 12454. P. 229. Despairing French soldiers (burlesqued) struggle forward and to the l., through deep snow driven on by a snow-storm, each man for himself. A battered private, less deeply buried, has tied boards to his feet. Heads project from the snow. In the foreground (r.) the legs, clasped hands, and hat of a dead officer emerge from the snow. Behind this, four officers, under a makeshift tent, crouch over a pot on a small fire. Snow-covered mountains form a background, and carrion birds hover over the doomed men. See No. 11917, &c.

Also an impression without aquatint and with watercolour.

Reproduced, Bourguignon, ii. 199.

$4\frac{3}{16} \times 7\frac{11}{16}$ in.

[1] Imprint as No. 12475.

12479 BLOWING UP THE BRIDGE AT LIEPSIC.

London. Published by Thomas Tegg. N° 111. Cheapside. Jan. 6. 1815.

See No. 12454. P. 231. In the foreground (r.) Napoleon gallops off to the r., frantically lashing his horse, followed by two mounted men. He rides over a prostrate French soldier. A private (l.) gazes in horror at the bridge. In the background (l.) the bridge is shattered by an explosion, tiny men and guns fly high in the air. An officer gallops into the river. A long column of retreating soldiers is left on the farther side of the river, which is bordered by a rocky hill. See No. 12108, &c.

Reproduced, Bourguignon, ii. 221.

$4\frac{1}{4}\times7\frac{5}{8}$ in.

12480 PURSUED BY COSSACKS.[1]

See No. 12454. P. 234. Napoleon leaps from the side-window of a ramshackle hut of wood and thatch, while Cossacks (l.) mounted and on foot arrive at the front of the hut; the foremost strikes at the door with an axe. A French private holding a pistol, opens a casement window beside the door. See No. 12001, &c.

Reproduced, Bourguignon, ii. 199.

$4\frac{1}{4}\times7\frac{1}{2}$ in.

12481 THE RED MAN.[2]

See No. 12454. P. 240. Napoleon, much alarmed, has risen from a chair of state (r.) to appeal with outstretched arms to a tall man who is leaving the room, but turns towards him with a menacing gesture. The visitor wears a cocked hat and a long robe over close-fitting garments. Through the partly open door (l.) is seen a man (Count Molé) who listens in terror to the interview. The chair is more than usually ornate, and is surmounted by a menacing eagle clutching a crown, and with a hand of Justice (cf. No. 12247). Beside it is a writing-table; papers are scattered on the floor. Fluted column, large curtains, and a decorated door show the palatial character of the room.

The Red Man, according to a legend current in Paris in 1814, was Napoleon's familiar demon or genius, who gave him aid at crises. A story was circulated that on 1 Jan. a mysterious man had pushed past Count Molé who had been ordered to keep visitors out, and entered Napoleon's cabinet, where he had given him three months more, on pain of final disaster, to complete the conquest of Europe or make a general peace. There were other versions, and the Red Man is sometimes the Devil. *Gent. Mag.*, 1815 (Feb.), p. 122 f.; *Notes and Queries*, S. xi, vol. ii, pp. 447, 511.

According to a Paris superstition, 'l'homme rouge' was a being who haunted the Tuileries and announced misfortunes to its inhabitants. *Littré Dict.* Cf. No. 12197.

$4\frac{1}{4}\times7\frac{5}{8}$ in.

12482 SIGNING HIS ABDICATION.

London. Published by Thomas Tegg. N° 111. Cheapside, Jan. 7. 1815.

See No. 12454. P. 453. Napoleon sits in a chair of state with a draped canopy under an arcaded loggia opening on to a lawn and trees. Pen in hand, he makes a gesture of angry despair towards one of his marshals, probably Ney, who faces him, holding out a pair of pistols. Beside the Emperor stands a Cossack holding his long spear. Caulaincourt (r.), depicted, as in French and Russian caricatures, as a foppish courtier, registers agitation (r.). A hussar

[1] Imprint as No. 12477.

[2] Imprint as No. 12479.

presumably a (Prussian) and another officer (probably an Austrian) watch the interview from behind his chair. In the garden (l.), a Mameluke, Roustan, sharpens a sabre on a grindstone which is turned by a dwarfish French grenadier.

The abdication was signed at Fontainebleau on 11 Apr. 1814, see No. 12216. This was countersigned by Caulaincourt, Ney, and Macdonald, and exchanged by Caulaincourt with the Treaty of Fontainebleau, of which the abdication was the first article. See *Memoirs of Caulaincourt*, ii, 1938, pp. 285 ff.; *Parl. Debates*, xxx. 376–87. Stories were circulated in 1814 that Roustan offered his sword to Napoleon at Fontainebleau, and on his master's refusing to commit suicide asked Napoleon to kill him or to dismiss him from his service. See *Examiner*, 24 Apr. 1814. This is an incident in *The Dynasts* and the subject of G. C.'s *Singular Trait of Bounaparte's favorite Mameluke*, 15 May 1814. (Reid, No. 325.)

Reproduced, Dayot, *Napoléon*, p. 312; Bourguignon, ii. 245.

$4\frac{1}{4}\times7\frac{3}{4}$ in.

12483 LANDING IN ELBA.[1]

See No. 12454. P. 259. Napoleon, wearing greatcoat and petit chapeau, and carrying a small portmanteau, walks ashore on a gang-plank from a ship's boat (r.), one end held for him by a British sailor. Other sailors hold their oars erect, and one prepares to hand out a chest. He is deferentially received by a man, woman, and child dressed up for the occasion, by a fisherman holding a net, and one or two others. The shore is wild and rocky; a gibbet with a tiny corpse hangs from a promontory, behind which are rays from a sun which has already set, with the usual carrion birds. The British frigate ('Undaunted') is near the shore. See No. 12229, &c.

De Vinck, No. 9350. Reproduced, Dayot, *Napoléon*, p. 321; Bourguignon, ii. 251.

$4\frac{1}{4}\times7\frac{3}{4}$ in.

12484 FRONTISPIECE | STARTING TO JOIN HIS REGIMENT.

Drawn and Etch'd by Rowlandson

London: Pub Feb^{y} 1. 1815 by P. Martin 198 Oxford Street.

One of fifteen (coloured) aquatints with the same signature and imprint, to *The Military Adventures | of | Johnny Newcome, | with an Account of his | Campaigns in the Peninsular | and in | Pall Mall: with | Sketches by Rowlandson; and Notes.* | . . . *By an Officer* [Lt.-Col. David Roberts.]. | *London*: | *Printed for Patrick Martin, 198, Oxford-Street,* | . . . | *1815*. Johnny, a newly joined subaltern, just arrived at Lisbon, rides a small horse, followed by his servant Teague O'Connor who shoulders a musket and leads a pack-mule. He wears an elegant crescent-shaped cocked hat, perched on short curled hair, and long pantaloons. Teague has (throughout) a large red nose. There is a background of mountain with a few gnarled trees in the middle distance.

A (mild) verse-satire on the Army, especially on the promotions and privileges of officers in the Guards compared with those in line regiments. Tribute is paid to the Duke of York. The (admiring) dedication is 'To the Subalterns of the British Army'. Johnny Newcome was the accepted name for a newly joined officer, see No. 11983, &c. 'Johnny', though of different parentage, may be John Fremantle, see No. 12498. See Nos. 12485–98.

Grego, *Rowlandson*, ii. 298 f.

$4\frac{1}{8}\times7\frac{1}{4}$ in. (Approximate size of all plates.) 298*. b. 20.

[1] Imprint as No. 12482.

12485 *Pl. 1. Page 28.* JOHNNY NEWCOME GOING TO LAY IN STOCK.

See No. 12484. Johnny walks in profile to the r., towards the door of a Lisbon shop. The shopman stands in the doorway (r.), below the street-level, rubbing his hands in expectant delight. Over the window: *Senior Cavigole Dealer in Army Stores.* Over the door: *All sorts of Hams Tongues Pickles & Groceries Wines Rum. Brandy Hollands. Genebra and Pickled Tripes.* In the window are sugar-loaves, jars, candles, bottles, hams, &c. Military garments, a saddle, &c., hang outside the door. On the ground outside are a portmanteau, large oil-jars, sacks, muskets, horse-collar, cask, &c. John is closely followed by two emaciated beggars, one using a crutch.

One of many shops selling stores to the British Army at huge prices, to supplement scanty rations.

12486 *Pl. 2. Page 33.* A BAD BILLET.

See No. 12484. Johnny (l.) enters a hovel 'wanting door or casement', holding out a paper, his billet, just given him by a Portuguese magistrate at Sacavem, first stage on the journey to his regiment. Three old crones and a man, crouching by the open hearth, look round at him in dismay. The room contains a pack-saddle, a heap of straw, a bench, crockery, &c.

Very inferior billets were allotted to subalterns, because Portuguese subalterns came 'from very humble situations'. Johnny finds better accommodation at a wine-house.

12487 *Pl. 3. Page 41.* TAKING HIS BREAKFAST.

See No. 12484. Johnny and Teague picnic beside a stream. The subaltern sits on a bank carving a cheese, the man stands over the baggage, saddles, &c., holding up a ham. The horse and mule are on the opposite side of the stream, beside a wayside cross. The landscape is mountainous and romantic, though described in the text as flat.

12488 *Pl. 4. Page 51.* INTRODUCED TO HIS COLONEL.

See No. 12484. An officer wearing a caped overcoat and round forage cap, introduces Johnny (l.) to his colonel (r.); both raise their cocked hats. In the background (l.) two officers walk arm-in-arm, one in overcoat and forage cap, the other in regimentals and cocked hat. Soldiers (r. centre) sit or stand round a camp-fire. A sentry (r.) stands before a group of small tents on a hill-side.

John finds his regiment in bivouac (without tents) at Salamanca. The officers are 'oddly drest'.

> Their ragged jacket, and their purple vest;
> Reg'mental great coats, batter'd, bare, and old;
> And forage caps that once were blue and gold.

12489 *Pl. 5. Page 60.* SMELLS POWDER FOR THE FIRST TIME.

See No. 12484. A battle-scene. Johnny is the end man of a line of soldiers, who are charging with bayonets in perfect formation. He holds his sword in the position of a bayonet. In the background another line of infantry advances, firing. The French flee to the r., but in the background they answer fire with fire. In the foreground are dead and wounded men; a dying officer lies across his charger. On the horizon (l.) British cavalry charge behind a gun.

Johnny's captain being killed, he is ordered to take his place and lead his men at the battle of Salamanca (see No. 11905).

12490 *Pl. 6. Page 62.* JOHNNY WRITES AN ACCOUNT OF THE ACTION TO HIS MOTHER, WHICH AFTERWARDS APPEARS IN THE STAR.

See No. 12484. Johnny sits on a slope in profile to the l. under a tree, writing, his hat and sword beside him. Teague lounges in the foreground, watching his officer and leaning against a man in civilian dress. Soldiers sitting and standing are grouped in the middle distance, with tents and a sentry behind, as in No. 12488.

12491 *Pl. 7. Page 63.* HALF RATIONS.

See No. 12484. Soldiers bivouac at the base of a rocky hill or cliff (r.). Some are cutting up a tree-trunk with axes. In the foreground (l.) Teague holds out a fragment of food, which Johnny (r.), still smart, walks forward eagerly to take.

The scanty rations, when these arrived, were chiefly 'flinty biscuit, tough and stinking beef'.

12492 *Pl. 8. Page 65.* LEARNING TO SMOKE AND DRINK GROG.

See No. 12484. Five officers, drinking and smoking cigars, sit at a table in a bare room; Johnny (l.) stands with his back to the table violently sick. On the wall is a bill headed *Sick List*, a bed is seen in an adjoining room.

The doctor, seeing Johnny was exhausted, when close to Medina, took him to his hospital for 'rum and segars', with a party of officers.

12493 *Pl. 9. Page 66.* POOR JOHNNY ON THE SICK LIST.

See No. 12484. Johnny, very ill, lies on a blanket on a heap of straw in a miserable raftered building with a crucifix on the wall. The doctor who inspects him wears regimentals, but holds a gold-headed cane. Teague stands beside the doctor holding a syringe. In the background a rat sits on a stool.

The doctor orders Johnny to the rear (Salamanca), whence he expects him to be sent home.

12494 *Pl. 10. Page 67.* GOING SICK TO THE REAR.

See No. 12484. Johnny lies flat on his back on a rough two-wheeled cart drawn by oxen, his head against his portmanteau. A sturdy bearded peasant (r.) leads the beasts. Teague's head, smoking a pipe, projects into the design from the l. The scene is a rough track by a stream in mountainous country. Carrion birds fly ominously overhead.

The terrible journey with sick and wounded, 'Dragg'd in the midst of donkies, mules and carts', is described. Johnny, who arrives half-dead at Lisbon, is sent home with Teague in a transport.

12495 *Pl. 11. Page 73.* JOHNNY SAFE RETURNED TO HIS MAMA.

See No. 12484. The hero in civilian riding-dress is shown into a comfortable parlour by an ungainly footman (r.). His parents sit by the fire, an elderly London 'cit' and his plainly dressed wife. There is a handsome carved chimney-piece, with china and a mirror; a T.Q.L. portrait of the grocer in a livery gown; a bird in a cage, a barometer, and a round convex mirror hang on the wall. A dog clipped in the French manner watches Johnny.

Johnny tells his father that 'campaigning is no joke with us poor subs', but cash is a better way to get promotion. His father, a retail grocer on Johnny's departure, but now banker, alderman, and M.P. for the City, is ready and able to help in a campaign in Pall-Mall, i.e., at Carlton House.

12496 *Pl. 12. Page 116.* DASH'D WITH HIS SUITE FOR SANTAREM THAT NIGHT.

See No. 12484. Johnny, now a captain in the Guards, rides a well-bred charger, followed by a valet and two grooms, all in civilian dress and well mounted, who lead pack-mules. A dog prances before Johnny's horse.

Johnny has induced his father to become a banker in Pall Mall, acquire a knighthood and a house in St. James's Square; now backed by wealth and influence he transfers into the Guards, returns to Lisbon in a man-of-war, and is entertained on arrival by Sir Charles Stuart, the British Envoy, and by the General, Major-General Peacocke, who 'Felt, as a Guardsman, the *esprit du corps*'.

12497 *Pl. 13. Page 121.* JOHNNY ON DUTY WITH HIS CHIEF.

See No. 12484. Johnny, surrounded by staff officers, gives a sealed letter to Wellington. In the background (l.) are cavalry.

John, on handing in his credentials, is appointed extra A.D.C. by 'the noble Chief'.

12498 *Pl. 14. Page 181.* PRESENTING THE TROPHIES.

See No. 12484. The Regent, seated on the throne, surrounded by courtiers and ladies, smiles at Johnny (r.) who kneels before him, holding out the crown of a hat.

Johnny, after Vittoria, picked up Marshal Jourdan's bâton and the crown of Joseph Bonaparte's hat; Wellington sends him to England with these trophies. He is at once promoted Major and Lt.-Col. in the same Gazette (like Lord Clinton); presents the trophies to the Regent, who makes him K.B. and an Equerry. His father meantime has bought him a seat in Parliament.

For Jourdan's bâton see No. 12072, &c. Wellington's dispatches on Vittoria were brought by Captain John Fremantle (b. 1790, gazetted Lt.-Col. in 1814), who was Wellington's A.D.C. in the Peninsula and at Waterloo; afterwards Lt.-Col. of the Coldstream, who had political interest in the Grenville connexion.

12499 AMUSEMENT AT VIENNA, ALIAS HARMONY AT CONGRESS, ie PAYING THE PIPERS.

[Williams.]

Pub^{d} Feb^{y} 1, 1815 by W N Jones N^{o} 5 Newgate St

Engraving (coloured impression). Pl. from the *Scourge*, ix. 81. The Powers are dancing on a large *Map of the Continet* [sic] spread on the floor. Castlereagh (r.), just off the map, hands out guineas to the musicians. He is in court dress, and in his pocket are papers: *The Irish Lilt* and *State Papers*. He has a large sack of coins inscribed *Fidlers Subsidy*, and hands to the delighted leader, the violinist, a shovelful of money, saying, *Just arrived to pay your emminet* [sic] *service! you have kept us all in Harmony, and when we have done here I shall require your skill for the same purpose at our Uproar House* [Opera, cf. No. 12133, i.e. the Commons] *in London.* The man answers: *Ah! de Guinea! I like de guinea, I fiddle for ever for de guinea!* The flautist just behind says: *I like de guinea too! Shovel some in here. I pipe so long as he fiddle.* The next man flourishes his trumpet, saying, *Sar you pay de Trompette Sar.* A Frenchman holds up a French horn, exclaiming, *Eh de French Horn Mon^{r}.* The last musician holds up a bassoon. Just behind Castlereagh stands John Bull (r.), in top-boots and holding a riding-whip. His hat is under his arm and in his hand he holds a crown topped by the White Horse of Hanover. He glares menacingly at the British Plenipotentiary,

saying, *So! So! this is the way sbstance* [sic] *is given for Shadows! this is all I am to have in return, its a Tinsel bauble, zounds! I could lay my whip on the shoulders of fiddlers, Pipers, and —— zounds I can't keep my Temper.*

The three dancers (l.) are the Russian bear (Alexander) who stands between the double-headed Austrian eagle and the Prussian eagle, taking a wing of each. All wear ribbons, and all dance with lifted paw or claw, trampling on the map. Alexander dances on *Poland*, Austria on *Saxony*, Prussia on *Italy*, showing that the artist has reversed the eagles symbolizing these countries. Alexander says: *Well Cousins I think we have got this Country Dance pretty perfect—wee'l try it once more, while our friend is paying the piper—Now! hands round, lead down into Poland cross over into Saxony, and right and left in Italy—wont that do!!!* On the extreme l., and off the map, Talleyrand, with a club-foot and grossly ugly, talks to a very fat man wearing a ribbon and star (? the King of Würtemberg), who says: *Mais Mons^r Tallyran Ces Anglas hav great deal Monies dey pay every ting!* Talleyrand answers: *Ah Oui you cajole Joh Bull he pay what you like!* In the foreground (l.) are books and papers. An open music-book is *A Set of New Country Dances Composed for the use of Congress*; the tune is *Cajoling*. Other books are *Waltz's*, [*Fan*]*dangos*, and *Jigs*. Papers are: *A New Russian* [?]*Dance*, and *A New Pas de Trois performed by the* ——. Behind are spectators, three being ladies.

See No. 12453, &c. Castlereagh pays the piper but fails to call the tune. John Bull is angry that Britain's share in the spoils of costly war should be merely the elevation of Hanover to the status of a Kingdom. The lavish payments are retrospective or assumed: subsidies were involved in the so-called Secret Treaty of 3 Jan., a defensive alliance between Austria, France, and Britain, but this was unknown to the artist. For the balls at Vienna cf. No. 12500.

$8\frac{7}{8} \times 13\frac{1}{4}$ in.

12500 LE CONGRÈS.

[Forceval, his signature being a crayfish in the l. margin.]

Engraving (coloured impression). A French print. The personages of the Congress of Vienna are dancing. In the centre, the Tsar, the Emperor of Austria (l.), and the King of Prussia (r.) dance a pas de trois, arms raised above their heads, except that Alexander holds behind his back the l. hand of Francis in his l. hand. He holds above his head the r. hand of Frederick William. Above their heads: *Ils balancent*. On the l. of this group *Lord Castelreagh* dances a jig, with a cane under his arm, his head in profile to the r., sourly watching the monarchs. He is clumsy, plebeian-looking, and unrecognizable; above his head: *Il ballotte* . . . [he wobbles]. On the extreme l. Talleyrand watches, leaning against the wall with folded arms. Compared with the others he is somewhat flattered, and is without a club-foot, but is styled *bien au vent*; above his head: *Il observe*. On the r. of Frederick William is the *Roi de Saxe*, full-face and pointing a toe; he wears a crown which he clutches in both hands. Above his head: *Il danse terre-à-terre*. On the extreme r. and in profile to the l. is the *République de Gênes*, a woman wearing a cap like that of a doge, with a long cloak. She leaps into the air, feet together; above: *elle Saute pour le roi de Sardaigne*. All wear flat dancing-slippers except Frederick William, who wears jack-boots with long spurs. All wear stars or ribbons or both, Castlereagh's star being of a curious pattern.

For the Congress see No. 12453, &c.; one of several allusions to the frequent balls (cf. the Pr. de Ligne's famous remark 'le congrès ne marche pas, il danse'). The transference of the old Republic of Genoa to Sardinia was

settled by a secret clause of the First Peace of Paris (30 May 1814). Webster, *Foreign Policy of Castlereagh*, i, 1931, p. 287. The date seems after the acceptance by Alexander in January of the restoration of the King of Saxony. Talleyrand, having been admitted to the Directing Committee on 9 Jan., was more than an observer. He was called in French caricature 'Chevalier de l'Ordre de la Girouette', see *L'Homme aux 6 Têtes*, pub. in *Le Nain Jaune*, 15 Apr. 1815 (reproduced, De Vinck, v. 3). Cf. No. 12521, &c.

Listed by Broadley. Hennin, No. 13671. De Vinck, No. 9505 (a state in which Murat replaces Genoa, and with other variations).

$7\frac{3}{8} \times 10\frac{13}{16}$ in.

12501 THE AMBASSADORS RETURN—OR—A NEW ARRIVAL FROM CONGRESS.

[Williams.]

Pub^{d} March 1st 1815 by Johnson [sic] *98 Cheapside.*

Engraving (coloured impression). Castlereagh, mounted on an elephant, advances from under a triumphal arch (r.) towards the Regent, Ministers, and others, who acclaim his arrival. He wears court dress and sits cross-legged on a cushion, holding out a crown; he says, bending forward: *My Prince I am returned overwhelmed with glory, to recieve the applauses of a gratefull nation. I am doubtless the greatest negociator in the World* [cf. No. 12808]. The Regent holds up to him a *Patent of Peerage*, pointing to a ducal coronet which Garter King of Arms holds on a cushion, bowing towards Castlereagh with an obsequious smile. He answers: *Nobody doubts that but your own Countrymen, and they are d—d ungratefull; methinks you have accquired more gracefull attitudes since you went abroad. thank god you are come back, for we have had hard work to shuffle on in your absence.* Immediately behind the Regent stands Lord Yarmouth, with arms extended; he says: *By goles wee'l push;——the Minister about to night, and I'll brew such a bowl of punch you have'nt tasted this twelvemonth my Buck.* McMahon capers on the extreme l., saying, *Now we shall have all the news about the dancing and so* [sic] *like—* [cf. No. 12500]. Behind is a corner of the screen of Carlton House. The Ministerial group is in the centre of the design, but farther back and less characterized than that of the Regent. It is headed by Vansittart, in his Chancellor of the Exchequer's gown, with a large package inscribed [*Bu*]*dget* under his arm. He exclaims: *welcome old colleague I have got a rare budget of noelties* [sic] *for your inspection.* Behind him is Sidmouth, identified only by the document he holds, inscribed *Home Affairs*. Three or four others stand behind with raised arms.

The triumphal arch is formed of two pillars of great rectangular blocks of papers, those on the nearer side being inscribed respectively: *Treaties of Alliance, Projects, Papal Bulls, Contracts of Marriage, Protests of Saxony, Offensive and Defensive Alliances,* [? Partition] *of Poland, Indemnities, Grants.* The architrave is a huge volume clasped with padlocks and inscribed *National Leger*. On this stand three great money-bags, each inscribed *Subsidy*. Behind the elephant march two attendants carrying fringed banners, one inscribed *Sic Itur ad Astra* [Virgil, *Aen.* ix. 641], the other: [*Suavite*]*r* [*in Mo*]*do* [*F*]*ortiter in Re.* A monkey sits like a mahout on the elephant's neck; the great saddle-cloth is decorated with the Royal Arms, partly covering a word beginning *Pol.* In the foreground and in back view stands John Bull, looking up at Castlereagh, a large sheaf of *Petions* [sic] *against Prop*[*erty*] *Tax* under his l. arm, a whip in his r. hand. He says: *Oh Ho M^{r} Negociator!! what you are arrived at last come Sir! get into your proper place and give an account of yourself, let me see what sort of a figure you'll cut in Parliament.*

An anticipation of the return of Castlereagh, who left Vienna on 15 Feb. and landed at Dover on 3 Mar. He is attacked on lines similar to the budget debate on 20 Feb., when the commitments of the country were said to be doubtful until his return. Tierney asked: 'Why not wait then, the arrival of the noble lord, if his intelligence be good? But if the proceedings of the noble lord at the Congress were to be still wrapped in mystery . . . why previous to his arrival anticipate such silence and vote money which was not at present necessary.' *Parl. Deb.* xxix. 875. He is unjustly attacked for sacrificing Poland and Saxony, having done his utmost for Poland, and succeeded in defeating the demands of Prussia for the whole of Saxony. See C. K. Webster, *The Foreign Policy of Castlereagh*, i, 1931, pp. 383–6; *Camb. Hist. of Poland*, 1941, pp. 259 ff. For the Congress see No. 12453, &c., for petitions against the Income Tax, No. 12507, &c. Cf. No. 12532.
$8\frac{11}{16} \times 13\frac{1}{8}$ in.

12502 JOHN BULL'S THREE STAGES OR, FROM GOOD TO BAD & FROM BAD TO WORSE.

G Cruikshank fec^{t}
Pub^{d} by M Jones Newgate S^{t} March 1st 1815—

Engraving[1] (coloured and uncoloured impressions). Pl. to the *Scourge*, ix. 161. A sequence of three designs, placed side by side, each with a caption. [1] *Before the War—* John Bull, a 'cit', dines with his wife and infant son, waited on by a footman in livery, who brings in a pie. John sits full-face, fat, bloated, facing his plump wife; the little boy, in a high child's chair, turns from the (round) table, clasping his stomach and saying, *I can't eat any more.* On the table are a gigantic sirloin, a plum-pudding, a large frothing tankard inscribed *3^{d}*, and a decanter of *Port.* The cloth hangs to the floor. John's well-fed dog lies asleep between a well-filled wine-cooler, a covered dish, empty bottle, and plate. A well-furnished room is indicated, with clock and ornaments on the chimney-piece. John guzzles and grumbles (as in No. 8145): *Ah, happy Country if Ministers were but honest & Patriots sincere thy Princes neither litigious or Ambitious—these are the Blessings we might always enjoy—Plenty would attend upon industry—monopoly would cease & Liberty guide the sail of Commerce—no more pudding boy?—come have another plate:*

[2] *During the War—* The same family some six years later, sit at a similar table covered with a short dilapidated cloth. The child is a lank little boy on a high office-stool. A second child sits at the table, on a stool heightened by a *Day Book* and *Ledger.* The parents are less fat, but not thin. John carves a good-sized sirloin, the only food on the table except for a tankard inscribed *4$\frac{1}{2}^{d}$*. All have empty plates, and ask for more; the infant says: *I want some more meat.* A dog and cat, both thin, feed on bones. John (l.): *Curse on this necessary War say I. it has deprived us of all the necessaries of life—give you some Beef Child! why it is eating gold—you have had enough—Chains have become an Englishmans Liberty!—his boasted independence!!!—beggary & ruin his inheritance—The Tax on my House, on my Window lights on my property on my Salt my Hat my Dog with a Thousand etceteras has exhausted my means, & left me little better than a bare bone. Oh! for a peace a lasting & a permanent Peace!!!!—*

[3] *—Peace with all the World.* The family is emaciated and ragged. John (r.) sits despairingly, holding a (broken) carving-knife and fork before a dish of bones. There is a tankard inscribed *6^{d}*. On the wall are (1) a picture,

[1] Not folded, showing that it was issued separately. The coloured impression is in B.M.L. C. 40. f. 10.

(2) a print, and (3) a bill representing the three stages: a portrait of John and his wife, both grossly fat; a print of a snorting bull carrying an enormous burden of *Taxes* [see No. 10728], and a bill: *National Debt 950 millions.* Tea-things are ranged on the chimney-piece as in a proletarian garret. The boards are bare, the skimpy table-cloth tattered, the dog has disappeared, a starving cat miaows behind the younger child, who stands by the table, saying, *Give me some more Bone dady*; the others watch the dish in glum despair. John says: *Are these the effects of Peace? is this the Peace we have been sighing for? Alass my good Old Sirloin is reduced to a bone, my Porter to a compound of Drugs & Soporifics I am borne down by fresh exactions of the State, by New Taxes; more ruinous under a Peace establishment than those which propped up the late unhappy War—from what I was compare me with what I am: my limbs are wasting by consumption. I am but the mere Shadow of my former self. Hope has forsaken me—more bone child?—alass I have no more meat & these poor remnants of my prosperity can scarcely eke out another days subsistance.*

A satire deriving from the budget debate rather than fact: Vansittart claimed that the country was in a flourishing state, but said that the removal of the Income Tax (see No. 12452) would necessitate new taxes. *Parl. Deb.* xxix. 860 ff. Peace led to active speculation; the depression did not follow till the end of 1815, when an abundant harvest had brought distress to farmers, while markets were overstocked and capital locked up in consignments. Smart, *Econ. Annals of the Nineteenth Century*, 1910, i. 435 f. For the price of porter cf. Nos. 9430, 12265, for adulterated beer, No. 10794, for the gibe at 'necessary' war cf. No. 8599, &c. Cf. similar comparisons, Nos. 9714 (1801), 13192.

Reid, No. 458. Cohn, No. 732.

$7\frac{5}{16} \times 19\frac{3}{8}$ in.

12502 A A second state (aquatinted), the pl. cut into three, each with separate title: RARE-FARE, SPARE-FARE, and BARE-FARE, and the same captions. Imprint, *Pub^d by J Johnstone 98 Cheapside.*

$7\frac{5}{16} \times 6\frac{5}{16}$ in.; $7\frac{5}{16} \times 6\frac{3}{8}$ in.; $7\frac{5}{16} \times 6\frac{3}{8}$ in.

12503 THE BLESSINGS OF PEACE OR, THE CURSE OF THE CORN BILL.

G. C^k fec^t

Pub^d by S. W. Fores 50 Piccadilly—March 3^d 1815

Engraving (coloured impression). Four landlords stand on the shore, sternly dismissing Frenchmen in a small vessel filled with sacks of corn, the stern being cut off by the l. margin. A man in the bows opens the mouth of a sack, inscribed *50 s*, and holds up a bunch of wheat-ears, saying, *here is de best for 50^s*. An elderly man wearing a court suit, supporting himself on a stick, says, with a gesture of negation: *We wont have it at any price—we are determined to keep up our own to 80^s—& if the Poor can't buy at that price, why they must starve, we love money too well to lower our rents again, tho the Income Tax is taken off:—* A stout man with gouty legs, and hands on hips, says with a fierce scowl: *Aye—aye let 'em Starve & be D—d to 'em.* A third adds: *no, no, we wont have it at all.* All three wear stars, showing they are men of rank. The fourth wears more modern dress, with a bell-shaped top-hat; he scowls towards the boat. One of three Frenchmen empties a sack overboard, saying, *By gar if they will not have it at all we must thro it over board.* A handsome and sturdy John Bull (a new type, cf. No. 13197) stands in the foreground with his family; he looks angrily at the landlords, saying, *No, No Masters,*

I'll not starve but quit My Native Country where the poor are crushed by those they labour to support, & retire to one more Hospitable, & where the Arts of the Rich do not interpose to defeat the providence of God. He holds a little boy by the hand, while a little girl clutches his r. hand in both hers. Behind her is his good-looking young wife, holding an infant. She wears a hat, a shawl or cloak, and a necklace. They seem prosperous country people. Behind them and on the extreme r. is a warehouse, its upper story filled with sacks marked *80s*.

The Corn Law question, held over from 1814, was reopened by the introduction of nine resolutions on 17 Feb. by Robinson, Vice-President of the Board of Trade, the chief of which was that no foreign corn might be sold till the price of wheat reached 80*s*., though it might be imported duty free and warehoused at any time. It was the chief subject of debate till 10 Mar. All the resolutions were passed and on 1 Mar. the Bill was read a first time. On that day petitions against it began to pour in. On 3 Mar. the Bill was read a second time, but every step was bitterly opposed. Speeches and pamphlets maintained that however the fact was disguised the object was to raise prices for the benefit of the landed interest. As a result of the agitation of 1814–15 the landlords succeeded to the age-long popular hatred of corn-dealers, &c., as the cause of dear bread, cf. Nos. 9545, 9547, 9717, &c. *Parl. Deb.* xxix. 806 ff., &c., xxx. 1 ff., &c.; Smart, *Econ. Annals of the Nineteenth Century*, i, ch. xxiv; D. G. Barnes, *Hist. of the English Corn Laws*, 1930, ch. vii. See also Nos. 12504, 12505, 12507, 12523, 12556, 13262, 13497.

Reid, No. 459. Cohn, No. 932.

$8\frac{5}{8} \times 13\frac{1}{8}$ in.

12504 JOHN'S DREAM—OR.—THE PRINCE & OLD ENGLAND FOR EVER

John Bull invt [G. Cruikshank.]
Pubd March 11 1815 by A. Beugo[1] *Maiden Lane*

Engraving (coloured impression). John Bull sleeps in a half-tester bed (r.), his contented face turned to the spectator, his wife asleep beside him. His pillow is inscribed *Hope*; the quilt is covered with the words *War Taxes* and *Tax*. His breeches are placed over his feet. The dream, the figures on a smaller scale, is on the l. of the design. The Regent, in royal robes and holding up a sceptre, chases away six supporters of the Corn Bill who flee (l. to r.) in terror. He tramples on papers inscribed *Corn Bill*, and says: *Away! ye sordid Scoundrels I will not aid you, in your avaricious Plans, nor assist you, to fill your Pockets at the Expence of my Peoples comfort.* They are on a rocky plateau, watched from below by cheering spectators, who shout *Huzza*. A man wearing a civic chain and gown, the Lord Mayor, stands above the spectators and behind the Regent at whom he points, turning with a smile to the crowd. He holds a birch-rod and says: *I think the Mob will Triump now—!! Vide Lord ——s Speech.* The two most prominent spectators are a Scot in tartan and an Irishman waving a cap decorated with shamrock and with a short tobacco-pipe. This dream is surrounded by clouds, according to the usual convention; the Regent is irradiated, though not conspicuously so. John's bulldog emerges from under the bed to chase rats down a hole in the floor. On the wall behind the bed are two pictures: (1) a stout woman puts her head through the stringless frame of an Irish harp, saying, *Oh! Dear!* The heads of three pigs look up at her. (2) A young dairymaid is contentedly churning. On the ground by the bed are John's shoes, stockings, and a candle with extinguisher on it.

[1] The name is etched over an erasure.

For the Corn Bill see No. 12503, &c. The intervention of the Regent is merely a dream, cf. *Corr. of George IV*, 1938, ii. 42 f. The Lord Mayor, Samuel Birch, presided at a meeting at the Mansion House on 3 Mar., when a petition against it was carried by acclamation. *Examiner*, 5 Mar., p. 158. On 20 Mar. a Court of Common Council agreed to a motion by Waithman for an Address and Petition to the Regent, praying him to refuse his consent to the Bill and dissolve Parliament. This was presented on 24 Mar.; the answer was a refusal 'so to exercise the King's prerogative' as to show a want of confidence in Parliament. Ibid., p. 207. Cf. No. 12556. The meaning of the broken Irish harp is obscure: the Bill was based on proposals brought forward in the interests of Ireland by Sir Henry Parnell, an Irish landlord.

Reid, No. 461. Cohn, No. 1266.

$8\frac{3}{4} \times 13$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

12505 SHUTTLECOCKS & MACKEREL, OR, MEMBERS GOING TO VOTE ON THE CORN BILL *349*

G C^{k} fec^{t}

Pub^{d} March 14 1815 by T. Tegg 101 [sic] *Cheapside*

Engraving (coloured impression). In the foreground (l.) is a crowd wielding battledores who send small puppet-like M.P.s high into the air. On the r. is the House of Commons represented by a corner of a dilapidated building with a high Gothic doorway. To this men and one fat Billingsgate woman are hurrying with flat baskets on their heads, on which are heaped more M.P.s. The crowd is cheerful and in general fashionably dressed. They shout *No Corn Bill* [often repeated], *Keep the game alive*, and *there he goes*. One with patched clothes and the hat of a dustman or coal-heaver, shouts to his victim, a lawyer in wig and gown, *Now for it M^{r} Garrow*. Most of the shuttlecock M.P.s register silent dismay; one with gouty legs exclaims *Oh! my Heels*, another who is bald shouts *Oh! my head*. Most of the 'mackerel' lie limply on their baskets; one struggles to rise, saying, *Faith & I never was in such a Flood before—I really beleive I'm dead—but However dead or alive an Irishman will always do his duty*. Over the doorway is *S^{t} Stephens*. in large letters. Within, the (burlesqued) Speaker is seen in his Chair, extending arms and legs in terrified astonishment; behind the table are two Clerks. Only the Government benches are visible; these are empty, but a man is indicated in the gallery. Outside, standing between the two groups of the mob, two constables holding their staffs consult gloomily. One says *We had better let them alone*; the other answers *I think so*. On the ground (r.) is a pile of bricks, stones, spiked knuckle-dusters, and a spiked club with a bag of: *Pepper for the Piccadilly Squad*.

A satire on the riots of 6 Mar. against the Corn Bill, see No. 12503, &c. A mob surrounded the House, seized members, demanded to know their names and how they intended to vote. Garrow, the Attorney-General, described his experience of a discussion with the mob; Sir Robert Heron complained of the 'most brutal treatment' and of his escape 'after being buffeted about like a shuttlecock between two battledores'. Sir Frederick Flood said that he had been carried on the shoulders of the mob 'just like mackerel from Billingsgate, and that he thought they meant to quarter him'. Large forces of constables were present, but made no arrests, and two troops of horse were called in. *Parl. Deb.* xxx. 27–38; *Ann. Reg.*, 1815 (pp. 19–25, 'Chronicle').

Reid, No. 462. Cohn, No. 1977.

$8\frac{3}{8} \times 12\frac{5}{8}$ in.

12506 THE FOX & THE GOOSE; OR, BONEY BROKE LOOSE!
Designed by P, H, Esq^r [G. Cruikshank f.]
Published March 17, 1815, by Whittle & Laurie, 53 Fleet Street, London.

Engraving (coloured impression). A bird's-eye view of France, an irregular piece of land between two oceans, the western part being cut off by the lower margin, and with a background of mountains representing the eastern frontier and central Europe. Napoleon, a fox with a human head (cf. No. 12220) and hand, runs from the coast towards Paris; geese take the news from Elba to Vienna. In the upper l. part of the design, above the mountains, is inset a room, with the fourth wall removed, giving it the appearance of a theatre-scene; this is enhanced by the customary motto across the proscenium: *Veluti in Speculum*, which is centred by a trophy of drum, flags, cannons, &c., with olive-branches. Within the room is a round conference-table, at which seven birds perched on stools, four having human heads and three being geese, represent the negotiators at the Congress of Vienna. They all look up at a courier mounted on a goose who flies into the room, blowing a trumpet; he heads a line of geese, the first having a letter in its beak, all flying from a round fortified islet on the r. (south) of the design. Other geese, on a smaller scale, fly from south to north over NE. France. The birds with human heads are the Tsar, in profile to the r.; at his l. hand is the King of Prussia, next whom is the Emperor of Austria. In front of the table, also in profile to the r., and with his back to Alexander, is Wellington. On the wall behind them are two placards: *Vienna* | *Gazette extro-ardinary* | *Notice* | *The Bull Bait will begin* | *at 4 & the Ball at 8* | *this Even^g.* and *A Plan for the* | *Security of Europe* | *to be Taken into* | *Consideration. the* | *first thing after the* | *Bull Bait.* On the wall also hang a French horn, a violin, and a musket. To complete the resemblance to a humble ale-house there is a bench on which bottles are ranged.

Elba is surrounded by a crenellated wall on a glacis sloping to the sea, on which is a palisade of barbed spikes. At the edge of the sea are steel traps, with the inscription: *Gins But no more Hollands.* On the enclosed space of the island is a tiny mounted man, waving his hat and shouting *Stole away!!! Stole away!!!* He is probably Col. Neil Campbell, British Commissioner in Elba. Four little soldiers stand at attention. By the wall are perched a goose, and an owl on a (large) helmet which resembles that worn by Col. Campbell (portrait, N. Young, *Napoleon at Elba*, p. 288). The goose asks: *What do You do when you have caught Vermin.* The owl: *Why—Kill 'em to be sure—you goose!!* The island is surrounded by ships. Facing it, on the Mediterranean shore, are cannons.

Napoleon runs fast from the coast towards Paris, a sword in his hand; a broken chain attached to his collar drags behind him. Across his back hangs a large bag or purse inscribed *400,000.* He is accompanied by a flight of bees, and near him is a bee-hive. Paris is indicated by buildings, including the dome of the Panthéon, and by the Seine which stretches across the whole country and is dotted with small vessels. Between Napoleon and Paris cavalry and infantry are drawn up in close formation, with Bourbon flags, and flanked by two guns. Tiny fugitives rush towards the coast, most on foot, a few on horses or asses, one on a cow; one horse has four riders, and there is a coach and four. A few vessels lie off the shore and men hurl themselves into the sea. On the eastern part of the coast is a huge notice: *Gentlemen accomodated to Dover for only 20 Guineas!! NB Pay beforehand.* Other refugees are making for the Mediterranean, where a crowd with baggage has collected at the waterside and two boats are rowing out to two vessels in full sail.

Below the design:

NB { *Return of the Host!!!*
John Bull's dinner lost
And a flight to the coast!!

Napoleon embarked at Porto Ferraio on 26 Feb., believing the Congress of Vienna had broken up, and landed at Golfe Juan on 1 Mar. Actually, the final settlement of Italy and the position of Murat were outstanding. C. K. Webster, *The Congress of Vienna*, 1934, pp. 122–7. Great Britain was dissatisfied with Alexander's choice of Elba for Napoleon. The news was announced in England on 10 Mar.; for the first Press comment see *Examiner* 12 Mar., quoting *The Times*, *Morning Post*, *Morning Herald*, *Morning Chronicle*, and *Courier* of 11 Mar. According to the *Chronicle* Napoleon took with him to Elba (see No. 12229, &c.) 400,000 gold Napoleons. For the flight of British tourists see No. 12517; Royalists also fled. The intercepting troops were led by Ney, see No. 12515. News of the departure from Elba reached Vienna on 5 Mar.; see No. 12527, &c. For the return see also Nos. 12509, 12515, 12516, 12517, 12518, 12519, 12521, 12526, 12529, 12531, 12533, 12534, 12535, 12537, 12902 [18].

Reid, No. 478 (as *Veluti in Speculum*). Cohn, No. 1126. Broadley, i. 369. De Vinck, No. 9519. Reproduced, Grand-Carteret, *Napoléon*, No. 331.
$9\frac{13}{16} \times 14\frac{3}{4}$ in.

12507 THE SCALE OF JUSTICE REVERSED—

G Cruik^k fec^t
Pub^d March 19^th 1815 by S W Fores 50 Piccadilly—

Engraving (coloured impression). A pair of scales hangs from a gibbet. One scale (l.), heaped with demons representing taxes, rests on the back of the prostrate John Bull, causing coins to pour from his pockets. In the lighter scale is a loaf ticketed *1^s/6^d*. John, a 'cit', despairingly raises an arm towards the loaf, saying, *The Bread is out of my reach, & these cursed Taxes will break my back, that large one will do for me.* He refers to the demon which the Chancellor of the Exchequer, Vansittart, much caricatured, is placing on the top of the heap of smaller creatures. It is inscribed *Duty on Manufactorys*, and holds an arrow inscribed *a Death Blow for Trade*, which it points at John's head. Four of the other monsters are *Windows*, *Batchelers Tax*, [*Tax*] *on Shops*, *New House Duty*. A smaller demon perches on the lower end of the beam, fiddling hard to the tune of *New Taxes*.

One grotesque monster flies away; he is the *Property Tax* and has wings, a huge melancholy head and gaping mouth from which issue the words *I'm off*. Below and on the r. four men frantically cheer the departure. One on the extreme r., very tall and lank, and wearing a long gown (? an office-holder) shouts *go along! now we shall not pay a farthing Taxes*. The next, who has gouty legs, holds up a money-bag inscribed *1000,000*, shouting *Huzza! nor we in the Funds*. The third, who is very thin, exclaims *Huzza Huzza*. The last man, bloated and obese, says: *Nor we Landholders, tho we have raised our rents Treble on account of this very Tax*. In the background, between the two groups, are two hideous men seated on money-chests, and facing each other. One, holding up a money-bag, says: *This is glorious, we are to pay no Taxes*. They are probably bankers and usurers.

The agricultural and landed interests, with the merchants and bankers of London, led the agitation for repeal of the Income Tax, see No. 12452, which unexpectedly survived till 1816 owing to the renewal of war. Among the new taxes proposed to supply the gap left by the Income Tax was a tax on the

windows of shops, manufactories, and greenhouses, and that bachelors should pay an additional rate of 50 per cent. on servants, carriages, and horses. *Parl. Deb.* xxix. 864–9; A. Hope-Jones, *Income Tax in the Napoleonic Wars*, 1939, p. 118. See No. 12523 [1]. It was supposed that the Corn Bill, see No. 12503, &c., would raise the price of bread; this was actually low in 1815, 11¾*d.* the quartern in London in March. *Ann. Reg.*, 1815, p. 325. The demons representing taxes seem to derive from No. 9391, imitated and elaborated by Cruikshank in 1823 (Reid, No. 1162). John Bull, weighed down by taxes, was a traditional theme, cf. (e.g.) Nos. 6914, 8646.

Reid, No. 464. Cohn, No. 1957.

9×13½ in.

12508 THE PIG FACED LADY OF MANCHESTER SQUARE THE SPANISH MULE OF MADRID—

G H inv^t G. Cruikshank fec^t [21 Mar. 1815]

Engraving. Two designs placed side by side; in the upper margin of both: *Ah! Sure a pair was never seen so justly form'd to meet by Nature!!!* [Sheridan, *Duenna*].

[1] A lady with the head of a pig sits in profile to the r., playing a square piano. She is elegantly dressed and her head is covered with a transparent lace veil. Her music-book is inscribed *Air—Swinish Multitude set to Music by—Grunt Esq^r* [see No. 8500, &c.]. The back of her chair is topped by a coroneted pig, and facing her on the wall is a portrait of *Lord Bacon*, a man with a pig's head, in court-dress, with a star. On the ground is an open book: *Ovids Metamorp*[*hoses*]. Below the title: *This extraordinary Female is about 18 years of age—of High rank & great fortune Her body & limbs are of the most perfect & Beautiful Shape, but, her head & Face resembles that of a Pig—she eats her Victuals out of a Silver Trough in the same manner as Pigs do, & when spoken to she can only answer by Grunting! her cheif Amusement is the Piano which she plays most delightfully—*

[2] Ferdinand VII, with the head of a mule (emblem of Spain in No. 11031), sits directed to the l. at a rough table or frame over which is a large piece of flowered muslin, which he is embroidering. He wears a large ruff, a slashed tunic, and flapped boots. On his head is an ornament with bells, denoting folly, topped by a tiny crown. The back of his chair is in the form of a cross. Behind him is a heavily barred window indicating a prison cell. On the floor beside him (r.) are an open music-book inscribed *Anthem*, a *Needle Case*, a pincushion, and *A Treatise on Tamour* [sic] *by Miss Mantee*. On the l. is a receptacle for *Holy Water from the River Jordan* [a coarse pun, cf. No. 7911]. On the wall is a picture, *Amusements at Madrid!!!*: Ferdinand with a mule's head, the eyes covered with a bandage inscribed *Bigo*[*try*], sits on a throne holding a sceptre. A friar holding a cross stands at his feet pointing behind him to two kneeling men, and an executioner's block, where the headsman raises his axe to smite his victim. Many corpses dangle from gibbets. The friar says: *Here's some more Patriots*; the King: *O! thats right Kill 'em Kill 'em.* Below the title: *This Wonderful monster* (*to the great greif of his subjects*) *is a King!!! He was caught about 7 years ago by Buonaparte, & during his confinement in France, amused himself by singing Anthems & Working a Robe in Tambour for the Holy Virgin! but since his liberation, he has amused himself, by Hanging his best Friends!!!!!!* Below both designs: "*Wonders will never cease*"*!!!*

For the lady see No. 12630. For Ferdinand's bigotry and folly cf. No. 12510; he was said to have the head of a mule and the heart of a tiger. The satire reflects a debate on 1 Mar. on the treatment of Spanish refugees by the

Governor of Gibraltar involving the conflict between old and new Spain, and the attitude of the British Government towards Ferdinand, 'a despicable tyrant'. Whitbread lamented that he was not now employed as during his captivity at Valençay (see No. 10990) 'in *embroidering a muslin gown for the Virgin Mary*, who, in consideration of such a present . . . had revealed to him in a vision that he would one day be restored to the throne of Spain—[Loud laughter]'. *Parl. Deb.* xxix. 1126–66. The muslin petticoat figures much in caricature. Mme Talleyrand told T. Moore in 1821 'it was all a story about Ferdinand's embroidering a petticoat, and that it was the uncle who did it'. *Diary*, iii. 230.

Reid, No. 721. Cohn, No. 1846.

10 × 13½ in. Each design, 8 × 6⅛ in.

12508 A A later state, coloured, exactly as No. 12508, but with the imprint: *Pub^d by H. Humphrey S^t James's S^t—March 21 1815*. Cohn describes a second state with the imprint *Mar 21st. 1815* but with inscriptions removed.

12508 B [1823] Another state, the pl. divided, Spanish Mule section only (coloured), signed *GH, inv^t G. Cruikshank fec^t*, with the inscription below the title, '7 years' altered to *15* . . .; without 'Wonders will never cease!!!', and without imprint. Cohn describes a third state, the pl. divided, with Humphrey's imprint and date, and the words 'Wonders will never cease' at the foot of the 'Spanish Mule' portion. 'Caricatures', vi. 46.

12509 BONEYS RETURN FROM ELBA—OR THE DEVIL AMONG THE TAILORS—

G. H [Humphrey] *inv^t Etch^d by G Cruikshank*
Pub^d March 21^st 1815 by H. Humphrey S^t James's Street—

Engraving (coloured and uncoloured impressions). A tailors' workshop, with the shop-board round three sides of the room on which the Powers (at Vienna) are 'cutting out' Europe. In the centre wall is a large window through which Napoleon has just entered, and sits, with legs astride and arms extended, on the shop-board. His feathered bicorne is worn with the peak over the face, showing a horn projecting from his forehead. His jack-boots define cloven feet. On his breast, in place of the star of the Legion of Honour, hangs a black heart (cf. No. 11057). His large gauntlets are blood-stained, and he holds a sabre whose blade drips blood. The head is not caricatured. Beside him on the board is his imperial crown, through which is thrust the Hand of Justice (cf. No. 12247). His entry causes consternation, especially to Louis XVIII, the Pope, and Talleyrand. He says, looking to the r., *Dont disturb yourselves shopmates—I have only popped myself here as a cutter out—Where is my Wife & son Father Francis?* The Emperor of Austria, thin and insignificant, kneels on the shop-board on the r. holding a small pair of (button-hole) scissors, and an iron or goose. He answers: *I will send an Answer shortly*. The new King of Holland, wearing the bulky breeches of the Dutchman in English caricature and a small steeple-crowned hat, is between Napoleon and Francis; he rises from a cross-legged position, screaming with terror, *Donder & Blixen das is de Devil.* On the r. Alexander stands erect on the board, looking boldly at Napoleon, and pointing to a knout with tape-measures for lashes which he holds up in his l. hand; he says: *I'll take a few Cossack measures to him.*

On the board on the l. are Blücher, the King of Prussia, and Bernadotte. Blücher stands on Napoleon's r., fiercely holding out a huge pair of shears;

he says: *Cutter out indeed!!! Yes yes I'll cut you out Master Boney.* He wears uniform, his thin legs in huge jack-boots. At his side is Frederick William, still seated cross-legged, needle in hand, with a gold-laced garment across his knees. He looks up to say to Napoleon: *You have cut out a little work for us to be sure but D—me if you shall be foreman here.* He has a paper: *Pattern of an Emperors Robe* [see No. 12453]. Standing behind him and on the extreme l. is Bernadotte, stooping forward with a cunning smile; he says: *This looks like another subsidy.* On the board are two crowns serving as pin-cushions, the pins shaped like sceptres. All these sovereigns wear uniform except the King of Holland, only Alexander and Bernadotte wear cocked hats.

In the centre of the floor, immediately in front of Napoleon, Louis XVIII has fallen on his face in his hurry to escape; his gouty legs wave in the air. He shouts: *Help! Help! Oh! Oh! I am knock'd off my Perch.* Beside him lies a bag: *Cabbage Bag—i.e Diamonds Precious Stones &c &c.* John Bull, a fat carbuncled 'cit' (r.), stoops over him; he holds a large club and says: *Never fear Old Boy I'll help you up again as for that rascal Boney I'll sow him up presently.* Behind John is the Pope, grovelling on the floor, and about to take cover under the shop-board. His tiara falls off, his cross lies beside him; he looks round at Napoleon, saying, *Oh! Curse the fellow! I wish I had the Power of a Bull I'd kick him to hell. D—me if it is'nt enough to make a saint swear.* In the dark recess of the 'hell' (the name of the space under the shop-board, see No. 7262) lies Talleyrand (r.), revealed by his projecting legs with one club-foot. Near him lies an open book: *The Tailors A Tradgedy For Warm Weather* [see No. 11762]. Through the window behind Napoleon are seen the sea, a ship, and *Elba*, a rocky islet on which is a large cave from which slinks a tiger with the face of Napoleon. Below the design, etched in four columns:

Hush'd was the din of Arms & fierce debate,
Janus once more had clos'd his Temple gate;
Assembled Congress fix'd the flattering Plan
For Europes safety & the Peace of Man
When like a Tiger, stealing from his den,
And gorg'd with blood, yet seeking blood again;
From Elbas Isle the Corsican came forth,
Making his sword the measure of his worth
Hence Plunder, force & cunning, blast his fame
And sink the Hero in the Robber's name;
Hence guiltless Louis from his throne is hurl'd
And discord reigns triumphant o'er the World
S. M. B.

Swift as the vivid lightning's shock,
The Exile darts from Elba's Rock!
And like the Thunderbolt of fate
Dethrones a King! transforms a State!!

For Napoleon's return see No. 12506, &c.; the enterprise had been encouraged by news of dissensions at Vienna, cf. No. 12533. Louis XVIII fled from Paris on 19 Mar., taking the crown jewels, see No. 12534, &c. Talleyrand's arrival in England on 19 Mar. was reported; he remained at Vienna till 10 June. The print is seemingly ante-dated.

Reid, No. 465. Cohn, No. 945. Broadley, i. 370.
$8\frac{1}{2} \times 12\frac{3}{4}$ in. Pl. $10\frac{3}{4} \times 14\frac{1}{4}$ in.

12510 THE PRIVY COUNCIL OF A KING.

[Rowlandson.]
Pub^{d} March 28th 1815

Engraving (coloured impression). Ferdinand VII sits enthroned on a dais. He has ass's (mule's) ears (cf. No. 12508) and listens with savage concentration to the advice which his councillors blow towards him through horns or speaking-trumpets. He turns his head to the l., where his two clerical advisers stand at his r. hand. On the extreme l. is a fat friar with a carbuncled face saying *Seculum per Ignem* [Eternity through fire]. Beside him stands a fat priest, saying, *Up with the Holy Office*. On the r. are the laymen: a grotesquely ugly lawyer in a wig and long gown, clasping a document, says: *Down with the Constitution*. Beside him is an elderly and old-fashioned military officer, chapeau-bras and holding a gold-headed cane; he says *War to the Freemen*. To both sets of advisers the King answers *Yes*. In his r. hand he clutches a sheaf of thunderbolts, in his l. a blood-stained dagger, attached to a rosary which hangs from his neck. His crown is surmounted by a little head in a fool's cap, and is decorated by a donkey and the head of a savage dog. He has hoofs in place of feet; one rests on a large volume inscribed *Laws*, the other is raised in order to stamp upon a larger volume: *Magna Charta*. These books and the throne are on a slab, inscribed *Scabellum pedum Suorum* [a footstool for his feet], which rests on a low pile of skulls and bones, realistically drawn. The sides of the throne are (l.) a grinning satyr, and (r.) a savage female monster with pendent breasts. Ferdinand does not wear the tunic and hose almost universal in caricatures of Spaniards, but coat, waistcoat, and breeches of more modern pattern, with a high collar and stock. On his l. breast are two small oblong patches; on one are five (red) spots, on the other four little (black) crosses.

A satire on the abrogation of the Constitution and restoration of the Inquisition by Ferdinand VII on his return (approved by the majority of Spaniards), followed by arbitrary misgovernment and the persecution of the *Liberales*. See Nos. 12508, 12622, 13009.
$7 \times 13\frac{3}{8}$ in.

12511 VIOLETTES DU 20 MARS 1815.

Canu fecit
Déposée a la Direction generale [27 Mar.][1] *A Paris, rue, S^{t} Jacques N^{o} 29*

Engraving (coloured impression). A puzzle print. A bunch of violets in which are concealed the profiles of Napoleon, Marie Louise, and the King of Rome. Marie Louise (l.) and Napoleon (r.) face each other in the upper part of bunch and on its outer edge, Napoleon's cocked hat being formed of a leaf. The child is in profile to the r. between and below his parents. A thread is twisted round the stalks.

One of many similar prints, and the original of several copies and adaptations. The title refers to Napoleon's entry into Paris on 20 Mar. See No. 12511, &c.

Broadley, ii. 91. De Vinck, No. 9398. Reproduced, with the title 'Le Caporal la Violette', Dayot, *Napoléon*, p. 378.
$5\frac{5}{8} \times 3\frac{5}{8}$ in. (pl.).

[1] The 'Direction de la Librairie' was abolished by decree on 24 Mar. *Examiner*, 1815, p. 215.

12512 CORPORAL VIOLETTE. [?March 1815.]

'. . . correctly copied from the original Print published in Paris, after the drawing of Mons. Canu.'

London: published by G. Smeeton, 17 St. Martin's Lane.—Price Sixpence.

Engraving (coloured impression). Illustration to a printed broadside with a woodcut border: Greek key-pattern in white on black. A copy of No. 12510, enlarged. The text begins: 'When Buonaparte was on the eve of leaving France, . . . he said to some of his adherents, *that he would return in the Violet season*. . . . Those partisans who were in the secret, of his return to France from his seclusion, wore a Violet flower at their breasts; carried one of the above prints about their person; and always drank at their meetings, to the health of *Corporal Violet*.' The *Examiner* of 26 Mar. quotes the *Morning Chronicle*: 'Corporal Violet (meaning Bonaparte) is the favourite toast of his partisans in France.' Napoleon learnt after his return that violets had become a Bonapartist rallying sign: Queen Hortense (*Memoirs*, 1926, ii. 170) explained 'that, after he had gone, the soldiers always said he would come back when the violets bloomed and that . . . they always referred to him as Père la Violette. This made him laugh heartily.' See De Vinck, No. 9397. Several versions of the puzzle picture were sold in London, four called 'Corporal Violette' are listed by Broadley, who transcribes a hand-bill 'Corporal Violette Just received from Paris Several Hundred Copies of *the above celebrated Print*. . . . Price One Shilling'. Such flower designs had a great vogue also in 1813. Other violet designs: *Les Fleurs du Souvenir* and *Bouquet chéri*, reproduced Simond, *Paris*, i. 252, 253; *Le retour du printemps et de la Violette*, and *Le Lys et la Violette*, reproduced Bourguignon, ii. 260, 268. For earlier prints with concealed profiles cf. Nos. 8474, 11749. See also Nos. 12511, 12513, 12537, 12541, 12544, 12563, 12586, 12605.

Broadley, ii. 92. (De Vinck, No. 9401, is a similar pl. published by R. Pratt, price 1*s*.)

$5\frac{3}{4}\times4\frac{1}{4}$ in. (pl.). Broadside, *c*. $13\frac{3}{4}\times7\frac{5}{8}$ in.

12513 CORPORAL VIOLET. [? Mar. 1815]

Engraving (coloured impression). A bunch of violets similar to that of No. 12511, but differently arranged and more clumsily drawn. Napoleon and Marie Louise face each other as before, the King of Rome is placed lower, and more to the l. The stems are tied with ribbon.

$7\times5\frac{3}{8}$ in. (The bunch of violets is approximately the same size as in No. 12511.)

12514 A SNUFFY HOAX, OR A NEW WAY OF OPENING MEMBERS EYES!!!

Cruikshank fecit

Pub^{d} by S W Fores 50 Piccadilly March 1815

Engraving (coloured impression). The interior of the House of Commons seen from opposite the Government benches, the Speaker's Chair and the Table being on the extreme r. On the extreme l. and facing the Speaker stands Lord Cochrane, squirting the contents of a bag towards the Speaker and over the Members. All the Members register angry discomfort, and turn away or cover their faces. They are scarcely characterized, and except for Burdett, seated (incorrectly) on the front bench, and for Sheridan (not a member) on the extreme r., they cannot be identified. Burdett drops a paper, *Reform*, saying, *This Irish blaguard has Blinded me*. Sheridan says: *O D—n*

this Scotch Snuff. An invisible member says *O D—n the Batchelors.* Cochrane wears a broad-brimmed low-crowned hat (called his 'Obadiah [Quaker] hat', De Berenger, *The Noble Stockjobber*, 1816, p. 250), and a long (blue) frogged overcoat and white trousers, and has a fierce and scarcely sane expression. He says: *There,! can you see how infamously I have been treated, now—now can you see what an injured man I am now can you see? can you see? now can you see?—why you are all blind!!!!! See! see now.* In his pocket is a paper inscribed *Kings Bench Walk.* The Speaker, Abbot, turns aside from the shower of snuff, his hat falling off.

Cochrane was convicted with Berenger and others, see No. 12209, &c., for conspiracy (a Stock Exchange fraud) and sentenced on 21 June 1814 to twelve months' imprisonment in the King's Bench. He was expelled from Parliament but was at once re-elected for Westminster. He escaped on 6 Mar. and on 21 Mar. entered the House of Commons, going to the Clerk's room in order to take the oath; he was informed that the certificate of his return was necessary, and pending its arrival he went into the House, which was still empty, and sat on the Treasury Bench where he read aloud from some manuscripts taken from his pocket. There he was arrested by the Marshal of the King's Bench (who had advertised a reward of 300 guineas for his recapture) and some police officers. Cochrane resisted, and his pocket was searched for fire-arms; it was found to contain snuff, a bottle of acid, and a few pistol bullets. He admitted that he intended to throw the snuff in the eyes of anyone who should 'interrupt' him. In answer to questions he said that he was an ill-used man, had been robbed by Johnstone of £4,000, and went to the House to have the question agitated. *Parl. Deb.* xxx. 309–14, 336–7 (21 and 23 Mar.); *Examiner*, 12 and 26 Mar., pp. 170, 207 f. See Nos. 12523, 12539, 12757, 12995.

Reid, No. 470. Cohn, No. 1993.

$8\frac{9}{16} \times 13\frac{1}{4}$ in.

12515 THE EUROPEAN PANTOMIME

Lewis Marks Del. [? Mar. 1815]

Engraving (coloured impression). Below the title: *Princeaple Caracters Harliquin Mr Boney Pantaloon Louis XVIII Columbine Maria Louiza Clowns &c By Congress.* Napoleon, dressed as Harlequin (cf. Nos. 10060, &c., 12527), takes a flying leap from the rocky islet of *Elba* on the horizon and on the extreme r., and is about to land on the coast of *France.* He holds a large scimitar in his r. hand, an imperial eagle on a staff in the l. He wears, with his tight-fitting chequered costume, a large plumed bicorne with a conspicuous tricolour cockade, a tricolour sash, and the collar of Consular dress. A black mask with a beaky profile covers the upper part of his face. In the foreground (l.) Louis XVIII, dressed as usual in old-fashioned court dress, its gold lace and the flapped waistcoat patterned with fleurs-de-lis, rushes on gouty legs from l. to r., shouting and waving a crutch. He is bareheaded.

In the middle distance, and in the centre of the design, is an open tent across which is a scroll inscribed *Congress &c.* Its occupants, mutually satisfied, and unconscious of the return, smilingly surround a large terrestrial globe. Castlereagh in the dress of a clown, and (incorrectly) wearing a baron's coronet, stands over it taking measurements with dividers, and turning to Talleyrand (l.) with a satisfied air. There are four sovereigns, similarly dressed, but wearing crowns. Besides Alexander, Francis, and Frederick William (who can hardly be differentiated) is Bernadotte (then in Sweden). The front of the tent is decorated by two orbs; from its apex projects a pole topped by

a fool's cap with ass's ears and bells. In the background, on a mountainous ridge sloping to the coast, stands Marie Louise, wearing a crown, with a child-Harlequin, wearing a mask like his father's, but holding a crosier, and with a mitre on his head, to show that he is the King of Rome.

For Napoleon's return see No. 12506, &c. It was at first believed that Napoleon was acting with the Emperor of Austria and that his wife and son would join him. For the Congress of Vienna see No. 12453, &c.; for the reception of the news there, No. 12528, &c. The *Examiner*, 19 Mar. 1815, calls Napoleon 'this extraordinary Harlequin of Europe'.

Listed by Broadley.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

12516 THE DEVIL TO PAY OR BONEY'S RETURN FROM HELL-BAY [scored through and replaced by] ELBA

J. L. Marks Del [? Mar. 1815]

Engraving (coloured impression). A boat approaches the coast of France, rowed by the Devil and steered by Death (cf. No. 12529), a grinning skeleton who holds up a javelin to which is attached a tricolour flag. In the bows stands Napoleon, in profile to the l., legs astride, holding up a plumed bicorne, and with fierce glee firing a pistol at a dove, which falls, dropping an olive-branch. He says: *Away from my sight Peace, Thou art hatefull to me,*. The Devil says with a delighted grin: *We shall wade Through sea's of Blood after this.* Death, pointing his dart upwards at Napoleon's hat, says: *A more expert hand at my Trade does not exist.* These three are on the same scale, but the boat is crammed with tiny soldiers, variously dressed, but holding bayoneted muskets, and capering with glee; waves curl round the boat. On the horizon (r.) is *Elba*, a mere rock. A general with a very long nose, evidently Ney, rushes to the coast to greet Napoleon, gleefully waving hat and sword. He is followed by a miscellaneous group of delighted soldiers. Behind, a man walks off in the opposite direction carrying the fat gouty Louis on his shoulders, the latter being supported from behind by another Frenchman. Louis says: *Oh Heartwell I sigh for thy Peacefull Shades.*

For Napoleon's return see No. 12506, &c. He went in his own brig-of-war *Inconstant*, accompanied by a merchant brig, a gun-boat, and five feluccas; about 1,150 persons were with him. Ney marched south with 3,000 men, saying that he would bring back Napoleon in an iron cage. On receiving a message from him at Lons-le-Saulnier, he issued an order of the day (13 Mar.) declaring 'The cause of the Bourbons is lost for ever . . .', and next day he joined the Emperor. Louis XVIII was living at Hartwell, Bucks., before his return to France. For Hell-bay cf. No. 12231.

Listed by Broadley. Reproduced, Grand-Carteret, *Napoléon*, No. 326.

$8\frac{1}{16} \times 12\frac{13}{16}$ in.

12517 HELL BROKE LOOSE, OR THE JOHN BULLS MADE JACK ASSES—

G. C, K del [Cruikshank]

Pub^d by S. W. Fores 50 Piccadilly [? Mar. 1814]

Engraving (coloured and uncoloured impressions). A fantastic scene just outside Paris which is represented in the background by a high gate or triumphal arch (the Arc de Triomphe) inscribed *Paris*; this is surmounted by a guillotine and bonnet rouge, flanked by axes and heads on poles, and surrounded by carrion birds. There are also high gibbets each with ladder and dangling noose. Outside the city (r.) is a hill, *Mons Marte* [Montmartre],

on the summit of which stands Napoleon, leading French soldiers in close formation, with flags and bayonets. He holds a flag and a sword, and says: *Aye Aye I shall catch some of the John Bulls, & I'll make them spend their money & their time too in France.* He is about to descend the slope. On an opposite slope (l.), Louis XVIII runs up-hill to the l., with arms outstretched; his crown, with the sceptre thrust through it, flies off borne on a pair of wings. He says: *curse the Allies for giveing the Monster his Liberty.*

The foreground and middle distance are filled with British fugitives (cf. No. 12506). A narrow river, the Seine, with a small stone bridge forms an obstacle. The bridge is thronged with tourists on foot. Three men ride a cow, a fourth clutches its tail; one man rides a horse. The approach to the bridge (r.) is densely packed. In front of it men and women scramble through the water. A man carries on his back a fashionably dressed woman with a sack on her back, followed by a man with a bandage round his head wearing a long braided overcoat; some fall in, others try to scramble out. A dog swims across. On the extreme r., a travelling carriage and pair approaches the water, with an English postilion, and on the roof a footman in livery, seated on a portmanteau. He exclaims: *Oh! that I had never left Old England.* A Frenchman, wearing spurred jack-boots, and holding a knife, stops the horses, saying to the postilion, *We want de Coach to join de grand Emperor—we teach you now to recover our lost honor & fight like Devils.* A horrified couple, fashionably dressed, are seen through the carriage windows. On the opposite side of the river are those who have already crossed: a pair on horseback, the woman seated pillion, are stopped by a Frenchman. He seizes the animal's head and says: *Me vant de horse to meet my old master Boney.* The man, a typical John Bull wearing top-boots, his hat tied to his head, answers *The Devil you do.* His wife exclaims: *Oh lork what vill become of us!!! Jonney?* An open gig just in front is heaped with men, women, and children; an amateur whip (cf. No. 11700) lashes the horses. A man stands at the back with a package tied to his back, and an umbrella under his arm; a woman clasping an infant exclaims: *Oh! dear! Oh Dear I have left all my valuables in Paris*; another says: *How they will laugh at us at home, for being so fond of spending our money in Foreign Countries.* Beside them is a small invalid chair or child's go-cart in which sits a bearded Jew with twisted legs; it is dragged by a footman in livery. A boar's head serves as crest on the chair, showing that the Jew is a convert. On the ground are scattered a band-box, a dead goose, hat, parasol, shoe, &c. A sign-post points (l.) *To Calis.* In the background tiny figures run down the road leading from the gateway.

Probably published after the news of Napoleon's entry to Paris on 20 Mar. The *Examiner* of 19 Mar. quotes the *Courier*: 'the roads are literally covered with men, women, and children, of the highest ranks of society, and of the most delicate forms, all walking on foot, and many of them carrying their baggage. . . . The English in general meet with many insults, having had their horses and carriages stopped, and their property seized by individuals.' Napoleon alludes to the British visitors who were prisoners from 1803 to 1814. For the swarm of British tourists cf. No. 12354, &c.

Reid, No. 469. Cohn, No. 1193. Broadley, i. 375 f.

$9 \times 13\frac{3}{8}$ in.

12518 ESCAPE OF BUONAPARTE FROM ELBA.

[G. Cruikshank.]

[Pub. G. Smeeton, 17 St. Martin's Lane, price 1*s*.] [? March]

Engraving (coloured impression). Heading to a printed broadside. Napoleon is carried by the Devil from *Elba*, a rocky islet (r.), to the French coast. He

sits astride the creature's shoulders, waving a (notched) sword and his plumed bicorne, and shouts: *Here I come my lads I'll set you to work again.* The Devil, who has webbed wings, and is much larger than Napoleon, grins delightedly; he holds in each hand a (tricolour) basket, containing tiny soldiers and munitions of war, with projecting bayonets, flags, and eagle. Behind him gallops through the air a skeleton-horse; on its back capers Death, a skeleton playing a fiddle with a large bone as bow. He grins, saying, *Why D—me I shall be as busy as a Bee.* Behind him fly carrion birds.

On the French coast (l.) grotesque French soldiers with fixed bayonets and a tricolour flag gleefully hail Napoleon's approach. Their leader flourishes sword and cocked hat, and capers in vast jack-boots, shouting, *Come along! my Boy.* On a mound behind them is a tent inscribed *Congress* as in No. 12506. Before it is a huge cake (see No. 12453), round which three sovereigns wearing crowns, and a fourth man are fast asleep. Talleyrand, wearing a long gown and a surgical shoe, strides furtively forward, one hand on the cake, to give a sealed letter to a French courier, saying, *Take this to Buonaparte.* Above their heads Peace holding an olive-branch flies upwards and to the r., exclaiming *Farewell to Europe Now.* On Elba are a building, a gibbet, and three tiny figures registering astonishment. Between it and the coast is a ship of war from which issue the words *Stop him.* Below the title: 'Buonaparte —the extraordinary Buonaparte—burst the bonds of his seclusion at Elba. . . .' It is an account of the landing on March 3rd (i.e. March 1st): '. . . this man who pretended the wish to spare France the horrors of a civil war, now goes to relume the torch of war! and that which he dared not do with 40,000 Frenchmen, he now attempts with a thousand banditti, chiefly Poles, Neapolitans, and Piedmontese! . . .'

For the Congress and Napoleon's return see No. 12528, &c. Napoleon secretly sent emissaries to Talleyrand who at once (letter of 13 Apr.) informed Louis XVIII. Lacour-Gayet, *Talleyrand*, 1930, ii. 439. The brig *Partridge* searched for and belatedly followed Napoleon.

A copy, reversed and without the text, was published by McCleary. (Reproduction, N. Young, *Napoleon at Elba*, 1914, p. 304.)

Reid, No. 466. Cohn, No. 1094. Listed by Broadley. Reproduced, Grand-Carteret, *Napoléon*, No. 327.

$7\frac{1}{16} \times 9\frac{3}{16}$ in. Broadside (cropped) $14\frac{7}{8} \times 10\frac{1}{2}$ in.

12519–12522 (see also Nos. 12511, 12537)

French prints on the return from Elba[1]

12519 LE PATÉ INDIGESTE.

Engraving (coloured impression). The four leading sovereigns of Europe sit on stools at an oblong table ready to carve a raised pie. This is formed of masonry, with projecting gun-muzzles, and contains a miniature Napoleon (not caricatured). He raises the lid, and prepares to get out, unnoticed by the diners. At the head of the table (r.) sits Francis I, saying, *attaquons tous ensemble*; facing him is Frederick William, who says with a greedy stare: *j'ai une* [sic] *faim du Diable.* Both hold knife and fork. On the farther side of the table sit the Tsar and the Prince Regent. The former turns to the King of Prussia to say: *je le crois bien rassis.* The Regent says: *Messieurs je fournirai le vin.* All wear uniform, and all but the Regent wear cocked hats. Under the table Louis XVIII lies on his back, the crown fallen from his head. He says: *j'en aurai les miettes.*

[1] Arranged before authentic dates of some plates were ascertained from De Vinck.

See No. 12528, &c. Frederick William is still hungry after absorbing part of Saxony instead of the wished-for whole.

Broadley, ii. 67.

$7\frac{7}{16} \times 10\frac{3}{4}$ in.

12520 LE POUPARD ANGLO-FRANÇOIS HARANGUANT SON ETAT MAJOR LE 19 MARS 1815. *PL. 110. 0.*

Engraving (coloured impression). Copy, reversed, in Jaime of a French print (8 Apr. 1815). The Duc de Berry addresses a line of aged officers seated in sedan-chairs which are drawn up in a row on the r. The chairs recede in perspective towards an ornate pilastered building (l.) which is inscribed *Hotel des Voltigeurs de Louis XVIII* [cf. De Vinck, No. 9456]. The 'poupard' (chubby child) is short, with whiskers in the English fashion; he wears fantastic hussar uniform, with a fur-bordered dolman, a large blue ribbon, and tasselled Hessian boots. His shako is decorated with fleur-de-lis and huge tassels. He stands directed slightly to the r., his l. arm raised oratorically. On the l. stands a lean and aged staff-officer, chapeau-bras, in profile to the r., bending forward, l. hand on breast. His uniform is decorated with large fleur-de-lis, and he wears boots with deep tops like those of Englishmen in French caricature. The words spoken are etched below the design. The duke: *J'espere que Vous nous Servirez Comme Vous avez Servi Mon Bisayeul* [Louis XV]*!!!* The aged officers of the general staff answer: *Monseigneur Nous N'attendons que des hommes pour Nous porter En avant.*

On 19 Mar. Louis XVIII fled to Lille, accompanied by the duc de Berry (b. 1778). The words of his officers imply not only their own senility, but the complete desertion of Louis XVIII by the army. Voltigeurs are companies of élite, placed on the flanks of a battalion for rapid movement; under the Restoration émigré officers restored to the establishment were satirically termed 'Voltigeurs de Louis XIV'. Littré, *Dict.* The duke while an émigré in England had married (and repudiated) an English woman. Greville writes, 18 June, 'The Duc de Berri reviews and manouvres the small army which he commands in Flanders, . . . 3 or 4,000 men . . . of the most wretched appearance. He however gallops about with a numerous Etat Major, all glittering with embroidery and stars and crosses and medals'. *Memoirs*, 1938, i. 46.

The original is listed by Broadley. (De Vinck, No. 9483. Hennin, No. 13697.)

$4\frac{9}{16} \times 7\frac{3}{16}$ in. B.M.L. 1266. g. 5.

12521 LA BALANÇOIRE.

[Gautier.] [31 May 1815]

Engraving (coloured impression). A swing-boat containing Napoleon's enemies hangs from a cross-beam supported on timber posts. Napoleon (r.), active and confident, stands holding a rope by which he moves the boat; he says: *Comme je les fais aller.* The boat tilts, so that the farther part is raised, bringing the Tsar's hat-plume above the cross-beam. He stands full-face, unconscious of Napoleon, grasping one pair of ropes, and saying, *comme je suis elevée* [sic]. Facing him, and straddling the boat is the King of Prussia, also holding the ropes. His head is turned in profile to the r., and he says *allons toujours.* Between them sits Francis I, frowning down at Napoleon; he says *Je suis Etourdi.* Beside him stands Wellington in profile to the l., saying gloomily, *cela ne va pas trop vite.* Louis XVIII sits in the near end

of the boat; he turns to the r., saying, *qu'avais-je besoin de m'embarquer!* The occupants of the boat are covered with a net.

See No. 12506, &c. There is a companion pl. (not in B.M.), *Le Tapecu.*

Broadley, ii. 64 (reproduction), 67. De Vinck, No. 8064.

$10\frac{7}{8} \times 8\frac{5}{8}$ in.

12522 LE GÂTEAU DES ROIS, | TIRÉ AU CONGRÈS DE VIENNE EN 1815.

A Paris chez tous les Marchands de Nouveautes [12 June 1815]

Engraving (coloured impression). The Twelfth Cake (see No. 12453) is a large map of Europe held by the Powers of Europe. On the extreme l. stands Francis I, grabbing the Italian side of the map marked *Lombardie* and *Etat de Venise*. He says with a sly leer *Les absens ont tort...* On his l. stands Frederick William, close to the Tsar, he tears at a piece inscribed *Saxe* which includes an extension to *Mayence*, saying with an imbecile stare, *Prenons bien les choses...* Alexander, holding a document inscribed *Pologne*, puts his l. hand near the *Duché de Curlande* and *Lithuanie*. He looks to the r., exclaiming, *Je crains le Revenant!...* On his l., in the centre of the design and a little apart from the others, stands the Regent, with a pyramid of curls on a head like a pineapple. He silently holds up a pair of scales, one weighted by a heap of coins, the other containing a label: *Le prix du sang!!* . . . On the r. is 'le revenant', Napoleon holding the part of the map on which are *France* and *Paris*; he slashes at it with his sword, detaching it by a clean cut which reaches to les *Pays Bas*; on it is inscribed *Gare à qui y touchera!* . . . He says: *Qui compte sans son Hôte compte deux fois.* . . . The little King of Rome clutches his father's overcoat, saying, *Papa garde ma part.* . . . On Napoleon's r. stands Murat, handsome and imposing. He holds *Naples*, which is next the cut made by Napoleon. Under the map is Talleyrand, grovelling on the ground and holding a profile medallion of Louis XVIII. His club-foot is conspicuous, and he wears many stars and ribbons. He says: *Je vais devenir d'Evêque . . . Meunier! Cachons nous, je suis sur un vilain pied ici bas.* . . .

See No. 12528, &c. The position of Mainz, then garrisoned by Prussians and Austrians, was a burning question between the Germanic Powers; in 1816 it was added to Hesse-Darmstadt. For British gold as the price of blood cf. No. 12237, &c.; for Britain as paymaster of the Allies in 1815, No. 12542. Murat, by treachery to Napoleon, retained Naples by a treaty with Austria (11 Jan. 1814), but the Powers at Vienna had secretly determined on a Bourbon restoration. On Napoleon's return Murat declared for him and for the liberation of Italy from foreign control; see Nos. 12540, 12555, 12622. Cf. No. 12543. Talleyrand's words are a proverbial phrase for one who descends in the social scale, 'Meunier' being also an allusion to the windmill as a symbol, like girouette, of the turncoat. Cf. the famous caricature *L'Homme aux 6 Têtes*, and Nos. 12500, 12524, 12531, 12546.

Broadley, ii. 62 (reproduction), 64. De Vinck, No. 9521.

$7\frac{13}{16} \times 11\frac{11}{16}$ in.

12522 A A copy, reversed, in Jaime, ii, *PL 660*; title, *le Gateau des Rois tiré a Vienne En dix huit Cents quinze*. Inscriptions as above, with the addition of *Louis XVIII* on Talleyrand's medallion.

$4\frac{15}{16} \times 7\frac{1}{2}$ in. B.M.L. 1266. g. 5.

12523 THE HIGH WINDS OF MARCH BLOWING EVENTS FROM ALL QUARTERS—

G. Cruikshank fec^{t}
Pub^{d} April 1st 1815 by M Jones N^{o} 5 Newgate Street London—

Aquatint (coloured impression). Pl. from the *Scourge*, ix. 241. A sequence of four designs, each with a caption; they illustrate an article in the form of a letter from John Bull, describing a dream, and headed 'Wonders! Wonders!! Wonders!!!' (cf. No. 6162).

[1] *Administering a Mild antidote to Starvation!!!*— John is tied to a pillar representing the Constitution; on it are a Bible, a cushion supporting the crown which is transfixed by a dagger, and the (lop-sided) scales of Justice. A fire blazes under his feet, kindled by Vansittart in his Chancellor of the Exchequer's gown, who, using a mace as a torch, feeds it with burning papers: *New Taxes*; [Tax] *on Shops*; *on. . . on Houses*; . . . *Batchelors*; *Cuts on Manufactory*. He says: *I think this will melt him now*. Liverpool and Castlereagh attack John with bayonets. The former rams into his mouth a large document inscribed *Corn Bill*; John cries: *No Corn Bill no, no*. Liverpool says: *No compulsion Johnny but you must*. Castlereagh directs his bayonet, on which a loaf inscribed *1^{s}. 6^{d}* is spitted, against John's stomach. Mounted Life Guards, sabre in hand, are drawn up in a row to protect the torturers. In the foreground, destined for the fire, are papers and a large open book: *On the gre^{t} Utility of Petition^{g} Parliament*. Several papers are inscribed *Petition ags^{t} Corn Bill*, and a heap of these together with *Magna Charta* and *Bill of Rights* is surmounted by a paper inscribed *Waste Paper Dirty Parchment &c &c*. In the background is a grassy slope down which cavalry gallop towards burning houses, from which tiny figures are hurling furniture; the words *no Corn Bill* (twice) appear in the flames. Infantry fire point-blank at the rioters.

For the Corn Bill see No. 12503, &c. Houses were attacked but not burnt during the riots on 6, 7, and 8 March. For the proposed taxes see No. 12507.

[2] *Cochrane and Brooshooft or a return to quarters!!!—N^{o} 2* A note below this and [3]: ** by Mistake these Subjects are Misplaced, N^{o} 2 preceeding N^{o} 1*. A procession approaches the King's Bench Prison (l.). Lord Cochrane, dressed as in No. 12514, but heavily shackled and with a rope round his neck, is led by a smartly dressed man wearing top-boots who holds two large keys. In front marches a man holding up a pole to which are tied four pistols, a large bag of *Snuff*, a smaller one of *Balls*, and a horn of *Powder*. A constable with a crowned staff walks behind Cochrane, holding a heavy chain padlocked to his prisoner's wrists. Other constables are indicated behind, in the doorway (r.) in the wall surrounding the prison. From the mouths of the escort rise the words *See the Conquering Hero comes*. A sign-post points (l.) *To Ellenborough Castle* (the King's Bench Prison was under the control of the C. J. of the King's Bench) and (r.) *To New Bedlam*. On steps leading to the door a man hails the approach, waving his hat. In the foreground a ragged boy jeers and a dog barks. See No. 12514.

Broochooft was clerk to the Marshal of the King's Bench Prison. *Examiner*, 1815, p. 478.

[3] *N^{o} 1 An if & a Butt or how to Escape*— At the foot of steps leading from a door in the King's Bench Prison a man rolls (r. to l.) a large barrel, inscribed *Cockruns Intire*, from which emerge Cochrane's head and shoulders. His profile faces the ground and he says: *Rowly Powly Gammon & Spinage*[1] *I'm off says Anthony Rowly*. The man who rolls the barrel says, grinning,

[1] A phrase for humbug dating from *c.* 1845, according to Partridge's *Slang Dict.*, but apparently deriving from 'A frog he would a-wooing go . . .', see No. 11525, &c., 11843.

I'm afraid his Lordship will settle at a heavy discount—I shall get blamed for this. A man standing on the steps watches the departure with folded arms. The barrel is about to be rolled up a slanting ladder on to the back of the dray, on which is another cask. A high wall with a frieze of spikes joins two blocks of buildings; in it is a large double door, closed.

How Cochrane escaped was apparently then unknown: it was by a rope thrown over a wall. The title is probably a punning allusion to the release (and subsequent re-arrest) of R. G. Butt, convicted with Cochrane. See *Examiner*, 1815, pp. 463, 478. A debtor, probably Robert Dighton, is removed in a barrel from under the eyes of bailiffs in No. 7747 by I. Cruikshank, see vol. vii, p. l.

[4] *The Lyon & the Unicorn fighting for the Crown—&c—* On a small platform which serves as dais for the throne of Louis XVIII, Napoleon (l.) and Louis fight, each tugging at the crown. Napoleon, who wears a large plumed bicorne, lifts his sabre and plants the toe of his jack-boot on the King's gouty foot. The latter raises his sceptre to smite, saying, *Tyrant, Usurper thy time is come thy blood shall expiate thy crimes.* Napoleon: *Yeild Bourbon. the Throne is mine Mine by Treachery & broken Faith fly then to Elba. do you not tremble at yon grim Monster whose Bloody Jaws are open to receive you.* He alludes to a fantastic guillotine, dripping blood, immediately behind Louis. This seems to have two supports, one emerging from a huge jack-boot, the other resting on the decollated head of Louis XVI, which is carried on a staff by the headless owner, who plucks at his brother's coat-tail. The guillotine is topped by a grotesque head with gaping mouth, wearing a bonnet rouge in which an axe is thrust, and flanked by two lean and eager hands. From the mouth issue the words: *Gentlemen you will have the goodness to settle your own private disputes—one of you must have the Throne but I must have the other.*

On the opposite side of the platform, behind Napoleon, are the flames of Hell; in these stands a grinning demon, holding on his shoulders a skeleton, Death, who holds a javelin and touches Napoleon's back, crying, *Huzza Boney for Ever.* Tiny demons, like insects, but representing men with muskets and flags, ascend in the flames. Below the front of the platform and forming the base of the design are French spectators, T.Q.L. figures. Old soldiers shout *Vive l'Empereur*, one of them, wearing a bonnet rouge, transfixes with his bayonet an elderly royalist shouting *Vive le Roi.* One man shouts ecstatically *Vive les Bourbons.* An elderly woman, fashionably dressed, registers consternation, her back to the platform. Behind the (fallen) throne is a high canopy surmounted by a fleur-de-lis. (Cf. No. 12534.)

The text is a plea for not renewing the war, on the ground that the French choice of a sovereign is their own concern, and that John Bull is already exhausted and should not be asked to be paymaster to the sovereigns of Europe. For the opposition to the war cf. No. 12550, &c.

Reid, No. 472. Cohn, No. 732. Broadley, i. No. 376–7.
$7\frac{7}{16} \times 20\frac{1}{8}$ in. Each design, $7\frac{7}{16} \times 5$ in.; $7\frac{7}{16} \times 4\frac{13}{16}$ in.; $7\frac{7}{16} \times 4\frac{3}{4}$ in.; $7\frac{7}{16} \times 4\frac{7}{16}$ in.

12524 THE GENIUS OF FRANCE EXPOUNDING HER LAWS TO THE SUBLIME PEOPLE.

Etched by G Cruikshank
Pub^d by H. Humphrey S^t James's S^t—April 4^th 1815—

Engraving (coloured and uncoloured impressions). A tall ape (r.), much emaciated, and with a butterfly (emblem of levity) perched on its head, is the Genius of France; he holds up a large (tricolour) scroll headed *French Code*

of Laws which forms the centre of the design. Miniature apes (l.), representing Frenchmen, cluster round it, peering and listening with grotesque intensity. The scroll continues: *Ye shall be Vain, Fickle & Foolish.— | Ye shall Kill your King one Day, and | Crown his Relative the next— | Ye shall get Tired of Him in a few | weeks— & recal a TYRANT | who has made suffering hum=|=anity bleed at every pore— | because it will be truly Nouvelle— | Lastly—Ye shall abolish & destroy | all virtuous Society, & Worship | the Devil —— as for | Europe, or that little Dirty | Nation the English let them be | D—d—FRANCE the GREAT | NATION against the whole | WORLD!* The ape has a long tail, decorated at regular intervals with tricolour bows. It glares savagely down at the crowd of little monkeys on the ground. Some wear bonnets rouges, others are foppish; one, wearing an elegant coat, sits chapeau bras, using a loop of his tail as a lorgnette through which to inspect the scroll. An ape-magistrate wearing spectacles, bag-wig, and gown sits on a stool, gaping up at the 'Code'. Behind are ape-soldiers with bayonets, some wearing bonnets rouges, others in cocked hats; they have two flags, one topped by a vulture-like eagle, the other (behind) with a fleur-de-lis. Behind the soldiers is a grassy hill topped by a windmill on which a crowing (Gallic) cock serves as a weather-vane. The four sails are inscribed: *Vive le Roi* (coloured white and yellow), *Vive l'Empereur*, *Vive la Republique*, *Vive le Diable* (the last three being tricolour).

The print may derive from Gillray's more elaborate design, *The Arms of France*, No. 10090. For the title cf. Nos. 8614, 10284. The windmill, like the weathercock, was much used in French caricature as an emblem of political fickleness, see No. 12522 and *Les hommes à tout vent* (Broadley, ii. 96 f.).

Reid, No. 473. Cohn, No. 1152. Broadley, i. 377 f. Reproduced, Grand-Carteret, *Napoléon*, No. 335.

$14\frac{5}{8} \times 9$ in. With border, $15\frac{9}{16} \times 9\frac{3}{4}$ in.

12525 THE CONGRESS DISOLVED BEFORE THE CAKE WAS CUT UP—

G C^{k}

Pub^{d} by S W Fores 50 Piccadilly, April 6th 1815—

Engraving (coloured impression). The Powers of Europe surround a Twelfth Cake, as in No. 12453, but, as in No. 12522, they are interrupted by the return of Napoleon (l.). He dashes in, trampling on the documents containing the achievements or aspirations of the Congress: *Decrees of the Congress*; *An Account of the Deliverance of Europe*; *A Plan for the Security of Europe.* He is in profile to the r., holding up a large sabre, and pointing with a minatory forefinger. He says: *Avast ye Bunglers, the Cake you have been these six months disputing about, the Cutting up I will do in as many hours* [cf. No. 9544]. He wears the large plumed bicorne of earlier prints, with gauntlets and spurred jack-boots; his sash and coat-tails fly out behind him. The cake covers the surface of a round table. The monarch nearest to Napoleon is the Tsar, who drops knife and fork, and turns round in his chair, with extended arms, saying, *who the Devil would have expected you here—this is mal a propos.* Next, and on the farther side of the cake, is the King of Prussia, seated opposite a portion inscribed *Saxony*; he drops his knife and says with shocked disapproval: *I thought England had promised to guard him!!!!* Shrinking behind Frederick William is the Emperor of Austria; he grasps his knife, saying, *Hold him Seize him.* These three wear crowns. Next sits the Pope, holding up both hands, and exclaiming *Oh! dear Oh! dear what will become of me.*

He wears a grotesque tiara with a wide brim; his portion of cake is inscribed *Italy*. Next is a handsome man wearing a fur cap decorated with a star which indicates Poland in these prints. His arms are folded, and he says, looking to the r., *Who'll begin? there's the Rub!!!* He sits near *Poland*. Next on the cake is *Sweeden*; Bernadotte stands behind Poland, with arms raised, shouting: *Seize him, Kill him.* In the foreground (r.) is Wellington, who has risen from his chair, and stands about to draw his sword, the only silent and unalarmed witness of Napoleon's entry. Behind his chair, and on the extreme r., crouches a terrified king, whose ruff indicates Ferdinand VII; he screams *aye why dont you Kill him.* In front of the cake and next to Wellington a small man crouches, his chair overturned, arms extended, exclaiming *Stop him stop him.* He is opposite *Norway*. Between him and the Tsar a grotesque Dutchman, representing the new King of Holland, has fallen on his back, overturning a stool; he is more burlesqued than the others, resembling a clown, and exclaims: *O! Donder & Blixen! my Hollands is allgone.* A bottle of *Hollands*[1] lies on the floor beside him, spilling its contents. In the background (l.), through the doorway by which Napoleon has entered, are seen grinning French soldiers, with bayonets and wearing bonnets rouges.

One of several prints of the Congress (see No. 12453, &c.) disturbed by Napoleon's return, see No. 12528, &c. The identity of the frightened little man opposite 'Norway' is doubtful: either a personification of Norway, or Prince Christian of Denmark, proclaimed constitutional King in 1814 but forced by the Allies (pledged to Bernadotte, see No. 11921) to yield the country to Sweden.

Reid, No. 474. Cohn, No. 1011. Broadley, i. 378. De Vinck, No. 9520.
$8\frac{3}{4} \times 14\frac{1}{2}$ in.

12526 THE FLIGHT OF BONAPARTE FROM HELL-BAY.

[Rowlandson.]
Pub[d] april 7 1815 by R. Ackermann N 101 Strand

Aquatint (coloured impression). The Devil (l.), in dressing-gown and night-cap and holding a long tobacco-pipe, to which is attached a soap-bubble, sits in an arm-chair before the flames of Hell (r.) which stream up from a rocky pit or cavern. He looks up with a smile of deep satisfaction at Napoleon who stands near the summit of the pit against a background of smoke and flames, one foot resting upon a large floating bubble. He is beset by two flying dragons with serpentine bodies, one having two heads; these dart shafts of flame against him which cross like searchlights. He raises his sword, registering terror. On the ground below are two attendant demons with hairy bodies crouching one each side of their master; both look up in delight at the struggle; one (r.) holds out his arms, spreading his talons, ready to catch the Emperor when he falls. The other holds a small bowl of soap-suds towards the Devil. The latter's arm-chair has arms in the shape of serpents; on the back sits an owl.

For Napoleon's escape see No. 12506, &c. For 'Hell-Bay' cf. No. 12231.

Grego, *Rowlandson*, ii. 291. Listed by Broadley. Reproduced, Grand-Carteret, *Napoléon*, No. 339.
$12\frac{13}{16} \times 9\frac{1}{2}$ in.

[1] *Schiedam* according to Broadley.

12527 HELL HOUNDS RALLYING ROUND THE IDOL OF FRANCE.
[Rowlandson.]
Pub^d April 8. 1815 by R. Ackermann N° 101 Strand.

Engraving (coloured impression). A colossal but life-like bust of Napoleon is placed on a mound of decollated human heads. He gazes fixedly upwards in profile to the l.; round his neck and bare breast is twisted a noose of rope. Round this idol dance demons with human heads, holding hands. They are naked except for head-coverings, and have horns, hairy legs, tail, with one leg terminating in a cloven hoof, the other in the claw of a bird of prey. These 'Hell Hounds' have labels hanging from a collar of rope, showing that they are *Caulincourt*, *Fouché*, *Savary*, with a pen in his hat (he succeeded Fouché as Minister of Police in 1810), *Vandamme*, *Davoust*, *Ney*, *Lefebre*. Two demons fly towards the emperor, holding a large wreath which is on fire, with the inscription *He Deserves A Crown of Pitch*. This they are about to place on the idol's head, towards which gallops through the air a small demon (r.) on a goat, blowing a horn. In the foreground lie dead and dying soldiers, one is decapitated, another (r.) is naked and has lost an arm which he holds out with an agonized expression towards the idol. In the background (l.) soldiers are feeding a bonfire with *English Goods*. On the r. is a blazing town.

Napoleon remains the idol of the French, despite the slaughter and misery brought by him upon France and Europe, by war and his Continental System (under which British goods were publicly burned in 1810–11, according to the Fontainebleau Decree, see Heckscher, *The Continental System*, 1922, pp. 203, 227–9); cf. No. 12269. Of the 'Hell Hounds' who joined Napoleon on or before his arrival in Paris on 20 March, Fouché was to betray him a second time; for Ney see No. 12516. Cf. No. 12528.

According to Grand-Carteret an altered version with French inscriptions was published after the Hundred Days, and there are impressions from which 'Fouché' has been removed.

Grego, *Rowlandson*, ii. 291. Broadley, i. 378. De Vinck, No. 9409. Reproduced, Grand-Carteret, *Napoléon*, No. 340.
$8\frac{15}{16} \times 12\frac{1}{2}$ in.

12528 SCENE IN A NEW PANTOMIME TO BE PERFORMED AT THE THEATRE ROYAL PARIS.
[Rowlandson.]
Pub^d April 12^th 1815 by R. Ackermann. N 101 Strand

Engraving (coloured impression). Below the title: *With entire New Music, Dances, Dresses, Scenery, Machinery &c &c. The principle Characters to be supported by most of the great Potentates in Europe, Harlequin by M^r Napoleon, Clown by King Wirtemberg, Pantaloon Emperor of Austria. To conclude with a Comic Song to be sung by the Pope and a Grand Chorus by the Crown'd Heads. Vivant Rex et Regina.* The scene is the throne-room in the Tuileries, indicated by a part of the throne on its dais on the extreme r., on which are the (discarded) throne and sceptre, and by a large W.L. portrait of Louis XVIII, scowling and caricatured, inscribed *Louis le Bien Aimé*. Napoleon as Harlequin (as in Nos. 10060, 12515), in parti-coloured tights, a dagger in each hand, leaps through an opening cut in the canvas, hounded by the monarchs of Europe. The portrait (r.) shows the fat king holding orb and sceptre, with eyes closed or downcast. The canvas from waist to knees of the portrait is cut neatly away, leaving the King's gouty feet resting squarely on a footstool. Just behind Harlequin is the fat King of Würtemberg on his knees (and paunch) firing a pair of pistols at the fugitive. Across his posterior is

the word *Clown*. Beside him Ferdinand of Spain falls backwards, overbalanced by an attempt to kick; his crown falls off and he flourishes a sword. He is identified by his slashed doublet, cloak, and flapped boots. Behind (l.) a fat powerful Cossack, representing Russia, prods Napoleon with his long spear. He wears a fur cap, trousers tucked into his boots, and has a pair of pistols in his belt. Farther back is the Emperor of Austria wearing a wallet inscribed *Pantaloon*. He is bearded, slippered, spectacled, and lean, wearing a crown and a dressing-gown. He shuffles forward with clenched fists, holding a dagger. On the extreme l. is the Pope, wearing a mitre and holding a headsman's axe against his shoulder. Other figures are nearer the wall which forms a background. Foremost of these is the King of Prussia, close behind Napoleon and firing a blunderbuss. Next is the grotesque Dutchman who stands for the new King of Holland, smoking a pipe, and firing a musket with a fiercely intent expression. Three unidentified crowned heads, and a sharp profile (? Bernadotte) with bayonets and spear, and an arm holding up a spiked club make up the crowd of attackers. One of the monarchs takes down from the wall (or hangs up) a T.Q.L. portrait of *Columbine*, a young woman with a feathered hat and plump arms held akimbo. She is either Marie Louise (as in No. 12515), or, according to Broadley, the Duchesse d'Angoulême, an identification supported by the position of her portrait in the same room as that of Louis XVIII.

On 13 March the Allies at Vienna issued a declaration that, in violating the Convention which established him at Elba, Bonaparte had placed himself outside the protection of the law. On 25 March it was agreed by the Treaty of Chaumont that Great Britain, Russia, Prussia, and Austria should each put 150,000 men in the field, Britain being at liberty to substitute money for men at a fixed rate. The Prince of Orange had at once taken steps to have the border fortresses put in repair. Wellington reached Brussels on 4 Apr. For the reception of the news at Vienna see *Croker Papers*, iii. 233 f.; Stanhope, *Conversations with Wellington*, 1938, p. 25 f.; H. Nicolson, *The Congress of Vienna*, 1946, pp. 227–30. See also Nos. 12506, 12515, 12518, 12519, 12522, 12525; for the Congress see No. 12453, &c.

Grego, *Rowlandson*, ii. 292. Broadley, i. 378 f. De Vinck, No. 9410. Reproduced, Grand-Carteret, *Napoléon*, No. 341.

$8\frac{3}{8} \times 12\frac{15}{16}$ in.

12529 THE CORSICAN AND HIS BLOOD HOUNDS AT THE WINDOW OF THE THUILLERIES LOOKING OVER PARIS.

[Rowlandson.]

Pub^{d} April 16th 1815 by R. Ackermann N^{o} 101 Strand

Engraving (coloured impression). Napoleon, not caricatured, stands on a balcony, leaning forward to look down at the scene which Death, a skeleton, points out. He wears his petit-chapeau, and his uniform, without orders, is buttoned to the neck. Death is perched on the parapet, turning his head to the l., to stare in Napoleon's face; in his r. hand is his javelin; he points with outstretched l. hand. His hour-glass stands on the parapet, which is inscribed *More Horrors* and *Death and Destruction*. Below (r.) are the heads and shoulders of a mob with pikes, bayonets, and imperial eagles. There are two heads on pikes. Behind them are the roofs and towers of a corner of Paris, with a domed church surmounted by a cross. Close behind Napoleon stand four of his marshals or generals, staring down at the scene of bloodshed. Next the Emperor is Ney, his hand on his sword; the others are probably Vandamme, Davout, and Lefebvre, as in No. 12527. The Devil stands

behind, grasping Ney and Napoleon in his hairy arms. His grinning head looks to the l., between those of his victims. Two pistols, a dagger, and axe lie on the parapet.

One of several prints in which Napoleon is in company with Death, and of many in which he is with the Devil.

Grego, *Rowlandson*, ii. 292 f. Broadley, i. 379. Reproduced, Grand-Carteret, *Napoléon*, No. 342; Ashbee, *Caricature*, 1928, p. 47.
$8\frac{7}{8} \times 13\frac{7}{16}$ in.

12530 THE CORSICAN'S LAST TRIP, UNDER THE GUIDANCE OF HIS GOOD ANGEL

G.C^k Sculp
Pub^d by H. Humphrey S^t James's S^tr—April. 16. 1815—

Engraving. Napoleon takes a flying stride from *Elba*, a rocky islet (l.), across the sea to the steps of the throne which is placed on the French coast. He is supported by the Devil, a creature with webbed wings and snaky locks streaming in the wind, like his long barbed tail. The Devil looks down at Napoleon with a savage and insinuating grin, pointing with his l. hand to the crown and hand of Justice (see No. 12247) which are on a cushion patterned with fleurs-de-lis on the seat of the throne. They are followed by carrion birds. The throne is a small ornate chair without arms; on its back, decorated by a large fleur-de-lis, stands the dove of peace, on which a vulture-like eagle wearing a crown is about to pounce. A small dog, its collar inscribed *Tall[eyrand]*, barks at Napoleon from under the throne. Napoleon wears a large plumed bicorne, sash, high jack-boots, and sabre.

For the return from Elba see No. 12506, &c; for the attitude of Talleyrand cf. No. 12522. Cf. *L'Enjambée Impériale* (reproduced, Broadley, ii. 60) in which Napoleon strides from Elba to France with the standard of 'Honneur et Patrie'.

Reid, No. 475. Cohn, No. 1022. Broadley, i. 372. De Vinck, No. 9411. Reproduced, Grand-Carteret, *Napoléon*, No. 346.
$7\frac{5}{8} \times 9\frac{15}{16}$ in. With border, $8\frac{7}{16} \times 10\frac{5}{8}$ in.

12531 VIVE LE ROI!—VIVE L'EMPEREUR. VIVE LE DIABLE.

[Rowlandson.]
[Note by Miss Banks, 'Ap: 1815 [Ackermann], 101 Strand'.]

Engraving (coloured impression). A tall French soldier, swarthy, mustachioed, muscular, and sinister stands almost full-face, his mouth open as if shouting. In his large cocked hat are three large favours, one white inscribed *Vive Le Roi*, one tricolour inscribed *Vive Le Empereur*, the uppermost and largest, *Vive Le Diable*, is pink. He holds his musket by the barrel, the butt resting on the ground, in his l. hand he holds out a snuff-box. His uniform is neat, but his feet are bare, except for remnants of leather across the instep. By his head in large letters: *French Constancy* (l.) and *French Integrity* (r.). Behind and on a smaller scale are emblems of fickleness: a windmill (l.) represents *French Stability*; an ape and cat embracing, both on their hind-legs, represents: *French Union between the National Guard and Troops of the Line.*

A dispatch from Marseilles, 1 Apr.: '. . . The soldiers and the National Guards embraced with cries of *Vive l'Empereur.*' *Examiner*, 9 Apr. 1815. Cf. No. 12548. For the windmill as emblem of French inconstancy see No. 12522.

Grego, *Rowlandson*, ii. 291 f. Broadley, i. 383 f.
$10\frac{3}{4} \times 8\frac{3}{4}$ in.

12532 WESTMINSTER PUGILISM, AN INTERESTING BATTLE FOUGHT NEAR WESTMINSTER BRIDGE ON THE 10TH APRIL 1815 BETWEEN THOSE NOTED CANDIDATES BOB, AND SAM THE BREWER.

[Williams.]
pub^{d} April 1815 by S Knight N^{o} 3 Sweeting Alley R Ex^{e}

Engraving (coloured impression). Illustration of a squib, 'Severe Battle', reprinted in *The New Whig Guide*, 1819, pp. 104–7. Much of this is quoted at length in the print. A pugilistic encounter in the House of Commons, in front of the Table, between Castlereagh (l.) and Whitbread (r.). The latter staggers back under a well-placed blow on the jaw. Castlereagh wears his shirt, over which his Garter ribbon hangs loosely; Whitbread is dressed like a drayman, in short jacket, short gaiters, with a handkerchief knotted round his neck, and an apron tucked round his waist. Each has a bottle-holder and a second. Hiley Addington, a fashionably dressed young man, Castlereagh's bottle-holder, holds a bottle of *Curracoa* decorated with the Prince of Wales's feathers; he capers with delight, waving his hat, and saying, *Thats a prime facer—there goes the Brewer.* The second holds Castlereagh's coat. Whitbread's second, much concerned, says: *Zounds Man you should have guarded your jaw better why that left handed facer will floor you.* His bottle-holder, equally anxious, holds a cask under his arm inscribed *En | tire | W* [cf. No. 10421]. Members discuss the fight. One on the front bench behind Castlereagh's second turns to a member behind him, who says: *I knew Sam had no chance from the beginning of the battle. he hit at random.* The other answers: *Why Sir if you observed he more than once pinked Brother Hiley the bottleholder instead of aiming his blows right at Bob. Sam is a glutton,*[1] *but has no more science than Ikey Pig. tho he has gained easy victories over some provincial novices at the fairs at Bedford. he is not able to contend with tip top profesors.* Two men standing behind shout: *Thats a prime facer there goes the Brewer* and *Lombard Street to a china orange.* Two men on the front Opposition bench behind Whitbread say: *Who would have thought it! Sure Sam has not been in proper training!!* and: *No he has'ent taken Brown Stout enough!* The Speaker (Abbot), small and insignificant, watches from the Chair. Spectators lean from the galleries. Below the design: *1st Round. No sparring—Sam set too, without much ceremony. He made three or four hanging hits at Bob Stewart (alias bit of Blues)'s head; but it was evident he misjudged his distance terribly. Sam acted in this round quite on the offensive, tho' he shifted his ground constantly, and threw a good many hits away right and left. Towards the end of the round he lost his temper, tried a cross buttock but failed; and after an irregular struggle was thrown on his back against the ropes.—. 2^{d} Round. in this round the Irishman showed himself a flash man, and as cool and determined a pugilist as was ever pittied* [sic]*: he sparred cautiously at first, parried all Sams hits with much dexterity, and punished him about the head and body with the greatest good humour. Sam seemed uneasy at this treatment; and at length Bob Stewart (alias bit of Blue) took compassion on him, and planted a left handed facer on Sams jaw, which floored him and put an end to the round—Lombard Street to a china Orange against Sam.—3^{d} Round, Sam rallied and sprung on his legs with much gaiety; his wind seemed untouched, and his jaw stronger than ever; he affected to make play but the Irishman smiled with confidence. Sam tried to pink him below the waist; loud cries of "foul, foul," which*

[1] Boxing slang (1809) for 'a man of true bottom'. 'The classical phrase at Moulsey-Hurst for one who . . . takes a deal of punishment before he is satisfied.' T. Moore, *Tom Crib's Memorial to Congress*, 1819, p. xvi. *O.E.D.*

Sam disregarded, and the battle went on, untill the Irishman fibbed him severely, and Sams friends took him out of the ring.

On 10 April Whitbread attacked Castlereagh in the Commons on his negotiations at Vienna, using letters of Castlereagh to Talleyrand printed in the *Morning Chronicle* from copies in the French archives sent to the paper by Napoleon. He demanded information on the progress of negotiations at Vienna. Castlereagh said: 'To the hon. gentleman it was, no doubt, easier to calumniate his Majesty's ministers and the Allies of the country on imperfect documents than on full information for experience had shown that when he proceeded on the latter, no one had been less fortunate than the hon. gentleman in establishing the charges which he thought proper to adduce against public men' (cf. No. 12540, &c.). No one else is reported as taking part in the debate, which is styled a conversation. *Parl. Deb.* xxx. 467–72. The letters are reprinted from the *Chronicle* in the *Examiner* of 16 Apr. Whitbread was the chief opponent of the resumption of war with France, cf. No. 12099. Hiley Addington, termed by Canning 'Brother Hiley', cf. No. 10421, &c., was Under-Secretary for Home Affairs. Ikey Pig was beaten in his only recorded fight by Tom Cribb, 21 May 1805. 'Bit of Blue' is doubtless an allusion to Castlereagh's Garter, given before he went to the Congress. As in No. 12501, he is the Regent's man. Cf. No. 12538, &c. $8\frac{3}{16} \times 12\frac{15}{16}$ in.

12533 [FRONTISPIECE FROM R——L LOGGERHEADS! OR THE CONGRESS OF STATE TINKERS!!]

[G. Cruikshank.] [Pub. Fairburn.] [? Apr. 1815]

Engraving (coloured impression). The four great Powers are tinkering at a huge pot; instead of mending it they have made a big hole near the bottom through which Napoleon emerges, head first, sabre in one hand, plumed bicorne in the other. He says: *Bon jour Messieurs—I have no time to loose—adieu I'm off—le congress is disout* [sic]. The pot is marked like a map, taking the place of the 'Twelfth Cake' (cf. No. 12453). Napoleon's hole is within the district marked *Elba*. The three Continental sovereigns swing large hammers; all wear aprons. Castlereagh (l.), seated on a three-legged stool placed on a high stand, is engaged in gilding *Hanover*. Frederick William (r.), opposite *Saxony*, and addressing the Tsar, says:

You: made that d—d confounded hole
that let out Nap upon my Soul.

Alexander, who faces *Poland*:

What made the Hole, it seems to me
was Prus—a's blows at Saxony.

Francis I, opposite *Italy*:

'Tis warm work 'faith; I wish we'd here
a Butt of M^r^ Whitbread's Beer.

Castlereagh, perched above him, answers:

D—n Whit—d! ——
let not that hard mouth dog be named.

The selfish quarrels of the Powers, see No. 12453, &c., lead to Napoleon's return, see No. 12506, &c.; Alexander was responsible for his position as ruler of Elba. Extensions of Hanover, raised from an electorate to a monarchy, see No. 12499, were secured at the Congress. For Castlereagh and Whitbread

cf. No. 12538. For the theme of the tinkers cf. Gillray's *The State Tinkers* (North's Ministry), No. 5635.

The verse satire illustrated (B.M.L. 1162. l 28) is by 'Peter Pindar', conjecturally identified in the B.M.L. Catalogue as C. F. Lawler.

$7\frac{1}{2} \times 9\frac{13}{16}$ in.

12533 A Heading to a broadside (44 lines): *The Bungling Tinkers! or, Congress of Blockheads! Who Battered a Hole in Great Europe's Kettle.* Pub. Fairburn: (*Price One Shilling, coloured*). The eleven verses are from the 116 verses of *R—l Loggerheads*, and the copy described is bound with that satire.

Reid, No. 468. Cohn, No. 967. Broadley, i. 379 f. (reproduction, p. 382).

$15\frac{5}{16} \times 11\frac{3}{4}$ in. (broadside). B.M.L. G. 18981/14.

12534 JOHN BULL IN ALARM; OR, BONEY'S ESCAPE, AND A SECOND DELIVERANCE OF EUROPE. *A new Song to an old Tune.*

[G. Cruikshank.] [? Apr. 1815]

[Jones & Co. Typ., New Street, London. Published at 98 Cheapside.]

Engraving (coloured impression). Heading to a printed broadside. Napoleon kicks Louis XVIII from the platform or dais on which the throne is placed. This platform has three steps leading up to it from l. and r., at r. angles to the throne, and separated by a vaulted space. Napoleon has reached the top, propelled by the trident of the Devil, who stands just below him. He waves his plumed bicorne, places the crown on his head (as at his coronation), and gives the fleeing Louis a violent kick. The gouty king, dropping his crutched stick, but clasping a bag of *Jewels, Precious Stones, &c &c*, is about to take a header, but John Bull, a stout 'cit' holding a cudgel, stands below, and puts out an arm to catch him, saying, *Cheer up old Lewis for as fast as he kicks you down we'll pop you up again.* Beside him stands the Tsar; the other Allies are indicated. Behind him, allied flags, symmetrically arranged, recede in perspective. The first is a Union flag inscribed *England*, the next is that of *Russia* with a double-headed eagle; the next is that of *Prussia*, the eagle (incorrectly) also double-headed. The others are not differentiated. On the l. behind the Devil French soldiers rush forward with flags (one with an eagle) and bayonets, shouting *Vive l'Empreur.* The throne, irradiated and canopied, is decorated with a fleur-de-lis. The 1st, 3rd, 6th, and 9th of nine verses:

Oh! here are such *wonders and wonders!*
All the world's in an uproar about it,
And *there* are such *blunders and blunders!!*
When I tell you I'm sure you wont doubt it. Rum ti, &c.

They *shut him up close on a rock,*
Which was *open on all sides* around,
He *broke out* and got back to his flock,
Whilst all thought him *snug in the pound.*

But all our Allies will advance,
And the King's rights must surely regain 'em,
Their Armies shall dash through all France,
If John Bull will *equip and maintain 'em.*

But says *Glass* in her cookery so rare,
To make dishes—first rightly begin 'em!
Thus where *Eels* form a part of the fare,
You must *first* CATCH the Eels and then SKIN 'EM! Rum ti, ti.

Apparently a comment on the debate of 7 Apr. on the Regent's Message on events in France, when action in concert with the Allies was recommended. The arrangements at Elba and the escape (see No. 12506, &c.) were discussed, and war was opposed by Whitbread and others. *Parl. Deb.* xxx. 417 ff. This debate is the subject of *The Dynasts*, III. v. Sc. v. Cf. Nos. 12536, 12537, 12538. A complaint in the French official Press of 31 Mar. that agents of 'the late Government' had taken away valuable jewels, &c., belonging to the State was printed in the *Examiner* of 9 Apr. See De Vinck, No. 9442, and No. 12509. Cf. No. 12523[4].

Reid, No. 467. Cohn, No. 1257. Broadley, i. 380 f.
$6\frac{11}{16} \times 8\frac{3}{4}$ in. Broadside, $15\frac{1}{8} \times 9\frac{1}{16}$ in. (cropped).

12535 NAPOLEON, THE CORSICAN PHŒNIX.

[Pub. John Fairburn, junior, 4 Fountain Court Minories.] [? Apr. 1815]

Engraving (coloured impression). Heading to a printed broadside. An adaptation of some variant of No. 12177, the title suggesting that it was published after the return from Elba, see No. 12537. Napoleon's head is in profile to the r.; on the face, instead of corpses, are two juxtaposed skulls, one inscribed *N.*, the other *B.*, above cross-bones. The hat is a crowing cock with spread wings; one claw is dug into the skulls on the cheek, the other grasps a reptile which, with its tail in its mouth, encircles Napoleon's collar. The epaulet is a hand holding a dagger; on the cuff is *N*, and round the wrist a chain. On the edge of the coat is a larger chain; on the (r.) breast is a heart inscribed *Ambition* from which liquid cascades; there is also the star of an order centred with an eagle. Round the shoulders is a leopard skin, one paw hangs in front of the l. shoulder, holding a sceptre. The bust emerges from flames which form the base of the design. The text:

'*The Hat of Napoleon* represents the Gallic Cock, his wings expanded, and crowing confident of success.—*The Initial of his Name* is branded on his Face, as a mark of Infamy.—*His Throat* is encircled with a *Serpent*, signifying that he who rises up against his lawful Sovereign, encounters with a Serpent, and shall meet with venomous and deadly repulses.—*His Coat* is embroidered with a *Chain*, representing that chain of incidents of Tyranny and Slavery, which many nations have experienced and groaned under, by his boundless Ambition.—*His Epaulette* is a *Hand grasping a Dagger*, an emblem of Usurpation, Assassination, and Horror.—*On his Breast* is a *Heart*, overflowing with Ambition to regain his lost Territory, and make the world bend under his Yoke.—*Around his Body* is a *Leopard's Skin*; the paw of the Leopard grasps a Sceptre, an emblem of an incorrigible and crafty Villain, the Skin containing such spots as no art can remove or whiten.—*His Empire* is enveloped in *Flame*, figurative of the horrors of War and Bloodshed.' For the 'Corsican-Phœnix' cf. No. 11007.

Broadley, ii. 246 (reproduction), 255 f.
c. $8\frac{7}{8} \times 9$ in. Broadside, $15\frac{1}{2} \times 9\frac{1}{16}$ in. (cropped).

12536 HELBA FLAG

T H inv^{t} Etch^{d} by G. C^{k}
Pub^{d} by H. Humphrey 27 S^{t} James's Street April 30th 1815

Engraving (coloured and uncoloured impressions). After the title: *Three Bees (properly) suspended viz Buonaparte & Burdet over Bar—g but under their Deserts: viz a Gibbet!!!* A white flag bordered with gold is attached to the side and cross-bar of an L-shaped gibbet. Three large (tricolour) B's are

suspended from the gibbet, and form the device of the flag; the central one hangs from a longer rope and is therefore below the others. They are inscribed (l. to r.) *Burdett.*, *Baring*, *Buonaparte*. There is a background of heavy clouds against a sky rendered dark by cross-hatching, with the carrion birds associated in these prints with Elba, and a gibbet.

For Bonaparte's flag at Elba with its three imperial bees see No. 12249. For Elba as Hell cf. No. 12231. Burdett protested on 7 Apr. against a renewal of war (for another twenty years) on the ground that Bonaparte was the undoubted choice of the French people. *Parl. Deb.* xxx. 435. Alexander Baring, M.P. for Taunton, owes his position to his name rather than his politics; though he was a Whig and took a leading part in opposing the Corn Bill, he spoke for the Commercial Interest, and was anything but a Jacobin.

Reid, No. 476. Cohn, No. 1190. Listed by Broadley.

$8\frac{13}{16} \times 7\frac{1}{2}$ in. With border, $9\frac{15}{16} \times 8\frac{1}{8}$ in.

12537 THE PHENIX OF ELBA RESUSCITATED BY TREASON

G Cruikshank fc^t

Pub^d May 1^st 1815 by W N Jones Newgate S^t

Aquatint (coloured and uncoloured[1] impressions). Pl. from the *Scourge*, ix. 321. A phoenix with the head of Napoleon emerges from a cauldron of flames. Projecting from his profile is a bird's large beak; on his head are a laurel-wreath and bonnet rouge. From his beak come the words *Veni Vidi Vici*. The cauldron is supported on the talons of a bird of prey, and is encircled by a serpent from whose jaws issue flames and the word *WAR*. Flames under the cauldron are produced by burning documents inscribed *Connundrum*. A witch or Fury (r.) with hands dripping blood holds a wand against the breast of the 'Phenix', uttering an incantation with raised r. hand: *Rise Spirit that can never rest, Offspring of Treason!—sweet Bloodthirsty soul—come forth!!* She is a grotesque and skinny hag, with pendent breasts. Four French marshals or generals, on a much smaller scale than the witch (probably those of No. 12527), caper round the cauldron with gestures of ecstatic delight. One (l.) has a long nose and a queue which reaches the ground; he is evidently Ney (cf. No. 12516). He says: *Ah! ha! by gar now shall begin our Bloody work again*. Above the flames, and emerging from dark clouds is Fate, a winged female figure, looking down, and holding out in the r. hand a crown and hand of Justice (cf. No. 12247), in the other a noose of rope and a tiny guillotine. She says: *Rise! Rise, thou favord son of Fate! Death or a Diadem shall reward thy labours*. Below her three fantastic little demons are flying, inscribed respectively *Treason*, *Rapine*, *Murder*; the last holds a dagger in each hand. Smaller creatures are flying in the clouds. The cauldron stands upon a rocky plateau (as in Gillray's 'Phœnix', see No. 11007) at the base of the design; this is surrounded by heavy clouds of smoke through which soldiers are marching towards it from l. and r. They have sub-human faces, wear bonnets rouges, and carry bayonets, pikes, and flags surmounted by eagles. They shout *Vive l'Empreur*.

In the upper part of the design on the l. and r. are subordinate scenes on a smaller scale. On the l. the Regent sits on a cushion in an oriental manner, in a tent topped by his feathers. Behind him is a large decanter, and in his r. hand a long tobacco-pipe. He looks apprehensively at Castlereagh (r.), who approaches deferentially, holding out two documents: *Return of Boney to Paris* and *Decision of Congress*. Castlereagh: *May it please my Prince but these are events we never calculated upon. I had no objection to the Sacrifise of Saxony*.

[1] Not folded, showing that it was issued separately.

to the Ambition of Prussia, I had no objection to the Views of Alexander upon Poland I had no Objection to the Transfer of Norway to Sweden I had no Objection to the Union of Belgium with Holland I had no Objection to all these things but I could not foresee that the people would be dissatisfied and wish for the return of Buonaparte, to which I have every Objection. Behind him is a large money-bag inscribed *Acc^{t} of my Expences.* The Regent, with a gesture of alarm, answers: *How? shall I lose Hanover shall I lose all we have been fighting for.* (Cf. No. 12550.)

As a pendant to this (r.), Wellington, sword in hand, gallops down hill and to the l. towards the 'Phenix'. On a parallel road, divided from that on which Wellington is riding by bushes and a sign-post, Louis XVIII rides uphill and to the r. on an ass. His gouty legs bestride a large bundle strapped to the ass and inscribed *Jewels* (see No. 12534). He beats the ass with his crutch, saying, *Gee up Neddy, adieu to the lilly in the violet season adieu to my good City of Paris.* The sign-post points (l.) *To Belgium*, and (r.) *To Vienna.* The roads are at the foot of a cliff on which is a small pavilion with a domed roof inscribed *Solomans Temple.* This has an open front which is flanked by two elongated figures or terms serving as pillars; they are men with sly expressions and ass's ears, wearing conical fool's caps. Within the 'temple' five little men sit round a large cake as in No. 12453. On the l. is Alexander, pointing to *Poland*, and saying *Ill have this.* Next is Bernadotte, opposite *Norway*, saying, *give me some of that.* Next are the King of Prussia and the Emperor of Austria, both opposite *Saxony.* The latter says *Ill have this*, Frederick William answers *No you shan't Ill have it.* Wellington bends over the cake in silence; a fat Dutchman, smoking a pipe, William I, looks over his shoulder towards a paper inscribed *Belgium*, saying, *I'll have that.* An owl is perched on the architrave of the temple, looking down at the conference.

The return of Napoleon, see No. 12506, &c., is combined with an attack on Castlereagh for his conduct at Vienna which is based on ignorance, on faction, and on the sympathy felt for Poland, Norway, and Saxony, cf. No. 12523. The union of Holland and Belgium, however, was the result of British diplomatic activity in 1814 and 1815. See Renier, *Great Britain and the Establishment of the Kingdom of the Netherlands 1813–1815*, 1930, pp. 199 ff. The Regent is accused of caring only for the interests of his family in Hanover. Wellington left Vienna on 29 Mar., and travelling at great speed reached Brussels on 4 Apr. In the debate of 7 Apr., see No. 12534, opponents of a renewal of the war maintained that Napoleon's return was by the will of the French people, others that he was supported only by the army (cf. No. 12538). For the 'violet season' see No. 12512, &c.

Reid, No. 479. Cohn, No. 752. Broadley, i. 382 f.
$8\frac{15}{16} \times 13\frac{1}{4}$ in.

12538 A NEW WAY TO ENFORCE AN ARGUMENT!!!!!

G. H [Humphrey] *inv^{t} Etch^{d} by G Cruik^{k}—*
Pub^{d} by H. Humphrey 27 S^{t} James's S^{t} May 3^{d} 1815

Engraving (coloured and uncoloured impressions). A scene in the House of Commons showing the Speaker's Chair on the extreme r., a corner of the *Treasury Bench* in the foreground, which (incorrectly) is on the r. (the Speaker's l.). Castlereagh, seated on this bench, tries to ward off with arms and r. foot a fierce onslaught from Whitbread who rams into his mouth a long rolled document inscribed *Recapture of Paris & the Imperial Throne.* Whitbread, dressed as a drayman as in No. 12532, straddles in the centre of the floor, in violent action, holding up a tankard of *Whitbreads Entire* at arm's

length and pouring out its contents in a frothing cascade which falls behind him. This stream is inscribed (several times) *Vive l'Empreur.* At his feet is an open book: *Playful Account of Buonapartes Plot.* His words ascend in a white cloud symbolizing the froth of his 'Entire': *"—yes Sir I do insist that those who | "justified their own misdeeds by their | "success should also allow the Misdeeds of others | to be justified by their success, & they who could | swallow Copenhagen down, might well | swallow the recapture of Paris & the | Imperiel Throne*—so swallow it you stammerer! swallow it! swallow it—swallow it!!!* Castlereagh's hat falls off under the impact of Whitbread's thrust; from his pocket projects a paper: *Secrets of Congress.* He is alone on the bench; just behind him is a pair of shapeless and gouty legs. The Speaker (Abbot) leans forward, holding out his hat and shouting *a little—order! order!* Behind Whitbread is a section of the crowded Opposition benches, filled with delighted spectators, one shouting *Bravo Bravo.* Immediately behind him and on the extreme l. sits Burdett, waving his hat decorated with a tricolour cockade on the end of his cane; he grasps a paper inscribed *Reform,* and says *Make him swallow it.* Amused spectators look down from the gallery (l.). Below the title: ** see M^r^ Whitbreads speech on the Return of Buonaparte from Elba April 20^th^ 1815—*

In a debate on an Opposition motion for papers relating to Napoleon's escape, which developed into a general attack on foreign policy, Whitbread spoke as above, down to 'Imperiel Throne'. Before these words he had referred to 'the most stammering part of his stammering speech'—on which there were cries of 'Order, Order!', and he withdrew the word 'stammering', replacing it by 'hesitating'. He referred to the shouts of 'Vive l'Empereur' by which Napoleon was greeted at Lyons, as evidence of the devotion to him of the French people. The Opposition, and especially Whitbread, made repeated attempts to induce Castlereagh to give an account of the negotiations at Vienna; he refused on the ground that they were incomplete. Whitbread referred (as on 10 Apr.) to the documents sent from the French archives by Napoleon to the *Morning Chronicle* and printed in that paper. No speech by Burdett is reported. *Parl. Deb.* xxx. 756–8. A more important debate was that on 28 Apr., on Whitbread's motion against war with France. See also Nos. 12532, 12534, 12536, 12537, 12546. See *Greville Memoirs,* 1938, i. 44. For Copenhagen see No. 10762, &c.

Reid, No. 480. Cohn, No. 1786. Broadley, ii. 282 f.

$12\frac{5}{8} \times 9\frac{11}{16}$ in. With border, $14\frac{1}{8} \times 10\frac{1}{2}$ in.

12539 THINGS AS THEY HAVE BEEN THINGS AS THEY NOW ARE

S T Taw [? Watts] *Inv^t^ E Niaws* [Swaine] *sc*
Publish'd for the Proprietor [words erased] *Little Compton S^t^ Soho May 8. 1815.*

Engraving (coloured impression). A life-like portrait of Lord Cochrane directed slightly to the r., dressed half as a naval officer, half in the dress in which he appeared in the Commons on 21 Mar., see No. 12514. On the l. he wears half a cocked hat, naval uniform with epaulet, black stock, and on the (r.) leg white breeches and Hessian boot. His r. hand rests on his drawn sword. On the r. his hat has a low crown and broad brim, he has a shirt-frill and wears a long blue overcoat, frogged. On his l. leg is a loose trouser worn with a flat shoe. In his l. hand he holds out an *Address to the Electors on Lord Ell[enborough's] Charge to the Ju[ry].* By the point of his sword lies a paper: *Captures &c. El-Gamo. 2 Spanish Frigates. Vicy in Basque Roads,*

Thanks & Freedom of y^e City Votes for West[minster] Thanks of [the] House. On the opposite side (r.) lie a broken sword, his other epaulet, the jewel and star of the Bath, and a paper: *Expulsion from t[he] Hou[se of Commons]*. There is an appropriate background to each part of the design: on the l. the sea-shore with a man-of-war at anchor flying the tricolour and an ensign, to show that she is a prize. On the r. the high wall of the King's Bench Prison, with its frieze of spikes, as in No. 12523. This is inscribed *Elen^h* [Ellenborough] *Walk.* There is no dividing line between the two halves of the figure, the costumes being skilfully combined. Below the title: *Dedicated without permission to all whom it may concern or please by their obed^t Serv^t R. Bothsides.*

For Cochrane and the de Berenger swindle see No. 12209, &c. He was sentenced by Ellenborough to a fine of £1,000, the pillory (remitted), and a year's imprisonment in the King's Bench Prison. On 25 June 1814 he was struck off the list of the Navy, and on 5 July expelled from the Commons, but was at once re-elected (see Aspinall, 'The Westminster Election of 1814', *Eng. Hist. Rev.*, 1925, pp. 562 ff.). For his escape see No. 12514, &c. He then addressed a 'Letter to his Constituents', explaining his motives for leaving the prison and appearing in the House, see *Pol. Reg.*, 15 Apr. 1815. For his achievements in the Basque Roads see No. 11326, &c.: the *El Gamo*, 600 tons, was captured (1801) by Cochrane's brig *Speedy* of 158 tons.
$10\frac{3}{8} \times 7\frac{9}{16}$ in.

12540 TREACHERY—TREACHERY—TREACHERY—!!!
G C^k
Pub^d by S W Fores 50 Piccadilly May 10^th 1815.

Engraving (coloured impression). A large cask, upright on a low stand, is in the centre of the design, with four slits for letters, which are being used by enemies of Britain for treasonous correspondence. From the top of the cask, and surrounded by froth, emerge the upper part of Whitbread's head and his r. arm, holding out a loaf of bread. He says to the enemy agents: *Take this Loaf of Brown bread back with you.* The cask is inscribed *Old* [scored through and replaced by] *New English Porter.* On the l. of the cask the agents are (1) a man with a bag inscribed *Agent from Fouche* [sic], posting a letter: *To our estee[med] Friends in England.* (2) A plainly dressed man with lank hair and broad-brimmed hat with a number of documents under his arm labelled *Agent from Madison.* He posts a letter with the same inscription. (3) On the extreme l. a courier hurries forward holding a bag *from Genoa.* The seal only of his letter is displayed. On the r. the most prominent figure is (4) a French officer, thin, ragged, and foppish, wearing great jack-boots, and holding in his l. hand a heavy courier's whip and a bag *From Buonaparte.* He is labelled *Agent from Buonaparte.* He posts a letter showing the sealed side. Beside him is a theatrically dressed man holding a paper inscribed *agent from Murat*, and posting a letter *To our Most Esteemed Friends in England.* Behind and on the extreme r. stands John Bull, a stout citizen with a walking-stick. He says: *I do remember such a man as M^r Fox who did send one Adair to Russia on private Business; & yet he did escape, Alack!! 'twere better if justice were administred!!!!* A printed slip is pasted to the print: 'Explanation of the Brown Bread. On the 26th. of April, a Young Lady of Condition arrived at the Hotel *Bellevue* in Brussels, with a large suite of Servants, but one of them being known to an officer to be an active Agent of *Bonaparte's*, the whole group were arrested. Among them a Man . . . with a BROWN LOAF under his Arm . . . the officer observing his solicitude to get rid of his BROWN LOAF . . .

discovered several Letters inside, directed to *Bonaparte* and his *Minister's*. See *Morning-Post, Statesman and Morning Advertiser*, of May, 2nd. 1815.'

Whitbread's opposition to the war is stigmatized as sedition. Documents, letters from Castlereagh, &c., found in the French archives were sent to the *Morning Chronicle* by Napoleon, cf. No. 12532, and used by the Opposition for attacks on Castlereagh. Whitbread on 28 Apr. introduced a Motion against war with France, 'a war that, if not otherwise terminated, must, in the opinion of all thinking men, be soon abandoned, from a deficiency in our very physical resources'. He also asserted that the Allied Declaration of 13 Mar., outlawing Napoleon, was a vindication of assassination. *Parl. Deb.* xxx. 960–9; cf. No. 12581. The acquisition of Genoa by Sardinia was denounced by the Opposition; on 27 Apr. Mackintosh moved a resolution against the transfer in a long speech. Ibid., pp. 891–935. Castlereagh had agreed with Talleyrand and Metternich, that, despite the treaty of 11 Jan. 1814, see No. 12522, Murat should lose the throne of Naples; on Napoleon's return, Murat rushed to arms, invaded the Papal States and reached the line of the Po before 10 Apr. A letter from Talleyrand to Castlereagh of 15 Dec. 1814, showing the (secret) intentions of the Allies towards Murat, was one of the documents sent to the *Morning Chronicle*. Lord Grey raised the question of Naples on 20 Apr. 1815. Ibid., pp. 702–4. For Madison see No. 12281; for Fouché, No. 12527. For Adair's mission to Russia in 1791, to counteract (it was believed) Pitt's policy, see No. 8072, &c.

Reid, No. 481. Cohn, No. 2045.

$8\frac{11}{16} \times 13\frac{1}{4}$ in. Sheet, with addition of pasted slip, 12×14 in.

12541 A VIEW OF THE GRAND TRIUMPHAL PILLAR

G. H [Humphrey] *inv^t Etch^d by G Cruikshank*
Pub^d by H. Humphrey S^t James's S^t May 12^th 1815

Engraving. Below the title: *To be erected on the Spot where Corporal Violet, alias Napoleon landed, in France on returning from Elba the 3^d[1] of March 1815 in the department of La Var after a retirement of Ten Months.* The base of the pillar is formed of blocks of stone inscribed respectively *Murder, Plunder, Ambition, Deceit, Vanity*. On this rests a smaller slab, fronted by skulls. A third still smaller slab is the base for four cannon standing on their muzzles as props for the principal section of the 'Pillar'. In the space between the cannon stands a drum decorated with an *N* enclosed in a laurel-wreath. The cannon support an entablature on which stands Death, a skeleton with a spiky crown of daggers. In his r. hand is a javelin as long as a spear on which is a bonnet rouge with tricolour cockade in the form of a fool's cap with a dangling bell. The l. foot rests on a *Bible*, and the l. elbow on a guillotine with blood-stained blade. The points of the daggers of the crown support a rather smaller entablature on which is a gibbet. To this is tied by the wrists a young woman, blindfolded and stripped to the waist, who is being savagely flogged by Napoleon. Beside her is a shield decorated with fleurs-de-lis, and a sceptre, suggesting that she is France; No. 12541 A shows that she is Mercy. Napoleon has a scourge in each hand. His words are etched behind his head (l.): *There you good for nothing jade take that for persuading the allied Sovereigns to send me to Elba—so take that! that & that!!!* To the cross-bar of the gibbet are tied (l.) the sword and scales (hanging awry) of Justice, and (r.) a large cornucopia from which fall many papers. From the centre of the gibbet rises a post supporting an imperial eagle, the apex of the design; from

[1] Actually on 1 Mar. The first information to reach London was that Napoleon landed on the 3rd or 4th. Government Bulletin of 10 Mar. (*Examiner*, 12 Mar.)

this hangs a banner on which are *N* and *Vive L'Empreur* [sic]. The 'Pillar' is on the sea-shore; on the horizon is a rocky islet on which is a tiny gibbet from which hangs a corpse, as in other prints of Elba. At the base of the 'Pillar' are violet plants, with serpents and toads; small bat-like creatures fly round it. The papers falling from the cornucopia are: *Peace with Prussia* [not yet fallen], *Proposals for Peace with Sweeden, Proposals for Peace with England, Proposals to Austria, An Address to the Army & People of France, Decree for Abolishing the Slave Trade throughout France & her Colonies, New Constitution, Proposals for Peace with Russia &c &c.*

A satire on Napoleon's attempts to avert immediate war by overtures to the sovereigns of Europe, on the Acte Additionel, see No. 12546, &c., and on his abolition of the slave trade, see No. 12312. While making preparations for war he attempted to detach Austria and Britain from the coalition. Caulaincourt wrote to Castlereagh, 4 Apr.: 'It is to the duration of peace that the Emperor looks forward for the accomplishment of his noblest intentions.' Napoleon sent a holograph letter to the Regent which was returned unopened. Similar letters were sent to the Emperor of Austria, to Metternich, and to the Plenipotentiaries at Vienna. *Ann. Reg.*, 1815, pp. 371–5. For 'Corporal Violet' see No. 12512, &c. The design appears to derive from Gillray's *Design for the Naval Pillar*, No. 9513. A companion pl. to No. 12251.

Reid, No. 482. Cohn, No. 2081. Broadley, i. 372 f. Reproduced, Grand-Carteret, *Napoléon*, No. 328.

$13 \times 9\frac{13}{16}$ in. With border, $15\frac{7}{8} \times 9\frac{11}{16}$ in.

12541 A A second state (coloured) with additional words prefixed to Napoleon's speech, which is enclosed in a label: *Ha! ha! you are Mercy are you but I'll have no Mercy—so* [&c., ut supra]. The skeleton is coloured crimson (as in No. 9735), the bonnet rouge scarlet, banner and cornucopia tricolour.

12542 LA BALANCE POLITIQUE. *N° 6*

E ××××× [?Eugène Delacroix del.]

Se trouve dans le N° du 15.[1] *May 1815. du Nain Jaune. Se Vend au bureau du Journal.*

Engraving (coloured impression). Folding pl. from *Le Nain Jaune*, text, ii. 191 f. A pair of evenly balanced scales hangs from a hook on the upper margin of the design. On one scale (l.) Wellington has placed coins and ingots of gold on which one hand rests; in the other is a money-bag. The opposite scale is filled by a large square package, which is quartered by the cord binding it. The King of Prussia puts his hand on the side of the package, where the two quarters next him are inscribed *Saxe* and *F.G.* [Frédéric-Guillaume]. Metternich puts his hands on the opposite half, where a part of the covering has been torn away showing the heads and arms of a number of vociferous men; on this half of the package is also the letter *O* (Österreich). Frederick William says: *J'en Prendrai la Moitié.* Metternich says: *J'y consens pourvu—qu'on me laisse sur le Po.* [He speaks as sovereign, but both text and portrait indicate Metternich.] Behind him and on the r. is the Tsar seated on a barrel placed on its side and inscribed *Polog*n[*e*]; it is open on the l., showing that, like the package on the scales, it is filled with tiny men. Alexander is in back view, in conference with Talleyrand, who stands facing him. He says: *J'ai ma Pologne en pièce.* He does not perceive 'que les braves Polonais vont lui

[1] Endorsed in a contemporary hand 'Avec Le Nain Jaune 20 Mai 1815. Paris. No. 368.'

échapper'. Talleyrand says reflectively: *Je M'en demande — que pour un Louis.* He wears the Bourbon order of the Saint-Esprit, and his words punningly allude to his rapacity as well as to his support of Louis XVIII. In the foreground on the extreme r. is another corded bale, *Italie*, with little men looking out from a hole in one corner.

Wellington, who stands in profile to the r., says: *Nous ne les payerons que 3. schellings par tête.* He wears the dress of a British officer in French caricatures of English visitors to Paris in 1814 (cf. No. 12381, &c.): tunic with short coat-tails looped back above tight trousers, with spurred boots; he also wears a very high stock, projecting shirt-frill, and ruffles. At his feet lie his cocked hat, riding-switch, and gloves. Behind him and on the extreme l. is an open treasure-chest decorated with the Royal Arms, and filled with papers. A British Minister (? Vansittart) bends over the chest, saying, *il ne nous reste plus que des Banques-notes* [cf. No. 11576]. Near the chest and on the extreme l. is another bale stuffed with little men. This is *Belgique*. In the background is a row of five officers or princes, all in uniform and all wearing stars.

A satire on the Congress of Vienna in which the old theme of British gold (cf. No. 12522) is combined with that of the divisions among the Allies over the reconstruction of Europe: 'Il s'est établi à Vienne depuis environ un an une bourse où se vendent, au plus offrant, les hommes et les états.' Austria had been induced to consent to the acquisition by Prussia of half Saxony by concessions in North Italy, these having been previously settled. The Italian question at this date was affected by the defeat of Murat, see No. 12540. For Alexander and Poland see No. 12453. England was disbursing subsidies to the Allies, in proportion to the troops they put in the field, or as the print implies 'buying souls'. Belgium, added to Holland through the influence of Britain, is represented as the property of Britain in the same way that Saxony, Poland, Venetia, and Lombardy had been disposed of, cf. No. 12620. This is the theme of *La Bouillotte*, in which Napoleon ousts Louis XVIII, and the gains of the Allied Powers are represented by counters on the table: Austria has Italy; Russia, Poland; Prussia, Saxony; England (represented by Wellington) has Belgium (De Vinck, No. 9522 [7 June 1815]; reproduced, Broadley, ii. 62).

De Vinck, No. 9512. Milan, No. 2751. Cf. Hatin, *Bibl. de la Presse périodique fr.*, 1866, pp. 320–3.

$10\frac{9}{16} \times 15\frac{13}{16}$ in.

12543 THE CROWN CANDIDATES OR A MODEST REQUEST POLITELY REFUSED,

S. T. Taw [? Watts] *invt*r [sic]
*Pub*d *May 1815 N 7 Compton St*r

Engraving (coloured impression). Probably a copy or adaptation of a French print. A scene in the *Imperial Coffee Room*, an ornate room with tall mirrors between pilasters. Louis XVIII (l.) and the King of Rome (r.) sit at opposite ends of a marble-topped table; Napoleon sits between them at the farther side of the table, his head in profile to the l. He and Louis XVIII have each a newspaper, the *Journal of the Empire* and *Journal of Debates*. Louis, resting a hand on his own paper, holds out the r. for that of Napoleon, saying, *Sire, when you have done with the Empire I will thank you to let me have it.* Napoleon, holding his paper firmly, answers, pointing to his little son: *I am sorry Sire, it is engaged for that young Gentleman.* The child is intent on piecing together torn portions of a map, and is about to unite *France* and *Germany*. Near these

large fragments are two smaller ones: *Rome*, and one from which a word seems to have been erased. On the back of his chair are a crown and the cross of the Legion of Honour (which he also wears), on that of Louis XVIII are a crown and fleur-de-lis. On that of Napoleon perches a large eagle. The 'Candidates' are flatteringly depicted. Beside Louis XVIII stands (as a café waiter) a tonsured priest, holding a glass of wine.

The French daily *Journal des Débats et des Décrets* dates from 1789. Under the Empire the title was altered to *Journal de l'Empire*. From 1 Apr. 1814 to 20 Mar. 1815 it was styled *Journal des Débats politiques et littéraires*. On 21 Mar. it again appeared as *Journal de l'Empire*, and so continued until 7 July, reverting to the previous title on the following day. In *Le Journal de l'Empire ou des Débats* the newspaper is represented by a Harlequin, one half shouting for Napoleon, the other for Louis XVIII (Broadley, ii. 68). Cf. No. 12622.

Listed by Broadley. Cf. De Vinck, No. 9449 [19 Apr. 1815].

$6\frac{15}{16} \times 8\frac{1}{4}$ in.

12544 THE ROSE AND THE VIOLETS.

[Williams.]

London Pub^{d} May 25. 1815. by A, C, Holland, No 11 Cockspur S^{t}

Photograph of an engraving. A pretty young girl, H.L. and directed to the r., tucks into the corsage of her décolletée dress a bunch of gigantic violets copied from No. 12511. Below the title: *Buonaparte on his leaving Fontainbleau, said he should return to France with the Violet Season! He kept his word and was in Paris in the full bloom of that Flower, Corporal Violet became a standing Toast among his Friends; and the Violet with the portraits of himself, his Empress, and the King of Rome, among the leaves, are the pride of the admirers of this Extraordinary Man!*

Original, A. de R. ii. 179.

$9\frac{3}{4} \times 8$ in. (original).

12545 BUONAPARTE-PHOBIA, OR CURSING MADE EASY TO THE MEANEST CAPACITY:—*Second Edition, Corrected—Price One Shilling.*

David pinx^{t} J. Kennerly sculp.

Printed for W. Hone, 55, Fleet Street, and sold by all Booksellers, Printsellers, Stationers, and Newsmen . . . [May 1815]

Printed broadside in the form of a page of a newspaper in three columns, decorated with *The Times* title and vignette, and by an engraved copy of David's H.L. portrait of Napoleon in the uniform of the Chasseurs de la Garde, directed to the l., r. hand under waistcoat. An attack by Hone on Stoddart as Dr. Slop in the manner of Sterne's 'Tristram Shandy', and on newspaper comment on Napoleon since the return from Elba, especially in *The Times* and the *Courier*, the *Morning Chronicle* being excepted. The Resolutions of the Common Hall for peace with Napoleon are, by implication, commended. Proofs of the portrait in royal quarto, at *1s. 6d.*, are advertised.

Stoddart's intemperate attacks on Napoleon in *The Times* in 1815 were disliked in political and literary circles, as undignified and un-English. See *History of The Times*, 1935, p. 158. Cf. No. 12553. A pamphlet on the same theme was published by Hone in 1822.

$21\frac{7}{8} \times 13\frac{3}{4}$ in. Portrait, $4\frac{5}{8} \times 3\frac{3}{4}$ in.

12546 GENERAL NAP TURNED METHODIST PREACHER, A NEW ATTEMPT TO GULL THE CREDULOUS;

[G. Cruikshank.] [*c.* May 1815]

Engraving (coloured impression). Heading to a printed broadside. After the (printed) title: *Dedicated to Mr. Whitbread. "Dear Sam, repeat my Words, but not my Actions.* Napoleon (a good portrait) preaches from a high pulpit in a Gothic church. He wears a gown over a military coat, an ill-fitting wig is poised on his cropped head, and decorated with tricolour cockade, a tiny tricolour flag with a bonnet rouge, and a cross and crescent. In his l. hand is a musket barrel, with a bayonet across which is fastened a tiny toy windmill. In the clerk's desk below the pulpit sits Ney wearing uniform with plumed cocked hat and large spectacles. Both are in profile to the r., facing the choir, elderly Frenchmen seated on drums in quasi-military dress with clerical bands, each with a musical instrument, French horn, trumpet, cymbals, &c. Those in a third row stand; they scowl disconsolately at Napoleon but say: *Vive l'Empereur! how happy we are!!!* and *Vive l'Empereur.* In the centre of the design is the organ in a gallery decorated with the letter *N*; the pipes are made of cannons. Looking from the gallery is a soldier holding a lighted candle. Under the gallery, rows of scowling French soldiers stand at attention holding bayoneted muskets. They are thin and knock-kneed. The side of Napoleon's pulpit on the extreme l. is headed *Vestry*; three of Napoleon's costumes hang from it: a military coat and cocked hat with a blood-stained dagger inscribed *Imperial Cross*; a mitre and bishop's robe supported on a musket and inscribed *Scarecrow*; a Mahometan turban and robe, with a bottle inscribed *Arsenic for the Poor Sick of Jaffa* [see No. 10063]. Napoleon's sermon is printed below the title: 'Dearly beloved brethren, Honour, Country, Liberty! this is the order of the day; far from us all idea of conquest, bloodshed and war. Religion and true Philosophy must ever be our maxim. Liberty, a free Constitution, and no Taxes, that is our cry. No Slave-Trade; humanity shudders at the very thought of it!! The brave, the excellent English detest it. Yea we shall all be happy. Commerce, Plenty, and all sorts of pretty things will be our lot. Good Jacobins rise and assert your rights. And you, brave Soldiers, the honour of France, Plunder and Blood shall once more be your cry. Double pay and cities burnt will come down in showers upon you. Yea! ye shall all be Generals, all be Members of the Legion of Honour! The Eagles will once more cover the world. Now is the time to destroy Great Britain, that treacherous country which always seeks our ruin. Honour and Victory will lead us.

'Dear Countrymen, without good faith there is no tie in this world. Dear Jacobins, we all acknowledge no God, and nothing else. Let the altars be lighted up, and your organs play the Marseillois, that sacred air, which fires every Frenchman's breast. Yea, I swear by this holy cross I now hold in my hands, and in this sacred place, where you are all free and without restraint, that my intentions are pure, and that I wish for nothing else but Peace, Plunder, and Liberty. Amen!!' Ney intones *Nay then I say Amen.*

A satire on Napoleon's proclamations and promises on his return from Elba, on his attempts to conciliate the Republicans, and especially on the *Acte Additionel* (22 Apr.) by which he offered France a constitution, and on the abolition of the slave trade (29 Mar.) in an attempt to conciliate British opinion, Louis XVIII's Government having refused abolition. A lengthy abstract of the *Acte* appeared in the *Examiner* of 30 Apr., and was the subject of a leading article. The Constitution (see S. Charléty, *La Restauration*, 1921, pp. 51–6) was submitted to a plebiscite and proclaimed with great pomp on

1 June at the Champ de Mai. It was, however, a mere attempt to influence opinion in France and abroad: Napoleon admitted in St. Helena to Gourgaud that he had intended to dismiss the Chambers 'as soon as I was a conqueror' (though he spoke very differently to Las Cases). See Nos. 12553, 12558, 12563, 12589, 12623, 12711, 12712. For Napoleon's peace overtures see No. 12541; for the slave trade, Nos. 12312, 12553, 12558, 12613, 12623. For his professions of Mahometanism, recalled as a warning against the emptiness of his promises, see No. 9973, &c. For Whitbread and the war see No. 12538, &c. For the windmill as a symbol of French inconstancy cf. No. 12522.

Reid, No. 177. Cohn, No. 1150. Listed by Broadley (attributed to Oct. 1808, following E. Hawkins). Reproduced, Grand-Carteret, *Napoléon*, No. 215.

$9\frac{13}{16} \times 10\frac{3}{4}$ in. Broadside, *c.* 18 × 11 in.

12547 THE ROYAL ALLIED OAK AND SELF CREATED MUSHROOM KINGS.

J. Field del. *Etch'd by Heath*

Pub. May 29. 1815 by J. Jenkins, 48 Strand.

Engraving (coloured and uncoloured impressions), with engraved verses. A puzzle-print. A gnarled and aged oak grows on a mound above a small piece of water. In the background the Tower of Windsor Castle emerges from trees. A pair of profiles facing each other is defined by the upper branches, two other pairs are defined by the contour of the trunk. Above, George III (l.) faces Louis XVIII (r.). Below, the Regent faces the Tsar, and near the ground Wellington faces Blücher. In the foreground are two mushrooms (cf. No. 11057), the frayed edges of which outline profiles horizontally placed and gazing upwards. Three other profiles, all looking up, are defined by leaves near the root of the tree; one of the latter, on the extreme l., appears to represent Napoleon, the other four are presumably Joseph, Lucien (or Murat), Louis, and Jérôme. Below the title:

Behold the Oak, whose firm fix'd Stay
Doth check Oppression's course,
Whose slightest branch can ne'er decay,
While strong with Virtue's force.

Our much-loved Sovereign decks the branch
The highest of the Tree;
And peaceful Louis tho' driven from France,
Among its boughs you'll see.

The Regent's Portrait next behold,
Whose councils Wisdom guides;
And Russia's noble Monarch bold,
Who check'd the Tyrant's strides.

Immortal Wellington next is seen,
Whose fame can ne'er expire;
And vet'ran Blucher's warlike mien,
That kindled Napoleon's ire.

The Mushroom Race you have to seek
In weeds about the Root,
Who scarce dare at the Oak to peep,
Or at its Princely Fruit.

A counter-blast to the Bonapartist puzzle-portraits, see No. 12512, &c. Cf. No. 12551. It perhaps derives from a French oak-tree print with profiles of Napoleon, Marie Louise, and their son: *Honneur et Fidélité* . . . (Musée Carnavalet), reproduced Simond, *Paris*, i. 255. Cf. a post-Waterloo French print, *Tant va la Cruche à l'eau qu'à la fin elle se Casse* (in B.M.): in the contours of a broken pitcher lying on its side are profiles of Napoleon, the King of Rome, Cambacérès, and five others.

Listed by Broadley.

$11\frac{5}{8} \times 8\frac{1}{2}$ in. (pl.).

12548 A REVIEW OF THE NEW, GRAND, ARMY, *351*

[W. Heath.] [? May 1815]

Engraving (coloured impression). Napoleon, scarcely caricatured, stands in the centre of the design, pointing with l. forefinger to a pile of cannon-balls in the r. foreground inscribed *Forse, meat Balls for the Lads of Paris*. Just behind him, and emerging from clouds, stand the Devil (l.) and Death (r.), directing his actions. Napoleon is flanked by two much taller supporters: an Italian brigand holding up a pole inscribed *Plunder* to which a limp purse is tied, and with a pistol in his l. hand. On the r. is a savage dishevelled butcher, holding up a knife, with a noose in the r. hand. Both wear belted tunics. These three are identified by an inscription below the design: *Cap^t of Starved Banditty from the Alps, Ad Camp,, The Aghast Emperor & his two Friends & Pillars of the State,, Butcher from Elba. Generalissimo.* All are dominated by a larger figure, emerging from clouds above Napoleon's head, which has a scaly body and streaming hair, styled *Deamon of War Presideing over the Tyrant*. His extended r. hand points to the words *Boundless Ambition* in large letters on a background of fire and lightning of which he is the centre. In his l. hand is the shaft of a pennant inscribed: *We, Come, to Redress Grievances*. Dark clouds and lightning extend l. and r. over ranks of soldiers in the middle distance who watch Napoleon. Those on the r. are a ragged, dilapidated, and motley crew, some with pitchforks; they shout *Vive la Empre* . . . [sic] and *Vive la Boun.* . . . Those on the l. are perhaps intended for National Guards (cf. No. 12531).

As in No. 12528, Napoleon is directed by Death and the Devil. The captain of Italian bandits is probably Murat. The allusion to redress of grievances connotes Napoleon's promises, and perhaps the Acte Additionel, see No. 12546, &c.

Listed by Broadley. Reproduced, Grand-Carteret, *Napoléon*, No. 332.

$7\frac{3}{4} \times 12\frac{3}{16}$ in. With border, $8\frac{5}{8} \times 12\frac{1}{2}$ in.

12549 COMMENCEMENT DU FINALE

[Schadow.]

à Paris chez Jeronimo Furioso. [Caspar Weiss, Berlin] [? May 1815][1]

Aquatint (coloured impression). Napoleon, realistically drawn, stands with his back to a small stage on which a play symbolizing the diplomatic and military situation in Europe is being performed. He listens, cupping his ear with his hand, to the four musicians, between whom he stands, turning his head to the r., but with his eyes turned to the l. with a cynical expression.

[1] From date on B. M. impression, actually, winter 1813–14.

He is much shorter than the four musicians. In the foreground on the l. the Tsar, half-seated on a (powder) barrel, conducts, using a miniature cannon as baton; he holds a piece of music headed *Allegro*. He wears a cocked hat with a high plume of cocks' feathers, the brim of the hat concealing his eye. On his leg is a Garter ribbon. Beside him and nearer the stage is the Emperor of Austria stiffly playing a violin. On the r., and a pendant to the Tsar, is the King of Prussia, seated in a chair and playing a 'cello. Near him and with his back to the stage is Bernadotte playing the flute; he wears two orders, apparently the Legion of Honour and the Saint Esprit (signifying his desertion of Napoleon). All wear military uniform, and all have impassive expressions.

The stage is flanked by two parallel rows of screens receding in perspective, four on each side, making three wings, down which the actors hurry off-stage, while a dragon flies above their heads, breathing fire, and ridden by Jérôme Bonaparte. On the monster's neck is a large holster inscribed *HN*. At the front of the stage are two kings: one (Bavaria) advances with a drawn sword, passing his hand under his chin; the other (Würtemberg, cf. No. 12101) is in back view and walking away, contemptuously lifting a coat-tail. In the first wing on the l. stands a king looking round anxiously, his finger to his lips. Next, a bishop (Dalberg, Archbishop of Mainz and Prince-Primate of the Confederation of the Rhine), hurries off, a portmanteau under his arm. A scared king hurries down the third wing. On the r., a king in hunting dress (Anhalt-Dessau), with powder-horn and gun slung at his back, hurries down the first wing. Next, 'the pious King of Saxony' walks off, clasping a book. Behind him capers a Harlequin juggling with a cone and two balls. A stout young woman (Jérôme's wife) stands at the back of the stage, raising her arms towards the dragon. From the background Wellington, holding a baton, gallops forward.

On the flat wall below the stage are two small scenes. On the l. ex-king Jérôme as a merchant sits on a box or some make-shift seat writing on a sheaf of paper which rests on a portmanteau. On the r. is ex-king Joseph with an ass on which are panniers containing two children. He counts money, laying out coins in a row.

This satire is enigmatic, apparently intentionally so, without the explanations of a letter from Schadow to Böttiger, and of a separately published leaflet in verse: *Finale der neuen grossen Helden-Oper . . . das befreite Europa*, both printed by Schulze. After Leipzig Jérôme Bonaparte loses his kingdom his wife gladly sees him depart. Napoleon's satellites disappear from the scene (cf. No. 12122); only Bavaria has drawn his sword in time (see No. 12192). Wellington approaches from the foot of the Pyrenees. Those unidentified above are nameless puppets according to Schadow's letter, according to the verses the Dukes of Baden and Hesse (see No. 10615). Harlequin is introduced merely as necessary for a puppet-play; he removes his spectacles as a symbol of the transition from symbolism to realism. The title is from Talleyrand's exclamation, see No. 12249. The King of Saxony (see No. 12096) is closely copied from a Leipzig print (reproduced Schulze, 13): Napoleon plays a hurdygurdy on the battlefield: *a Dieu mein lieber Frederic Augustin. . . .*

Broadley, ii. 110 (reproduction), i. 117 f. De Vinck, No. 8907 (a state inscribed *Paris, chez Furioso le Petit.—Deposé à la Bibliotheque nationale*). Van Stolk, No. 6191 (two versions, in one the cask is inscribed 'Gunpowder' to indicate England). Schulze, copy in colour of the 'Gunpowder' version, which is reproduced, Bourguignon, ii. 261.

$8\frac{3}{16} \times 12\frac{13}{16}$ in.

12550 PREPARING FOR WAR.

G Cruikshank fec[t]
Pub[d] for M Jones N[o] 5 Newgate Street June 1[st] 1815.

Engraving (coloured impression). Pl. from the *Scourge*, x, before p. 403. An elaborate design. In the centre a bull, John Bull, standing heavily chained and garlanded with flowers, on a sacrificial pyre of logs. On the pyre is a placard: *Sacred to the Bourbon Cause And dedicated to the Downfall of illegitimate Tyranny.* Across the bull's back hangs a cloth inscribed: *Land Tax Ditto Personal—Tax on Windows, Dogs, Houses, Servants Clerks Shopmen, Carts Hair Powder Horses, waiters, Travellers, income Amorial* [sic] *Bear[s] Property Tax Stamp . . .* He snorts and bellows: *Alass & must I come to this!—have I bled for so many years in your service & will you now take my life.* On each of his horns is a little cap, one inscribed *Cap of Liberty*, the other *Law of Libel.* He faces Vansittart in his Chancellor of the Exchequer's gown, who has a crown in place of a head, and stands on the rim of a large tub, across which he straddles, raising a huge spiked axe, inscribed *New War Taxes*; with this he is about to smite the bull, saying, *No grumbling Johnny, you are a Noble sacrifice & worthy of the Cause.* Between Vansittart and the bull Castlereagh stands on a truncated column; blandly oratorical, he spreads his hands: *Better to die Johnny then live & see thrive the thing we hate—let us Arm—war,—war, interminable war I say, down with the regicide no quarter to the Usurper—so I said at congress so I now repeat & if it is your fate to Expire at the Alter Johnny, all I ask is that I may live to preach your funeral Sermon.* Facing the pyre (l.) stands Liverpool in profile to the r., wearing the oversleeves and apron of a butcher; with a melancholy air he sharpens a big knife. Beside him lies a firebrand which has already kindled the funeral pyre. Against the r. of Vansittart's tub (which seems to be empty and is certainly not full), a sinister little creature is sitting; he turns its tap, holding open a bag inscribed *Secret Service.* A chain of grotesque little creatures extends from the tub to the r. margin; they are wide-mouthed bags with (bare) arms and legs, twelve in all, two inscribed: *Contract*[ors]; three, *for Subsidys*, others *for the Army, Navy.* They approach the tub, some holding out receptacles; smallest, but in the forefront, is *Civil List.*

In the l. corner of the design the Regent sprawls on a throne, his l. foot on a stool. On his r. crouches a stay-maker, measuring his waist; on his l. is a barber who trims his whiskers; on a stool behind him is McMahon combing his hair. The Regent turns up his eyes, saying complacently to McMahon: *Why this looks like War! order me a brilliant Fete, send me a Myriad of Cooks & Scullions, say to me no more of Civil lists and deserted wives but of lacivious Mistresses & Bachanalian Orgies—to it Pell-Mell—my soul is eager for the fierce encounter—what—are my Whiskers easier than they were?* (The words from 'but' to 'Orgies' have been scored through but left legible.) The stay-maker: *I think these will be the best stays Your Highness has had yet.* McMahon: *Your Highness shall in all things be obey'd.* The draped canopy above the throne has a fringe of wine-glasses, and a border on which bottles are depicted. Two naked women are depicted in the folds of the drapery. Round the canopy is a garland of vine-leaves and grapes, and a decanter hangs from its centre by a cork-screw.

Behind these foregound scenes extends a narrow strip of water representing the English Channel. On the r., and behind the gaping bags, is a cliff, at the edge of which is Napoleon on a snorting charger; he turns in his saddle to address an officer who stands behind him: *Let loose the Dogs of War!* The officer raises his arms, a large key in one hand; he looks down delighted at

a pack of savage dogs, saying, *Here is a glorious pack already snifting human blood & fresh for Slaughter—on comrades on! the word is Buonaparte Belzebub & blood.* The dogs rush from a doorway (r.) from which issue also flames and smoke; one is *Rapine*, another, *Murder.*

A pendant to this on the l. is Louis XVIII in armour, bestriding a sorry horse or mule with the head of Talleyrand. He holds the bag-wig of his mount, whose off fore-leg has a surgical shoe, and supports himself in the saddle with a long crutch. His gouty leg is in a huge jack-boot. His helmet is topped by a fleur-de-lis. Behind him (l.) march two aged soldiers carrying across their shoulders in place of muskets long medicine-bottles, one labelled *Louis XVIII, Eau Medicinal.* Two cannon stand on gun-carriages formed of rolls of *Flannel.* The King says: *Well—we've Tally for the Feild to morrow! but don't forget the Eau Medicinal & the Fleecy Hosiery alass these gouty limbs are but ill adapted to jack boots & spurs, I think I had better fight my battles over a cool bottle with my Friend George.* Behind him the ground slopes to the background; on it are endless columns of tiny marching men. An officer sharpens his sword at a grindstone, another uses a hone.

The comprehensive scurrility of the satire reflects the spirit of the *Scourge*, but not the attitude to the war of the Opposition, who maintained that Napoleon's intentions were pacific. John Bull as a bull crushed by taxes is an old theme, cf. No. 10728; the unpopularity of subsidies to foreign powers is illustrated in many prints (e.g.) Nos. 8821, &c., 12077, 12523, 12614. 'No Grumbling' is a catch-word of 1795 relating to taxation, see No. 8646, &c. For the Regent's fêtes see Nos. 11727, &c., 12301, &c. For a similar attack on the Regent see No. 12537.

Reid, No. 485. Cohn, No. 752. Broadley, i. 384.

$7\frac{5}{8} \times 19$ in.

12551 THE PEDDIGREE OF CORPORAL VIOLET

G. H [Humphrey] *inv^t et del* *Etch^d by G. Cruiks^k*
Pub^d by H. Humphrey June 9^th 1815-N^o 27 S^t James's St

Engraving (coloured impression). A companion pl. to No. 12541. The base of the design is a dunghill from which rises the head of Napoleon as a young republican officer, not caricatured. His head is covered by a large cup-shaped fungus, decorated with a tricolour cockade and resembling a Cap of Liberty; from its apex ascends a curving stalk, terminating in the large yellow rosette of a sunflower, centred by the head of Napoleon as Emperor, larger than that of the base, and representing an older man; like the lower one it is directed slightly to the r. Below it, leaves project from the stalk, balancing the design. On Napoleon's head is an arrangement of stamens in the form of an imperial crown. These unite to form the long scraggy neck of the third Napoleon, a head in profile to the r., emaciated and desperate. On this head is a larger fungus than that below, projecting like an enormous hat. From it ascend the stems of a bunch of violets, copied from No. 12511, but with the addition of more flowers, and on a larger scale. It contains the profiles of Napoleon, Marie Louise, and the King of Rome, arranged exactly as in No. 12511.

Smaller fungi sprout from the dunghill, some flat and some conical, like caps of Liberty; on the latter tricolour cockades are indicated. Four little figures are on a slope (l.) leading towards the dunghill, prepared to clear it away. In front are Blücher and Wellington, running forward, and talking to each other; one holds a spade, the other a broad hoe. Behind them is the Tsar, shouldering a pickaxe. Behind again stands Louis XVIII, with splayed

gouty legs, supported on a crutch. He waves his hat to cheer them on. Below the title: *First as a Consular Toadstool, rising from a Corsican Dunghill, then changing to an Imperial Sun Flower, from that to an Elba Fungus and lastly to a bunch of Violets, which are so disposed as to represent a Whole length Profile of Buonaparte, with a Bust of Maria Louisa, and her son the Prince of Parma.*

For 'Corporal Violet' see No. 12512; for the mushroom on a dunghill as the symbol of Napoleon, No. 12205, &c., and cf. Nos. 9522, 12547.

Reid, No. 486. Cohn, No. 1834. Broadley, ii. 91 f. (reproduction).
$14\frac{11}{16} \times 8\frac{13}{16}$ in. With border, $16\frac{3}{8} \times 9\frac{3}{8}$ in.

12552 THE KING'S STATUE, AT GUILDHALL, OR, FRENCH COLOURS AND FRENCH PRINCIPLES PUT DOWN; . . . .

G. Cruikshank fec[t]

London: Printed for William Hone, 55, Fleet Street, and sold by all Booksellers Printsellers, &c. throughout the United Kingdom.

[June 1815]

Price 1s 6d. with the Faces and Flags tinted;—or 2s. fully and handsomely coloured.

Aquatint (coloured impression). Illustration to a broadside by Hone, headed 'Opening of Sir William Curtis's Campaign against the French Colours', the last two words being on a printed slip pasted over and concealing 'Flag of Napoleon'. Chantrey's statue of George III (r.) stands on a high pedestal in a niche above a platform at one end of the Council Chamber. Towards this marches a procession of City magnates led by the Sword-Bearer (William Cotterell) and followed by Ministers. On the ground, forming a carpet, are three tricolour flags, the centre one having also the letter *N* surrounded by a wreath. The sword, held erect, has the wavy blade signifying a sword of fire. Next walks a man in a furred gown holding erect an enormous mace, followed by the Recorder (John Silvester), with a large book, *City Records*, under his arm. He is followed by the Lord Mayor (Birch), chapeau bras, who turns angrily towards Sir W. Curtis, who is treading on his robe. Curtis, dressed as a grotesque sailor as in the Walcheren prints, see No. 11353, turns to Lord Liverpool, holding out his little sailor's hat, and pointing to the statue. From his pocket hangs a long paper, headed *Bill of Fare*. Liverpool, chapeau bras, advances with mincing gait and deferential gesture. Beside him walks Sidmouth, 'the Doctor', holding his cocked hat before him and looking through an eye-glass; from his pocket hangs the usual clyster-pipe. Behind Liverpool walks Vansittart, dressed like a footman with tags on his shoulder. He holds up a pole surmounted by a fleur-de-lis, from which are suspended above the Prime Minister's head a pair of enormous spurred boots with feathered wings and labelled *Seven League Boots for a Second journey to Paris*. Behind him walks Lord Harrowby, chapeau bras, and erect. Beside him and in the foreground Lord Ellenborough has fallen full length, with the Attorney-General, Garrow, bending over him; and on the extreme l., the Solicitor-General, Sir Samuel Shepherd. Behind these and in the doorway (l.) is a group of minor Ministers, including Croker. Against the wall behind the Lord Mayor is a bust of Wellington on a high pedestal, decorated with a Union flag.

Above the design is printed: '"The Floor to the Council-Room, over which they passed towards the Statue, was covered with Captured Tri-coloured Flags of France, by order of Sir Wm. Curtis, and over head were hung the Banners of England, by direction of the same sturdy nationalist."—*Morning Chronicle*, 5th June 1815.' On 3 June the statue was ordered by the Corpora-

tion to be exhibited for the first time. See *Ann. Reg.*, 1815, p. 38 (Chron.); *Europ. Mag.* lxvii. 364. Below, a satirical account of Curtis is printed in four columns, 'The Dialogue . . .' between 'Mr. Foresight' and 'Mr. Contract'. This attacks (*inter alia*) the inscription on the statue, for the phrase 'the deadly Contagion of French Principles', attacks Curtis (an inevitable butt) for indignity to the flag which had 'waved *victoriously* over half Europe', attacks Castlereagh and the war policy, deprecates the dethronement of Napoleon, comparing his actions with the treatment by the Allies of Poles, Saxons, Norwegians, and Genoese (see Nos. 12501, 12537). Liverpool is derided for contemplating the re-Restoration of Louis XVIII and a second march to Paris—and secretly wishing that the *Ogre*'s seven-league boots were not apocryphal. Sir W. S—tt is mentioned; he is Sir William Scott, M.P., Judge of the Court of Admiralty (identified by Reid as Sir Walter). For Liverpool and the 'March to Paris'[1] (from a speech of 1794) see Nos. 8826, 9726, &c.; For Samuel Birch, the Tory Alderman, see vol. vi, and *D.N.B.* Cf. No. 12553.

Reid, No. 487. Cohn, No. 1295. Listed by Broadley.

$4\frac{11}{16} \times 10\frac{7}{8}$ in. Broadside, $21\frac{3}{4} \times 17\frac{5}{16}$ in.

12553 TO WILLIAM WILBERFORCE, ESQ. M.P.... THIS PORTRAIT OF NAPOLEON, WHO, BY A STROKE OF HIS PEN, ABOLISHED THE SLAVE TRADE IN FRANCE, . . .

London: Printed for William Hone, 55, Fleet Street.
[Price One Shilling Coloured] [June 1815]

Engraving. Heading to a printed broadside. A flattering outline portrait of Napoleon standing with folded arms, directed slightly to the l., and looking to the r., based on one of many similar portraits, or perhaps on a statuette. The broadside is dedicated to Wilberforce and to the memory of Fox; it consists of Napoleon's decree abolishing the Slave Trade, see No. 12546, &c., and of quotations from speeches by Wilberforce and Castlereagh, 5 June, and from Grenville, 8 June 1815, on this decree and on Louis XVIII's attitude towards it.

Hone carried on a propaganda campaign in favour of Napoleon, see Nos. 12545, 12552.

$5\frac{5}{8} \times 4\frac{1}{8}$ in. Broadside, $15\frac{5}{16} \times 9\frac{9}{16}$ in.

12554 A THUNDER BOLT FOR BONEY

Published June 12. 1815, by T. Palser Surrey side Westminster Bridge.

Engraving (coloured impression). An explosion issues from a round bomb, which is the centre of the design. From this radiate flashes of fire and puffs of smoke. A serpent with tiny wings falls limply downwards, losing its crown, and with blood dripping from its jaws. A palm-branch flies upwards.

Published on the day that Napoleon left Paris (when there were many contradictory reports on his movements), when Wellington and Blücher were covering Brussels and Ghent, and Russians, Austrians, and Austro-Sardinians were moving towards France.

Broadley, i. 384.

c. $11\frac{3}{4} \times 8\frac{3}{8}$ in. (pl.).

[1] T. Moore had derided him for this in *Wreaths for the Ministers*:

> 'Twill console his brilliant brows
> For that loss of laurel boughs,
> Which they suffer'd (what a pity!)
> On the road to Paris City.
> *Intercepted Letters*, 1813, p. 65.

12555 AN ERUPTION OF MOUNT VESUVIUS; AND THE ANTICIPATED EFFECTS OF THE [word erased] STORM—

G H [Humphrey] *inv^{t} Etch^{d} by G. Cruikshank*
Pub^{d} by H. Humphrey 27 S^{t} James's S^{t} June 17, 1815.

Engraving. Thunderbolts strike Napoleon and his army from the l., while from the r. an eruption from Vesuvius is about to overwhelm them. The thunderbolts slant down from black clouds surrounding an irradiated space and the heads of Liverpool, the Emperor of Austria, the Tsar, Wellington, and Blücher. They issue from cannon, half-concealed in the clouds, and from the mouth of Liverpool, the foremost of the five. The centre of the rays which light up these heads and strike the heavy clouds is a dove with an olive-branch. Napoleon tumbles backwards from his horse, a grotesque little figure with his legs uppermost, his huge bicorne falls off. Round him are dead or dying soldiers, much burlesqued, many wearing bonnets rouges. Cannon and eagles lie on the ground.

The cone of Vesuvius, surrounded by smoke, sends up a cascade of missiles; among these are King Joachim of Naples (Murat) and his wife Caroline Bonaparte, who fall head first towards Napoleon, followed by rats. In another cascade of stones is a crown labelled *To the right owner*, and a sceptre; these are about to fall into the arms of Ferdinand IV of Sicily, who stands below, reaching up for them. On the slope of Vesuvius are spires and buildings, inscribed *Naples*, while lower down is the bay, crowded with men-of-war, a Union flag flying above the French tricolour. As a pendant to Vesuvius and on the extreme l. is *The Good City of Paris*, bordered by tiny windmills (representing Montmartre, see No. 12237, and French fickleness, see No. 12519). It is on fire, owing to thunderbolts falling perpendicularly from the clouds surrounding the allies. Below the title:

Dark low'rs the Sky; the clouded air
Portends the dire, approaching shock;
Rapine exults, & grim Despair
Laughs wildly from his barren rock:
But soon shall Peace, from darkness breaking
Smile brightly o'er our glorious Isle;
And soon indignant Thunder waking
From France shall tear a yoke so vile!

Published the day before Waterloo. Murat, see No. 12522, defeated by the Austrians at Tolentino on 2 May, had fled to France, arriving at Cannes on 25 May, to offer his services to Napoleon. On news of Napoleon's escape Admiral Lord Exmouth had been ordered with his squadron to the Mediterranean. The print is partly based on two designs by Gillray, Vesuvius in eruption from No. 8479; and the thunderbolts issuing from the heads of the Allies from No. 9167, where blasts against 'the Raft' issue from the mouth of Pitt. The prominence of Liverpool is unusual, and may derive from an analogy with the position of Pitt in the latter print. His 'march to Paris' is ridiculed in No. 12552.

There are two other states (not in B.M.): an earlier one, with the word 'Approaching', here erased, before 'Storm', and a later one with the blank space filled by 'Waterloo' (see No. 12557).

Reid, No. 488. Cohn, No. 1093. Broadley, i. 384 (reproduction), 385. De Vinck, No. 8199. Reproduced, Grand-Carteret, *Napoléon*, No. 348.
$8\frac{5}{8} \times 13\frac{1}{2}$ in. With border, $10\frac{1}{16} \times 14\frac{3}{16}$ in.

12556 ANSWER TO JOHN BULLS COMPLAINT,

[W. Heath.]

Pub 17th June 1815 by T Tegg Cheapeside

Engraving (coloured impression). The Regent, seated sideways on his chair, is in back view, holding out his hand in an oratorical gesture towards a ragged and despairing John Bull, who stands hat in hand addressing him. He says: *Why you unatural Grumbler after I have done all I could to get rid of your Money you Still grumble did I not give you a Fête did I not Build you a Bridge did I not Treat you with a Smell of all the nice things at my Feast did I not sign the Corn Bill did I not refuse the* [scored through] *your Address have I not drank whole Pipes of Wine for fear it should be waste'd have I not spent all your money because you should not spend it your self have you not got the Income Tax to keep you sober, & as for your Dress the Thinner the better for the Sumer Season so Johnny go Home to work its all for the good of your Country.* The Regent wears a powdered wig and whiskers, a tight-waisted coat with small pointed tails over very tight breeches, sleeves puffed at the shoulders. John has no coat, wears a tattered waistcoat, shirt, and breeches, has one ragged stocking with a pad over the knee, and one bare leg covered with a twisted straw rope, with dilapidated shoes, thus resembling a destitute day labourer instead of a 'cit' or farmer. He registers despair and alarm.

For the Regent's fête (with the temporary bridge in St. James's Park) in celebration of Peace see No. 12301, &c.; cf. No. 12550. For his rejection of the City Address on the Corn Bill see No. 12504. For the Income Tax see No. 12452, &c.

$11\frac{3}{8} \times 8\frac{1}{8}$ in.

12557 A LECTURE ON HEADS. AS DELIVERD BY MARSHALLS WELLINGTON & BLUCHER

[W. Heath.]

Pub 21 June [1815] *by S Knight Sweeting Ally Cornhill.*

Engraving (coloured and uncoloured impressions). Wellington and Blücher pursue a fleeing French army, grotesquely depicted. Wellington runs a French soldier through the body with his sword, holding up the eagle he has taken from his victim. Another British officer close behind him runs with uplifted sword. They are followed by Blücher (l.) who runs forward with a clenched fist, holding up a decollated head on the point of his sabre. Behind, and on the extreme l., is the Tsar, running forward; he cries: *Stop I am comeing.* From Wellington float the words: *bold as Hector or Mackbeth Ri tol tol Lol la | wheres the Fun Like meeting Death | Tol der ridy Tol de oi.* Blücher says: *Blister 'em Fire 'em shoot em | kick em Lick 'em bump em | Lump em Thump em wack em smack em.* To the ground in front of Wellington falls a decapitated French soldier, putting his hand on his severed head. Another decapitated body lies near. On the r. the fugitives are in wild confusion, above them in the air are severed heads, two legs, and an arm. Two of the former say: *oh Dieblue I Lost me Body* and *Stop my Leg.* In front of these, running up-hill and towards a burning town on the extreme r., is Napoleon, exclaiming, *oh Dear what will become of me.* Above his head flies an oddly drawn Devil. Clouds of smoke form a background to Wellington and the other central figures. Behind (l.) cannon are firing.

News of Waterloo (18 June) reached London through an agent of Rothschild early on 20 June. It was confirmed by Wellington's dispatch received on 21 June, and made public on 22 June when the guns were fired. This print

is probably ante-dated. The title is from G. A. Stevens's *Lecture upon Heads*, see No. 11155. For Waterloo (*Mont St.-Jean*) see also Nos. 12555, 12559, 12560, 12561, 12562, 12563, 12564, 12565, 12566, 12579, 12598, 12602, 12605, 12608, 12618, 12620, 12627, 12902 [19], 12988.

Broadley, i. 387.

7×11$\frac{7}{16}$ in.

12558 THE BALLACE [*sic*] OF POWER!!![1]

G H. [Humphrey] *Del.* [W. Heath f.]

Pub 25 June 1815 by S Knight Sweetings Ally Cornhill

Engraving (coloured impression). An arm, slanting downwards, emerges from clouds in the upper part of the design. In the hand is a ring from which hangs the shaft of a pair of scales. In one scale (l.) is Napoleon, head downwards, with a scaly serpentine body terminating in a long barbed tail, showing that he represents Sin. His head and shoulders are between a skeleton, Death, and a naked Devil with snakes for hair, and talons for fingers. These two stand in the scale, surrounded by smoke or cloud. At Death's feet are cannon-balls, heavy chains hang from his side of the scale. He looks grimly down at Napoleon, his javelin in his l. hand, held above his head and pointing upwards. Napoleon rests his r. hand on the raised knee of Death; in the l. is a blood-stained dagger. From his neck hangs a placard inscribed *Decree for the Abolition of the Slave Trade*. A weight inscribed *Plunder*, hanging from a hook, helps to depress the scale. Thunderbolts strike downwards on this scale from the clouds surrounding the mighty arm; they dart also from the smoke surrounding the Devil. The bowl of the scale is inscribed *Sin Death & the Devil*. At the base of the design is a landscape, and below this scale is *France*, with a flaming city inscribed *Paris in a blaze*.

The opposite scale, which is slightly lower, is inscribed *Justice Piety Truth*. It is kept down by a large weight inscribed *Russia Prussia Austria Sweeden Holland England*. In it stands the stout Louis XVIII, his hand on a fleur-de-lis shield, looking to the l. Beside and slightly behind him are, at his r. hand, Justice, holding out her scales in her r. hand with her sword resting against her shoulder, her l. arm resting on the King's shoulder. In one of her scales is a crown and Hand of Justice (see No. 12247), the other is empty, a bonnet rouge and two small chains are falling from it. Truth leans her r. arm on the King's l. shoulder, her mirror is in her l. hand. Behind these three are clouds, above which rises a large sun inscribed *Liberty*, irradiating the greater part of the sky. The coast of *England* is below. On the shore stands a little John Bull, capering delightedly and waving his hat; he says: *we shall soon see whose got most weight*. Between the shores of France and England is the Channel, on which large ships are sailing. Below the design:

> *It appears very clear, that by Boney's Decree—*
> *He conceives from their bondage all slaves should be free;*
> *Take the Hint then all Frenchmen from the Tyrant who Reigns*
> *And united, burst forth from your Slavery & Chains!*

A satire probably designed before the news of Waterloo (see No. 12557, &c.) and exceptional in its attitude to Louis XVIII. The composition resembles that of Gillray's *Cabinetical-Balance*, No. 10530; the theme of Milton's 'Sin Death, and the Devil' may derive from his print with that title, see No. 8105. For Napoleon's abolition of the Slave Trade see No. 12546, &c. The title, a favourite one, reflects the traditional policy of Britain, Castlereagh's 'just

[1] The notes of exclamation are inverted as in other prints by Heath.

equilibrium in Europe' (Webster, *Br. Diplomacy*, p. 229), and the professed aim at this time of every European Power except France. See Nos. 10137, &c., 12620.

Listed by Broadley.

$11\frac{13}{16} \times 8\frac{9}{16}$ in.

12559 MONKEYS ALLOWANCE MORE KICKS THAN DUMPLINGS.

[W. Heath.] [June 1815]

Engraving (coloured impression). Napoleon, with his hands tied behind him, is surrounded by Allied sovereigns and commanders, who kick and buffet him. He is much shorter than his tormentors, and looks over his shoulder to the l. with an agonized expression. Labels, each with a number, ascend from the mouths of the assailants. Wellington attacks him from the r.: *Master Boney with his fol der lol le | I buffet away on the Plain Sir N° 1.* Facing Napoleon is (?) the King of Prussia: *N 2 and I'll assist your worships Fist with all my Might and Main Sir.* Blücher kicks and strikes Napoleon on the l.: *and I'll have a Thump | although he's so plump N° 3.* Behind Wellington stands (?) the Emperor of Austria, singing, *and we'll make such a woundy racket N° 4.* On the extreme r. the King of Holland, a fat Dutchman in baggy breeches smoking a pipe, stands with his hands behind his back. He sings: *we'll ramp we'll Swear N° 5.* Behind Blücher the Tsar leans forward aggressively: *We'll Tear N 6.* Behind again and on the extreme l. is Bernadotte, arms raised above his head: *Oh Rare N 7.* In front (l.) is Louis XVIII supported on crutch and stick and raising a gouty leg in an ungainly caper. He sings: *I warant we'll Pepper his Jacket N 8.* Below the title: *a Farce Performed with Great Eclat at the National Theatre in the Netherlands.*

The words of this print on Waterloo, see No. 12557, &c., are a parody of air viii, Act III, of O'Hara's burletta *Midas* (1764), cf. Nos. 7393, 7498.

Broadley, i. 387.

$7\frac{1}{8} \times 10\frac{1}{2}$ in.

12560 FLOGING, A NAUGHTY BOY *361*

[? W. Heath.]

[Pub. Tegg.] [June 1815]

Engraving (coloured impression). Napoleon, with his hands tied behind him, stands between Wellington (l.) and Blücher (r.) who tower above him, their birch-rods raised to strike. His (scarred) posteriors are bared, and he looks over his l. shoulder at Wellington, with an agonized expression, shedding tears. Wellington: *you ungreatfull Rascall what runaway after we forgave your Fault but we've got you now.* Blücher: *Well done give it him I have a nice Little cage for him when we are tire'd.*

For Waterloo see No. 12557, &c. Cf. No. 8337, a French print of 1793, where Pichegru and Jourdan similarly chastise Coburg and the Duke of York.

Listed by Broadley. Milan, No. 2715.

$11\frac{5}{8} \times 8\frac{3}{8}$ in.

12561 R. ACKERMANNS TRANSPARENCY ON THE VICTORY OF WATERLOO.

Rowlandson.]

Pub. at R. Ackermann's 101 Strand. [June 1815]

Engraving (coloured impression). Napoleon, on a galloping horse, is confronted by Blücher (r.) who fires a blunderbuss at close range. He is pursued

by Wellington (l.) who gallops towards him, sabre in hand. Napoleon has lost his stirrups; he faces Blücher with arms thrown wide in a gesture of despair. His crown flies from his head, and six eagles (or geese) fly off to the l., above Wellington. In the background, among smoke, cavalry in wild flight (r.) and wild pursuit (l.) are indicated.

London was illuminated for Waterloo, see No. 12557, &c., on 23 and 24 June.

Grego, *Rowlandson*, ii. 293. Broadley, i. 387. Reproduced, Grand-Carteret, *Napoléon*, p. 53.

$7\frac{3}{4} \times 12\frac{5}{8}$ in.

12562–12577[1]

Post-Waterloo French prints

12562 SACRIFICE DE NAPOLÉON BUONAPARTE. (*18 June 1815*)

Se Vend chez Genty, Rue S^t Jacques, N^o 14. Déposé au Bureau des Estampes. [20 Sept. 1815]

Engraving (coloured impression). Napoleon (not caricatured) rides, r. to l., a galloping charger. Behind him sits Death, a skeleton playing a fiddle, with his scythe attached to his shoulders. On the l. is the battle; French soldiers in close formation are advancing with fixed bayonets against enemy cavalry, among clouds of smoke; with them is a mounted officer (? Soult). Napoleon points to his soldiers, turning round to say to Death: *Je te sacrifie encore tout cela!! . . . .* Death: *Tu y viendras aussi.*

One of many French satires on Waterloo (see No. 12557, &c.); the flight of Napoleon from the battle was a favourite theme, see No. 12564. Caricatures against the Bourbons, which the Paris print-sellers had been displaying, are said to have almost disappeared from the shops by 26 June. *Examiner*, 2 July 1815, p. 425. Their place was taken by prints against Napoleon.

Broadley, ii. 70 (reproduction), 72. De Vinck, No. 9576.

$7\frac{5}{8} \times 11\frac{1}{8}$ in.

12563 RETOUR DE L'ILE D'ELBE, IL RAMENE LA LIBERTÉ!

Deposé au Bureau des Estampes. [n.d.]

Engraving (coloured impression). Napoleon rides a monster whose collar is inscribed *Liberté*. It has a quasi-human profile with huge fanged jaws, ass's ears, and wears a Phrygian cap. Its forequarters are those of a tiger, its hindquarters those of an ass; and it excretes a shower of orders and medals, Legions of Honour, &c. Napoleon uses a chain for a rein, making the creature's jaw drip blood; his spur also causes a shower of blood. He carries a tricolour flag inscribed *Honneur Patrie*, surmounted not by an eagle but by an owl. He says, with a complacent expression, *Quel Triomphe*. The creature is led by the Devil (l.) and a Harlequin who hold a rope attached to the collar. The Devil, a hairy ape-like creature with horns, says, *Je le conduirai en Enfer*. Harlequin, who has the cap and bells of a fool, says, *C'est moi qui le guide*. Above their heads flies a bird with the head of an owl, wings of an eagle, tail-feathers of a peacock, grasping a scroll inscribed: *Paix Générale*. By the side of their route (l.) is a row of flowering plants, intended for violets, see No. 12512, &c., and red pinks, a Bonapartist emblem of the summer of 1815, cf. *Croker Papers*, 1884, i. 65. At the back of the procession marches Death, wearing a wreath of flowers and the Legion of Honour. He holds up his

[1] Arranged before authentic dates were ascertained from De Vinck.

scythe and a scroll inscribed: *Je vais le suivre au Mont-S^t Jean.* Above his head are heavy clouds from which issue darts of lightning directed towards himself and Napoleon.

A satire on Waterloo, see No. 12557, &c., and on the policy of the Hundred Days: the professions of peace, see No. 12541; the Acte Additionnel, see No. 12546, &c.

Listed by Broadley. De Vinck, No. 9407. Milan, No. 2677. Reproduced, Dayot, *Napoléon*, p. 330; Bourguignon, ii. 269.

$8\frac{11}{16} \times 13\frac{5}{16}$ in.

12564 LE DÉSERTEUR.

Déposé [21 July 1815]

Engraving (coloured impression). Napoleon flees on foot from the field of Waterloo. He runs from r. to l. and towards the spectator, looking to the r. with an expression of terror, shouting, *Braves Français, combattez pour moi.* He wears hat, jack-boots, and gloves which do not conceal the agonized tension of his fingers. His sword and sword-belt lie on the ground (r.). In the background is the battle: tiny French soldiers in close formation fire at a solid mass of the enemy. Farther off the contours of *Mont S^t Jean* are outlined with long columns of tiny soldiers.

One of many French satires on Waterloo, see No. 12557, &c., stressing Napoleon's flight from the field, and illustrating the effect of his mistake in leaving the command to Soult in order to organize the defence of Paris. See J. H. Rose, *Napoleon I*, 1934, ii. 509, and Nos. 12562, 12566, 12567, 12589, 12600, 12602; cf. No. 12608.

Cf. also *Le César de 1815* (De Vinck, No. 9578, Van Stolk, No. 6442) in which Napoleon flees *Vite à Paris*, while Fame in the clouds holds a paper inscribed: *il S'est Sauvé de l'Egypte, de Madrid, de Moscou, de Leipsic, de Mont-S^t Jean.* Below the design: *Je suis venu, J'ai vu, . . . J'ai fui.* (1 Aug. 1815).

Broadley, ii. 77. De Vinck, No. 9579. Van Stolk, No. 6441.

$9\frac{1}{2} \times 7$ in.

12565 LE TIGRE ENCHAINÉ

Se vend chez Genty, Rue S^t Jacques, N^o 14. Déposé au Bureau des Estampes [11 Sept. 1815]

Engraving (coloured impression). Napoleon, wearing his petit chapeau, with the body of a spotted feline animal, is ordered to dance by three representatives of the Allies. A British officer holds the end of a chain attached to a collar round Napoleon's neck. He cracks a whip with a weighted lash, saying, *Saute pour le Roi* [cf. No. 12245]. Napoleon turns his head to say to him: *M.M^rs les Démons laissez moi donc.* A Russian soldier (r.) plays a flute, saying, *Non tu dansera tu sautera* [see No. 12046]. An Austrian or Prussian officer (r.) stands in profile to the l., beating a drum which is slung from his neck; he says: *Nous sommes payés pour te faire danser.* Off the shore are a large rock (r.) and a British ship (l.).

The date excludes the identification in De Vinck of the British officer as Sir Hudson Lowe. For St. Helena see No. 12592, &c. Cf. No. 12579, &c.

Broadley, ii. 76 f., 78 (reproduction). De Vinck, No. 9800.

$7 \times 11\frac{1}{4}$ in.

12566 LA DERNIÈRE CHÛTE.

Déposé à la Direction.

Engraving (coloured impression). Napoleon has fallen from his charger on the field of battle. He lies on his back, his toe still in the stirrup, gazing impassively upwards. Beside him lie his hat and a mask (r.), inscribed *Charlemagne*, with the classic features of his own official portraits, and wearing a laurel-wreath. The horse gallops off to the l.; it has a leopard-skin shabraque. In the background (r.) is a battle surrounded by clouds of smoke; files of English and French soldiers fire steadily at each other at point-blank range; the space between them is filled by two mounted officers in combat. Below the design:

Mais au moindre revers funeste,
Le Masque tombe; l'homme reste
Et le héros s'évanouit.
Ode de J. B. Rousseau.

See No. 12557, &c. Napoleon had posed as the successor of Charlemagne, see No. 10267. Charlemagne's insignia and sword were brought from Aix-la-Chapelle to figure at his coronation, and in his decree of 1809 from Vienna annexing the remainder of the Papal States he cited the example of 'Charlemagne, my august predecessor, Emperor of the French'. Theme and design resemble No. 12238.

Broadley, ii. 77. Hennin, No. 13780.

$7\frac{5}{16} \times 10\frac{7}{16}$ in.

12567 BUONAPARTE AU MONT ST JEAN, FAIT USAGE DE SON TALISMENT ORDINAIRE. [14 Aug. 1815]

Engraving (coloured impression). Napoleon flees from the battle-field as in No. 12564; he is similarly dressed except that he wears a cuirass, the back and front joined by straps, and his empty scabbard hangs at his side. He looks over his shoulder at his little son (r.) who runs after him, holding up a toy windmill on a stick. Napoleon's sabre and star of the Legion of Honour lie on the ground (r.). The child, styled in France during the Hundred Days Prince Imperial, wears long trousers and a sash, with a white frill at the neck and short sleeves. He says: *Papa Lache, lache les courois de ta cuirasse et jette la a terre tu courrera plus fort.* Napoleon says: *L'aimable Enfant il ce* [sic] *sert des mêmes mots dont je caresse mes Officiers et mes Généreaux.* In the background a platoon of French infantry fires steadily at British cavalry who advance from the r.; their officer, pointing to Napoleon, says: *le Lache! il nous abbandonne* [sic].

One of many French satires on Waterloo, see No. 12557, &c. The King of Rome was not of course in France. His windmill-toy is an emblem of French fickleness as in many prints, see No. 12522, &c. By an unconscious pun the child calls his father a coward.

Broadley, ii. 75. De Vinck, No. 9580.

$7\frac{1}{2} \times 10\frac{7}{8}$ in.

12568 CONDUITE IMPÉRIALE. [22 Aug. 1815]

Engraving (coloured impression). Napoleon runs forward, propelled by Wellington who presses a long-handled shovel against his back, while Blücher raises a broom, about to strike his victim. Napoleon leans forward, about to plunge into a pit or grave on the extreme r. He asks: *Messieurs quelle Conduite*

me faite [sic] *vous*. Wellington: *Celle que vous Méritez*. Napoleon wears a hat but no sword; his jack-boots have grotesquely long spurs.

One of many French satires on Waterloo, see No. 12557, &c.

Listed by Broadley. De Vinck, No. 9600. Van Stolk, No. 6445.

$9\frac{1}{4} \times 7\frac{3}{8}$ in.

12569 ILS VIENNENT SE BRULER À LA CHANDELLE.

Deposés [sic] *à la Direction Générale.* [1 Aug. 1815]

Engraving (coloured impression). Napoleon stands on a mound inscribed *Mont S^t Jean* which is covered with skulls and bones, with the skull of a horse. There is also a monumental tablet on which the word . . . *Mort* . . . is legible. He is surrounded by heads supported on bats' wings; some of these fly towards the flame of a torch or candle which he holds up in his r. hand. In his l. is a large paper: *Discour aux deux Chambres—Indépendence—Liberalité—Liberté*. At the base of the mound are emblems of Napoleon's unsuccessful campaigns: a fragment of a broken bridge represents *Leipsic*, see No. 12108, &c. Three domes of the Kremlin, surrounded by flames (see No. 11921, &c.) represent *Moskow*. Shattered pillars and masonry represent *Espagne*. A darkened profile, intended for a sphinx, represents *Egypte*.

At the base of the design on the l. are two adjacent rocks, one, above, is inscribed *Chambre haute*, the other, *Chambre basse*. These indicate caves from which the human bats are flying, some with epaulets to show that they are soldiers. Beside the candle-flame are four: *Manuel*, *Garat*, *Çavarie* [Savary] (with epaulets), and *Dumolar*. Near them is a nose supported by bats' wings. Lower down, and across the centre of the design, are the largest heads: *Merlin de Douay*, *Labédoyeur* (with epaulets), *Regnault*. Facing these and projecting from behind Napoleon's thigh is a woman's head, with long pendent breasts, and a bat's wing. She is *yenne* [reine] *hortence*. Lower down, and near the 'Chambre haute' rock, are *Lafayette*, with an epaulet, and, in back view, *Thibaudeau*. Below is a group of six heads close together, only two, *Cambon* and *Borie de S^t Vincent*, being named. Close beside them is a group (r.) of three: *Sibué* (in back view), *fe^ix Lepelletier*, and *Mouton Duvernes* (with epaulets). Below is a set of three small panels (? chair-backs) inscribed *nous mourons, sur nos Chaises*.

A satire on Waterloo, see No. 12557, &c., and on the heated debates in the Chambers that followed Napoleon's return to Paris on 21 June, and Lafayette's motion that the Chamber should declare its sittings permanent, any attempt to dissolve it to be treason to the country. It relates especially to the desperate attempts of the Bonapartists to have Napoleon's son declared Emperor. Queen Hortense (with her sons) welcomed Napoleon on his return, reviving the old scandal, see No. 10362. She was regarded as the centre of Bonapartist intrigue, see her *Memoirs*. Except Lafayette, the bats are Bonapartist members of the Chambers during the Hundred Days. On 22 June Napoleon abdicated in favour of his son; on 26 June he left Paris (on an order from Fouché) for Malmaison.

Broadley, ii. 72. De Vinck, No. 9577.

$12 \times 9\frac{3}{4}$ in.

12570 LA DANSE IMPÉRIALE.

Déposé [11 Sept. 1815]

Engraving (coloured impression). Wellington forces Napoleon to dance, standing over him like a man with a dancing-bear. He holds a double rope

attached to a rope encircling Napoleon's head, on which is (?) a fur covering with a small furry ear. Napoleon, in profile to the l., capers with clasped hands. He wears jack-boots with enormous spurs. From under the top of the boots curious white frills project over his knees. He says: *Finissez de grace la danse me lasse.* Wellington, in profile to the r., bends over his victim holding a large bludgeon above his head. He answers: *Ah! vous avez beau crier Il faut que vous la dansiez.*

For the enforced dance see No. 12046. Cf. *Le départ du petit caporal* (1815), described, Broadley, ii. 77 n.

Listed by Broadley. De Vinck, No. 9801.

$8\frac{1}{2} \times 7\frac{3}{4}$ in.

12571 LA GROSSE CAISSE DE L'EUROPE.

Engraving (coloured impression). Napoleon as 'the big drum' is slung from the neck of a British soldier, who plies a drumstick in the r. hand, a birch-rod in the l. He hangs face downwards, his arms clasped under his knees which are drawn up to his chest. His (large) head is flattened at the crown, his bared posterior is cylindrical, his contour being an irregular cylinder.

See No. 12274.

Broadley, ii. 73 (reproduction), 74. De Vinck, No. 9595.

$7\frac{13}{16} \times 5\frac{5}{8}$ in.

12572 NICOLAS CŒUR DE TIGRE, [11 Aug. 1815]

Engraving (coloured impression). Below the title: *Pièce féerie avec changemens à vue, évolutions militaires, marches, contre-marches, fuite, emprisonnement &c &c.* Napoleon (a careful portrait, not caricatured) stands behind the high iron bars of the little courtyard of a fortress-prison. The fortress is on the shore, and has a round tower suggestive of Elba (Portoferraio) rather than of St. Helena. Outside the prison is Death, a skeleton, turning the handle of an *Orgue de Barbarie* which is slung from his shoulders; he sings:

Nicolas ô mon roi, L'Univers t'abandonne
Sur la terre il n'est que moi Qui s'interesse à ta personne

His instrument is inscribed: *Airs:* | *De la Marseilloise* | *Ah! ça ira, ça ira* | *Veillons au salut de l'Empire* | *La Lyonnoise.* He wears a (scarlet) cloak draped over his head and l. arm; at his feet lie his scythe and a winged hour-glass. Napoleon looks down through the bars, which he grasps with both hands. He says to Death: *Pour que je règne encore achéve mon ouvrage, fait* [sic] *périr le reste des humains excepté moi.* Behind Death (l.) stands *Ambition*, naked except for cothurnes and a floating strip of drapery on which her name is engraved. She has feathered wings; attached to her heels are little butterfly wings. Round her head is a fillet with a plume of peacock's feathers; small feathers are attached to her cothurnes. She is poised on her toes, and points her r. forefinger at Napoleon, saying, with protruding tongue:

Ils sont passés ces jours de fêtes
Ils sont passés il [sic] *ne reviendront plus.*

In her l. hand she holds out a serpent. High above Ambition and Death flies a winged creature whose body terminates in a scaly serpent. It looks towards Napoleon, holding out a piece of drapery inscribed *Il Est Un Dieu Vengeur.* On the sea (l.) are five small men-of-war with furled sails.

Death takes the part of Blondel, singing an adaptation of the lines, 'Ô Richard, Ô mon Roi . . .', famous in French history from having been sung at Versailles on 1 Oct. 1789. A post-Waterloo print of Napoleon at

Elba, fatally determined to regain his power. The airs suggest the professions of the Hundred Days, cf. No. 12546, &c., and Napoleon's reception at Lyon. For 'Nicolas' see No. 12256.

Listed by Broadley. De Vinck, No. 9803.

$10\frac{3}{8} \times 8\frac{1}{16}$ in. 'Caricatures', xi. 91.

12573 LA DERNIERE CUVÉE

[? After G. Cruikshank.]

a Londre 1815

Engraving (coloured impression). French soldiers are being cooked or drowned in a big round vat built of stone, under which a fire is burning. Blücher (l.) and Wellington (r.) stand over the vat, holding long-handled perforated ladles with which they skim the surface of the water, fishing out the soldiers. Blücher (l.), saying *Mon cher Welington je commence a écumer j'espere que vous me Seconderez*, holds on his level ladle a hussar in large busby, braided tunic, and boots. Wellington holds up on his (tilted) ladle a man hanging head downwards. Beside the vat (r.) is a rocky cone from a fissure in which the flames of Hell emerge; Cerberus, a monster with three serpentine necks and webbed wings, reaches from the opening towards Wellington's captive, and devours his legs with two of his great jaws. Wellington answers: *mon ami Blucher je sais pret a vous suivre mais surtout travaille fort cette nuit.* Other soldiers struggle to get out or sink back hopelessly. An eagle (standard) projects from the water, on which float many tricolour cockades. Wellington's victim, who has a moustache, is not Napoleon, who is a subordinate figure, struggling to get out, and extending his arms towards Wellington.

Blücher reached Paris on 29 June, Wellington being two days behind and anxious to prevent the Prussians from putting Napoleon to death. On that day Napoleon left Malmaison for Rochefort, on the orders of the Provisional Government, to escape capture by the Prussians, and intending to sail to America in a French frigate.

Listed by Broadley, ii. 382, as a copy of *The Last Tubful* (anon.), 20 June 1815. De Vinck, No. 9597. Milan, No. 2714. Reproduced, Grand-Carteret, *Napoléon*, No. 351, as the French version of a pl. by G. Cruikshank.

$8\frac{5}{8} \times 12\frac{1}{4}$ in.

12574 LE SAUTEUR IMPÉRIAL— [1815]

Engraving (coloured impression). Blücher (l.) and Wellington (r.) face each other in profile, holding the ends of a rope over which they make Napoleon skip. Blücher rests his l. hand on his long sabre; he says: *mon petit camarade le saut périlleux.* Wellington, his l. hand on his hip, says: *Sire Saute pour le Roi* [cf. No. 12245]. He and Napoleon wear cocked hats; Blücher is bare-headed. Napoleon, short, fat, and round, jumps high, feet together, holding up his coat-tails. He faces Blücher, with a melancholy scowl, saying, *messieurs ce jeu la me déplaît c'est le dernier tour que je vous fait* [sic].

Cf. No. 12570.

Broadley, ii. 73 f. (reproduction). De Vinck,[1] No. 9601. Van Stolk,[1] No. 6446.

$6\frac{7}{16} \times 11\frac{1}{4}$ in.

12575 [LE JOUR DE BARBE][2] [31 July 1815]

Engraving (coloured impression). Napoleon, seated on a stool in profile to the l., is shaved by Blücher (l.) and Wellington, in profile to the l. The latter

[1] With *déposé* [17 Aug. 1815] and additional title: *grand faiseur de tours.*

[2] From Broadley; no title on print. Cf. No. 12577.

shaves the perfectly bald head, while Blücher, almost full-face, shaves the l. cheek. Napoleon has a towel tied round his neck, and places his hands below it to hold up the barber's bowl. In front of him is a small table with a (raised) folding mirror. The inscriptions are below the design: Napoleon asks: *messieurs avec quels Rasoirs me faite* [sic] *vous la barbe.* Wellington answers: *Sire Rasoir anglais.*

One of many satires on the consequences of Waterloo, see No. 12557, &c. 'Faire la barbe' has also the idiomatic meaning to put someone in his place. The shaving theme was popular in both English and French caricatures, see (e.g.) Nos. 10601, 11917, 12576, 12577, 12596. Cf. No. 12612.

Broadley, ii. 74. De Vinck, No. 9598. Van Stolk, No. 6443.

$8\frac{1}{8} \times 5\frac{7}{8}$ in.

12575 A A later state, *déposé* added, the dialogue unaltered; on the blade of Wellington's razor is the word *Palmer* (cf. No. 12604 A). According to Broadley (who translates all inscriptions), perhaps describing a third state, both answer together 'Sire, English razors and Berlin soap'.

Broadley, ii. 74.

12576 LE JOUR DE BARBE. [1815]

Aquatint (coloured impression). Napoleon sits in profile to the r. facing an elaborate wash-stand in the form of a secretaire (of Empire shape), before a mirror reflecting his gloomy countenance. He sharpens a razor (with a damaged blade) on a hone. Wellington stands behind him, placing his r. hand on his shoulder, while he sponges his head; he says, punningly: *Il voulait nous faire la queue mais nous lui lavons la tête.* (He wanted to trick us, but we give him a good head-washing, i.e. scolding.) Wellington wears uniform, with cocked hat, breeches and boots in place of the trousers common in French caricature of this date. Napoleon wears uniform coat with a ribbon across the shoulder, with breeches, silk stockings, and buckled shoes, in place of the usual jack-boots (suggesting that the issue has shifted from the field to diplomacy or perhaps representing Napoleon's dress (apart from the ribbon) in the *Bellerophon*). On the lowered flap of the wash-stand are a soap-ball in a bowl, a sheath for the hone, and a brush. The r. side of the wash-stand, which is surmounted by two imperial eagles, is open, with recess and shelves for jug, basin, and tumblers of ornate pattern. Behind Wellington is a shallow basin on a stand with a fringed cover. The room is pilastered. Cf. No. 12575.

Broadley, ii. 74, 75 (reproduction). Hennin, No. 13774.

$8\frac{11}{16} \times 10\frac{11}{16}$ in.

12577 LE JOUR DE BARBE OU LA MINE ALLONGÉE.

A Paris, chez tous les M^ds de Nouveautés Déposé [19 Aug. 1815]

Engraving (coloured impression). Napoleon sits on a low stool in profile to the l., facing an ugly French barber, who stands over him, placing his l. hand on his head, and holding out the r. hand. The barber is dressed like an émigré, wearing a cocked hat with a white cockade. He says: *M^r vous me payerez aujourd'hui 4^s au lieu de 2^s car votre figure est plus longue de moitié qu'à l'ordinaire!* Napoleon holds the barber's bowl, in which is a soap-ball, under his chin. He wears a shirt, braces, breeches patterned with large bees, and spurred jack-boots. Behind him (r.) is a savage but dilapidated eagle, standing on papers inscribed *Plan de Campagne.* The wall which forms a background is patterned with fleurs-de-lis.

A satire on the Waterloo campaign (see No. 12557, &c.) stressing the Bourbon restoration. Louis XVIII re-entered Paris on 8 July and installed himself at the Tuileries. Cf. No. 12575, &c.

Broadley, ii. 74. De Vinck, No. 9599.

$8\frac{7}{8} \times 7$ in.

12578 NEBUCHADNEZZAR'S DREAM—.

G. Cruikshank fec^{t}
Pub^{d} by W N Jones N^{o} 5 Newgate S^{t} July 1st 1815—

Engraving (coloured and uncoloured[1] impressions). Pl. to the *Scourge*, x, frontispiece. A sequence of three designs. [1] The Regent, in bed (r.), raises himself on his arms to gaze in terror at a gigantic figure of himself wearing armour and standing on clouds, the head irradiated and surmounted by the world *ROYALTY*. It stands full-face with hands on hips. The head is coloured yellow, the cuirass coloured to represent silver, the thighs brass, the legs iron; the feet, being bare, represent clay. The arms are inscribed *Nobility*, the thighs *Commoners*, the legs *Nobility*, the feet *Swinish Multitude*. The pelmet of the bed is decorated with the Prince's feathers and motto; a set of three bed-side steps stands against the bed, beside which is a tall wig-block, with the Prince's features, supporting his wig and whiskers. Above the bed:

One night fatigued with State affairs
He sought his Royal couch, & said his prayers,
Then on his pillow gently laid his head,
And stretch'd like other folk his limbs in bed.
His heavy eye-lids soon in slumber close;
But short his sleep & transient his repose,
For dreadful visions now before him roll
And dreams of fearful import, scare his soul.

[2] The Regent seated on a throne in profile to the r., orders McMahon to drive away his advisers, who fly, terror-struck, to the r. He wears a spiky crown and quasi-oriental robe, and holds a sceptre which terminates in a wine-bottle. Pointing imperiously, he says:

Quick from our presence drive this rabble rout
Quick,—we repeat,—turn all these Varlets out,
To further measures soon w'll have recourse,
And put the Vagrant Act in rig'rous force!
See to it—Mah—n, that the thing be done,
See they be pilloried, every Mothers son!

McMahon, who wears a turban and robe over breeches and top-boots, wields a whip whose lash is a long purse, the Privy Purse, see No. 11874, &c. In his haste Liverpool has fallen on his face, losing his turban. Eldon scuttles off sideways holding up the Purse of the Great Seal. Castlereagh runs, holding up both arms, and is about to lose his turban. On the extreme r. are the Archbishop of Canterbury, Manners-Sutton, wearing a mitre and grotesque clerical wig, and the profile head of Sidmouth, his bag-wig flying out behind. On the floor is a clyster-pipe dropped by Sidmouth (cf. 9849) and two books: *The Black Art—by Lord Liver*[*pool*] and *The Art of Hum-Buging*. From behind the curtain of the throne peeps the head of Yarmouth. The ornate canopy of the throne is decorated with a frieze of naked roisterers, dancing hand in hand, and with the Prince's feathers. On the dais by the Regent is a wine-

[1] Not folded, showing that it was issued separately.

cooler filled with bottles. The throne is placed within the courtyard of Carlton House, the screen and gate being on the r.

[3] The Regent, crouching on a settee, flinches in horror from a sequel to the dream which is being expounded by an ugly little man in (ragged) clerical dress. The gigantic figure, still irradiated and surrounded by clouds, is struck on the feet and legs by an enormous rock inscribed *National Debt—Millions! Millions!! Millions!!* The head, the word *Royalt*[*y*] smaller and fainter than before, is broken off, the arms are severed at elbows and wrists, the legs fall from the trunk. The interpreter stands in profile to the r., a large book under his arm; he declaims:

> *Thus grew the evil which will crush you yet;*
> *The Stone, That monstrous Stone—the Public Debt!*
> *Which like a Mill-Stone fastned round your neck,*
> *Must lead at last to universal wreck,*"—
> "*What at the feet begins, will quickly spread,*
> *And fall, with heaviest vengenance* [sic] *on the head!*"

On the extreme l. is the profile figure of McMahon, gazing terror-struck. On the wall is a picture of the Regent on his hands and knees, raising his head from his diet of grass to look at his astonished advisers, five tiny figures on the l. headed by Eldon, and all in quasi-oriental dress.

Illustration to verses, pp. 1–8, in which the Regent is Nebuchadnezzar, a name defined as 'nation's mourning' and 'poor man's woe'. He forgets the dream represented in [1], but remembers his terror, and asks his advisers to recall and expound the vision. This they cannot do, and are driven out. Then Tozer, see No. 12329, is appealed to and explains. The image is the nation, with 'half the nation represented not', the fatal stone is not Bonaparte as the Prince may fear, though he wears a 'golden wig', Tom Paine's phrase for the royal crown, but the public debt which will bring ruin unless this is averted by economy (putting an end to 'sinecures and venal pensions'), and by peace. The Prince swore to amend:

> To honour God, and cleave unto his wife. . . .
> Next day, regardless of the oaths he swore,
> He play'd the fool ev'n worse than heretofore.

A plea for Peace and Reform, written before Waterloo. For Burke's phrase 'swinish multitude' see No. 8500, &c.

Reid, No. 491. Cohn, No. 732.

Each design $7\frac{3}{8} \times c.\ 6$ in. Sheet $8\frac{1}{8} \times 19\frac{7}{8}$ in.

12579 COMPLEMENTS & CONGÉES OR LITTLE BONEY'S SURRENDER TO THE TARS OF OLD ENGLAND!!!

G. Cruikshank fec[*t*]

Pub[*d*] *July 24 1815* [by J Johnston Cheapside][1]

Engraving (coloured impression). A scene on the deck of the *Bellerophon*. Napoleon, in profile to the r., cocked hat in hand, his l. arm extended in a gesture of supplication, bows low to Captain Maitland (r.), who returns the bow with his hand on his breast. Two burly sailors on Maitland's r. watch and comment; a third, with a carbuncled nose, scowls with folded arms on the extreme r. Another naval officer, behind whom is a midshipman, stands behind Maitland. Behind Napoleon is his suite: first a hairdresser, who stands chapeau bras, with hands together, his apron-pocket is filled with the

[1] Added in pen to one impression.

tools of his trade. Next is a cook holding a saucepan, wearing jack-boots, and with a butcher's steel hanging from the waist. Next is a meretricious-looking laundress with patched face, bare arms, and short petticoat, holding a bag inscribed *le Linge de l'Empereur*. On the extreme l. are two French officers. All say *vivent les Anglais*, all look dejected and propitiatory. A sailor's head appears on the l., looking up from a hatchway. Napoleon, who is thin and haggard, says: *O: M^r Bull I am so happy to see you I always had a great regard for the British sailors, they are such noble fellows so brave so generous!! you see I am in a great deal of trouble, but I hope you will take pity on me & my suite. namely my Barber, my Cook & my Washerwoman togather with a few of my brave generals who ran away with me from the Battle of Waterloo, and I do assure you we all feel great pleasure in surrendering to the good English—I should feel extremly* [sic] *obliged if you w^d take us to America—but if you will not I beg you will take us to England for I hate those Bears & cursed Cossacks, & as for the French Nation now: why they may be D—d—Old England for ever I say.* Maitland answers: *Indeed M^r Boney I am greatly Obliged to you for your Complements & I assure you we are as happy to receive you as you are to surrender I'm afraid they would not take that care of you in America that they will in England therefore I shall conduct you to the latter place as quick as possible.* One of the sailors says: *I say Jack do you think they'll clap him in Exeter 'Change amongst Wild Beasts?!!* His friend answers: *No. I suppose as how he'll be put in the Monkeys den in the Tower or else they'll send him about with the Dancing Bear!* The third sailor exclaims: *my eyes! what a sneaking hound he is!!!*

The news of Napoleon's surrender to Maitland on the *Bellerophon* off Rochefort on 15 July reached London on 21 July. The print connects the astonishing truth with the fantasies popular during the invasion crises, cf. No. 10077. For Waterloo see No. 12557, &c.; for the surrender see also Nos. 12565, 12580, 12581, 12582, 12583, 12584, 12585, 12589, 12592, 12600.

Reid, No. 498. Cohn, No. 1009. Broadley, ii. 1–2.

$8\frac{5}{8} \times 13$ in.

12580 BONEY'S TRIAL, SENTENCE, AND DYING SPEECH, OR EUROPE'S INJURIES REVENGED.

[Rowlandson.]
Pub^d July 28^th 1815 by R. Ackermann N° 101 Strand

Engraving (coloured impression). Scene in an English court of law. The judge, Blücher, wearing a legal wig with regimentals, stands up with l. arm extended, addressing Napoleon, who crouches in the dock (r.), handkerchief in hand, pleading for mercy. Beside the judge are the sovereigns of Europe, two on his r., three on his l., all gazing at the prisoner. In the well of the court aged and grotesque counsel, typical of Rowlandson's lawyers, surround the green-covered table. The jury (l.) have stupid, morose, or astonished expressions. The usher, with a long rod, seated on a raised chair, faces the jury on the opposite side of the court. Corpulent constables with staves stand beside and in front of the dock. Freely sketched spectators look down from a crowded gallery above the dock. Almost all eyes are on the prisoner, behind whom stand the Devil, with folded arms, fiercely gloating over his victim. Behind the usher is a high white screen on which Napoleon's offences are inscribed: NAPOLEAN BONAPARTE *The first and last by the Wrath of Heaven Ex Emperor of the Jacobins & head Runner of Runaways* [see No. 12192], *Stands indicted 1^ts* [sic] *for the Murder of Captain Wright in the Temple at Paris*

2d for the murder of the Duke Dangulem [d'Enghien] *Pichegrew & Georges 3 for the Murder of Palm Hoffer &c & 4th for the murder of the 12 inhabitants of Moscow 5th for inumerable Robberies committed on all Nations in Christendom & elsewhere, 6th for Bigamy & lastly for returning from Transportation. and setting the World in an uproar.* Blücher says fiercely: *You Nap Boneparte being found Guilty of all these Crimes it is fell to my lot to pronounce Sentence of Death on You—You are to be hung by the Neck for one hour till you are Dead, Dead, Dead, & your Body to be chained to a Mill Stone & sunk in the Sea at Torbay.* Napoleon says: *Oh cruel Blucher, Oh! cruel Wellington it is you that have brought me to this End. Oh Magnanimous Emperors Kings & Princes intercede for me and spare my life; and give me time to attone for all my Sins, My Son Napoleon the Second will reward you for Mercy shewn me.* The sovereigns are poorly characterized. On the extreme l. is Alexander, next him and on Blücher's r. is the Prince Regent. On Blücher's l. is Louis XVIII. Next (?) the King of Prussia, then the Emperor of Austria; next, the Pope with clasped hands, wearing his tiara. On the extreme r. is (?) Ferdinand of Spain looking through an eye-glass.

For Napoleon's surrender see No. 12579, &c. Early on 24 July the *Bellerophon* anchored in Torbay, and the ship was surrounded by boat-loads of sightseers. The list of crimes is for the most part stereotyped (though far from exhaustive, some of the most recurrent being omitted), see (e.g.) No. 12205, &c., and index of names. But bigamy and returning from transportation (frequent offences in English courts) are new. 'Napolean' connotes 'the Beast', see No. 11004, &c. Cf. No. 12115.

Grego, *Rowlandson*, ii. 294. Broadley, ii. 3–4. De Vinck, No. 9745.
$8\frac{3}{4} \times 13\frac{3}{8}$ in.

12581 [JUSTICE PUNISHES NAPOLEON]

London Published by Baldwyn, Catherine Street. [*c.* July 1815]

Aquatint (no title). Perhaps adapted from a French print. Justice, in clumsy and elaborate draperies, stands holding up the decollated head of Napoleon, her l. hand resting on the hilt of her sword. Beside her (l.) is an altar or pedestal on which lie her scales. On the altar, in relief, a fierce British lion tramples on a serpent; beside it lie shackles and a broken dagger. Behind Justice is a battlemented wall, which ends (r.) to show the *Bellerophon* at anchor. A large flag forms a background to Napoleon's head: on this are twin oval shields, one with the Bourbon fleur-de-lis, the other with the arms of Navarre, 'gueules au chaîne d'or, posé en croix sautoire et orlé'. They are surmounted by a (French) crown. The design is enclosed by lines and outside this margin hang (l. and r.) two skeletons in profile, the skulls inscribed *N* and *C* respectively.

Above the design: *As to those Monsters who under the title of Sovereigns render themselves the scourge & horror of the human race they are savage beasts whom every brave Man may justly exterminate from the face of the earth.*
See Vattels Law of Nations

Below the design: *The Allies had magnanimously given to France liberty, & to Buonaparte life & the Island of Elba. They had given them a constitution far better than any they had ever known from the cobweb inventions & ingenious devices of the Jacobins & democrats who had alternately exercised their talents in that political manufacture till the Goddess of liberty was turned to fury, & the Goddess of reason to frenzy. see Mr Grattan's speech . . . May 25, 1815.*

By thus breaking the convention which established him in the Island of Elba,

Buonaparte destroys the only legal title on which his existense depended: by appearing again in France with projects of confusion & disorder, he has deprived himself of the protection of law, ... The Powers consequently declare that Napoleon Buonaparte has placed himself without the pale of civil & social relations, & that as an enemy & disturber of the tranquility [sic] *of the world he has rendered himself liable to public vengeance. Declaration of the Allied Powers 13 March 1815.*

To the Editor of the Morning Chronicle | (who boasts that from 1792 to the present time he has never ceased to advocate the cause of the Jacobins) | this plate is inscribed by his | very humble Servt | The Publisher.

For Napoleon's surrender see No. 12579. The skeleton inscribed *C* is possibly Caulaincourt, probably Cambacérès (see No. 12248), who returned to office during the Hundred Days and was afterwards exiled as a regicide. Grattan's speech is incorrectly quoted (see *Parl. Deb.* xxxi. 420 f.); it was made against his own party in the important debate on the motion by which at last the Government were able to commit England to war. The *Morning Chronicle* had recently published documents sent to it by Napoleon, see No. 12540. A counter-blast to the pro-Napoleon, anti-war attitude of the Opposition which was expressed in an extreme form by Cobbett. Cf. No. 12115, &c.

$15\frac{5}{8} \times 10\frac{13}{16}$ in. (pl.).

12582–12589[1]

French prints

12582 ORIGINE DE L'ETOUFFOIR IMPÉRIAL [14 Aug. 1815]

Engraving (coloured impression). Blücher (l.) and Wellington (r.), facing each other in profile, clap on the lid of a large cinder-pail, from which the hands and agonized head of Napoleon emerge on the r. He exclaims: *Ah messieurs ne m'etouffé pas sauvez moi la vie.* Blücher says fiercely: *mon cher ami cet homme la Respire de votre coté.* Wellington, serene and good-tempered, answers: *Reposé* [sic] *vous sur moi mon ami son affaire est faite.*

A satire reflecting the situation after Napoleon's surrender, see No. 12579. It illustrates the desire of the Prussians for vengeance, and their suspicion of British clemency, which is strikingly expressed in Gneisenau's letter of 27 June, quoted J. H. Rose, *Napoleon*, 1934, ii. 516.

Listed by Broadley. De Vinck, No. 9596. Reproduced, N. Young, *Napoleon in exile at St. Helena*, 1915, i. 260.

$8\frac{5}{16} \times 11\frac{3}{8}$ in.

12583 LE JEU DU LAPIN.

Se vend chez Genty, Rue St Jacques, No 16.
Déposé au Bureau des Estampes.

Engraving (coloured impression). Wellington (l.), in profile to the r., throws rings over a set of nine vertical sticks arranged on a square board. He has just thrown a ring over the central and highest stick, saying, *Je vais le mettre en cage.* He refers to the prize for this game of skill; 'le lapin', or Napoleon in a round basket, who watches, asking himself, *A quel sauce me metterons t'ils* [sic]. He is almost spherical, with a much larger head and bust than Wellington. A young woman dressed like the show women of the Paris boulevards stands between board and basket, l. hand in her apron pocket, extending

[1] Arranged before the authentic dates of some plates were ascertained from De Vinck. See also Nos. 12595–12606, 12708–12712.

her r. arm to Wellington; she says: *A vous le Lapin.*[1] By the basket lie a carrot and cabbage, food for the rabbit.

A satire on the surrender of Napoleon, see No. 12579.

Broadley, ii. 75 (reproduction). De Vinck, No. 9594.

$8\frac{5}{16} \times 13\frac{5}{8}$ in.

12584 TENEZ LE BIEN.

Engraving (coloured impression). Wellington (l.) stands over Napoleon who grovels on the ground; he holds him by the r. ear, putting his l. knee on his back, and threatening him with his sword. Napoleon supports himself on his hands, turning his head to look up at his captor; he weeps, saying, *Encore une fois . . . . lachez moi.* Under his l. hand lies the hilt of his broken sword.

See No. 12579, &c. Cf. No. 12595.

Broadley, ii. 77, 79 (reproduction). Hennin, No. 13773. Reproduced, N. Young, *Napoleon in exile at St. Helena*, i. 332.

$8\frac{3}{8} \times 7\frac{1}{8}$ in.

12585 LE MIROIR DE LA VÉRITÉ OU LE TIGRE ÉCRASSÉ [sic].

Se vend chez Genty, Rue S^t^ Jacques, N^o^ 14 [29 Aug. 1815]

Déposé au Bureau des Estampes.

Engraving (coloured impression). Blücher (l.) and Napoleon (r.) support a heavy pier-glass in an upright position. Its solid base rests on the back of the prostrate Napoleon, from whose mouth issues a label: *Si je pouvais encore me sauver! . . . mais non c'est fini Nicolas est pris.* The mirror, which towers above the head of its supporters, is framed by pillars, each surmounted by a fleur-de-lis. These also decorate the heavy superstructure which supports a trophy of two oval shields with the arms of Bourbon and Navarre, surmounted by a crown as in No. 12581, and four white flags. On the face of the mirror is a large Bourbon crown, and a lily plant. Blücher says: *Le Diable m'emporte s'il en réchappe.* Wellington responds: *Pour cette fois nous en répondons.*

A satire on the surrender of Napoleon, see No. 12579. For 'Nicolas' see No. 12256, &c.

Broadley, ii. 77. Hennin, No. 13766. De Vinck, No. 9670.

$9\frac{5}{16} \times 7\frac{1}{2}$ in.

12586 BON À PART OU LE JEU DES QUATRE COINS

[Gauthier.] [5 Sept. 1815]

Engraving (coloured impression). A French print. Napoleon sits in the centre in profile to the l. on a large chamber-pot; he wears his petit chapeau, grey great-coat, and spurred jack-boots. He is surrounded at each corner of a fortified space by a representative of the four Allies. In the foreground (l.) Blücher leans with folded arms against a cannon on a gun-carriage; he is smoking a pipe with a long curved stem, and says: *ce B . . . . . a beau dire ce n'est pas là de la Violette.* At the opposite corner, Wellington, more alert, holding his sword, says: *qui compte sans son hote compte deux fois.* The other two are in the background. The Emperor of Austria (l.) points at Napoleon, saying, *Ton cas est mauvais*; Alexander (r.), facing him, also points, saying, *cette foi ci tu y es pour tout de bon.* Above the head of each a flag with a double-headed (Austrian and Russian) eagle flies from adjacent fortifications. Napoleon holds a sheaf of papers in his l. hand: *Contribution Extraord[inaire] de*

[1] Unlike the modern 'rabbit' as the inferior player of any game, 'lapin' has the occasional meaning of 'homme rusé, brave et résolu'. Littré, *Dict.*

100 Millions; *Conscription levée* [*en*] *ma*[*sse*]; *impot dou*[*ble*]; he says: *Après avoir été Maistre des 4 coins du Globe je n'en puis trouver un pour reposer ma téte* [sic].

Probably a bitter sequel to *Le Jeu des quatre Coins* [puss in the corner] *ou les cinq Frères*, 1808 (in B.M.): Napoleon stands on the globe, making Joseph, Jérôme, Louis, and Murat, his vassal-kings at the four corners, change places on the map of Europe. For 'la Violette' see No. 12512, &c.; the allusion is probably to a satire on the Champ de Mai: *Serrement de nez* (*Serment de Ney*) (in B.M.), apparently by the same artist as this print, where Ney, kissing Napoleon's posterior, says *je jure que ça sent la violette*. For conscription see No. 12087, &c.

Broadley, ii. 77. De Vinck, No. 8143.

$7\frac{3}{8} \times 10\frac{11}{16}$ in.

12587 LES MARIONETTES DU JOUR. [1 June 1815]

Engraving (coloured impression). Wellington (l.), standing in profile to the r., works three little marionettes by a horizontal cord tied round his jack-boots at the knee and attached to a post on the r. The cord directs the movements of three puppets, suspended just above a plank on one end of which Wellington's foot rests. These are (l. to r.), the King of Prussia, the Emperors of Austria and Russia; they make gestures of resignation or protest. Wellington beats a drum and blows a fife. Behind him (l.) stands Louis XVIII, immensely corpulent, playing a double bass. He says, with a melancholy frown at Wellington's back: *Donnez-nous notre pain quotidien, et pardonnez nous nos offenses*. Beside him and on the extreme l. is a plant of Bourbon lilies with broken stalks. On the r., beyond the puppets, stands the Duchesse d'Angoulême. She wears a plumed helmet, a corslet over a long tight-fitting robe, and holds a shallow bowl and a long tilting-lance; to it are tied Bourbon orders, the décoration du Lis, the Saint-Esprit, &c. She extends her r. arm to Wellington, saying with a melancholy expression *Voilà notre ressource*.

A satire on the reliance of Louis XVIII, while in Belgium, on foreign troops, and especially on Wellington, for his restoration, cf. No. 12588.

De Vinck, No. 9463.

$6\frac{3}{8} \times 9\frac{13}{16}$ in.

12588 IL REVIENT PLUS PUISSANT QUE JAMAIS *PL 107. o*
[Original, 10 May[1] 1815]

Engraving (coloured). Reversed copy in Jaime of a French print. Louis XVIII, more powerful (i.e. more obese) than ever, is carried back to France on the muskets of the Allies. He sits in profile to the l. in a chair decorated with fleurs-de-lis, holding out a large extinguisher, and saying: *francais ralliez vous a l'eteignoir*. The chair rests on a little platform supported on spear-shafts and the butts of bayoneted muskets. In front, Wellington, with arms stretched out before him, and the Tsar bend under the burden; behind them are the King of Prussia and, on the extreme r., the Emperor of Austria, who seems to support less of the weight than the others. Wellington scatters proclamations: papers headed *Proclamation Nation*[*al*], *Proclamation Francais*, &c. Before them walks, as 'éclaireur', a Cossack, holding up a lighted candle, and looking over his shoulder at the procession. In his r. hand is his spear.

Louis XVIII, who had accompanied Wellington's army from Belgium, returned to Paris by arrangement between the Allied authorities and Fouché,

[1] The date shows that the interpretation here given is incorrect, though after Waterloo the plate must have been so understood by contemporaries.

who informed the Chambers on 7 July that 'the Sovereigns had engaged to replace Louis XVIII on the throne'. For the dominating position of Wellington cf. No. 12587. He is here rightly associated with Louis XVIII's proclamation from Cambrai (see Lacour-Gayet, *Talleyrand*, iii. 18–22). See No. 12609, &c. The extinguisher was used as a symbol in French caricature for a reactionary policy, the extinction of enlightenment and liberty; though primarily used against the Bourbons, who were 'Grand Masters of the Royal Order of the Extinguisher', it was also used in retaliation against Napoleon, who was 'the Great Imperial Extinguisher'. See Broadley, ii. 97–9, and cf. No. 12120. The Cossack, in England regarded as a romantic and heroic figure, cf. No. 12040, in French caricature is a barbarian, who, according to Léon Gozlan, 'n'a touché le cœur d'aucune classe'; see Jaime, *Chacun son tour* (*pont neuf 1815*).

Original, listed by Broadley. De Vinck, No. 9647. Reproduced, Bourguignon, ii. 301.

$5\frac{1}{2}\times 8\frac{3}{8}$ in. B.M.L. 1266. g. 5.

12589 ACTE ADDITIONEL AUX FOLIES DU HÉROS, OU LA CHUTE DU GRAND PETIT HOMME [2 Sept. 1815]

Aquatint (coloured impression). A French print. Napoleon (r.), on the deck of the 'Bellerophon', approaches three tall British officers, who stand together facing him. He weeps, handkerchief in hand, and says: *Capitain la grace que je vous demande c'est la vie sauve*. The captain (Maitland) says: *c'est à quoi nous nous attendions*. The next officer: *L'on voit bien qu'il n'est pas Français*; the third: *God dam qu'il est petit*. Napoleon, in his gesture of supplication, has dropped his hat. Large documents project from his coat-tail pockets: *La Maison d'Autriche à cesser* [sic] *de régner* [in Italy]*: la dinastie Napoléoniene à régner et régneras* [sic] *sur les Espagnes*; *Je suis le dieu de la Guerre*. There is a background of sea with a rocky promontory (r.).

For Napoleon's surrender see No. 12579; for the *Acte Additionnel*, No. 12546, &c. One of many post-Waterloo French prints accusing Napoleon of cowardice, see No. 12564, &c.

Broadley, ii. 76 (reproduction). De Vinck, No. 9737. A copy, with the same inscriptions, is reproduced, Grand-Carteret, *Napoléon*, No. 352, as an English pl.

$7\frac{3}{4}\times 11\frac{3}{8}$ in.

12590 THE BARONET'S BARGAIN A SCENE AT N——E—1815.

(Nobody) *fecit*

Engraving (coloured impression). A scene outside a large tavern in Newcastle-under-Lyme, with a hanging sign of a cock; part of the façade forms the background. Electors stand outside, crowd the doorway, and look from the windows flanking the door, the latter wearing favours in their hats. A fashionably dressed man, evidently Sir John Fenton Boughey, in riding-dress, addresses those outside, saying with extended hands: *Gentlemen take the 1000£ it is a liberal Offer, and then you will all belong to me*. At his r. hand stands a man similarly dressed, who bows, hat in hand, pointing to Sir John: *All I can say is, Tis a very fine thing to be Father in Law to a very magnificent three tail'd Bashaw*. Next him (l.), and in front of the tavern door, a man stands disconsolately with folded arms. He says, looking to the l., *Why the Sir Johns are too hard upon us but we must close with them for we are forced to sell*. At his feet is a cask inscribed *Aqua* . . . on which stands a frothing tankard concealing the rest of the word. A bandy-legged fellow says: *I hope*

he may succeed for he declares every thing shall be set straight. A (?) postilion says: *To be sure I have driven 300 miles but thank God we have got a Candidate at last.* A man dressed in black, with lank hair and clerical bands, advances from the extreme l., saying: *If swearing is required I am ready to swear any thing.* On the r. and next Boughey is a young man in riding-dress, flourishing a whip, in his pocket is a paper inscribed *Law*; he says: *If zeal & energy can ensure success, it is ours.* On the extreme r. a grinning fellow points at Boughey, saying, *I told you that one seat was not large enough for him.* Over the door of the tavern: *W Weight. Dealer in Wine Spirituous Liquors & Seats in Parliaments.*

Sir John Fenton Boughey (1784–1823) was returned for Newcastle-under-Lyme in 1812, the senior member being Lord Gower. On 22 July 1815, Gower having vacated his seat in order to sit for Staffordshire, Sir John Chetwode, Boughey's father-in-law, was returned for the borough. The word on the basket indicates Boughey's seat, Aqualate Hall. The electors were the mayor, burgesses, and resident freemen who in 1820, according to the *Black Book*, were 600. The anonymous artist is indicated by a tiny figure, with head and legs but no body, wildly capering and waving his hat; for this convention see No. 12198, &c.

$7\frac{5}{8} \times 10\frac{1}{8}$ in.

12591 A FINANCIAL SURVEY OF CUMBERLAND OR THE BEGGARS PETITION.

G. Cruikshank fec^{t}.

Pub^{d} August 1st 1815 by W. N. Jones N^{o} 5 Newgate Street

Engraving (coloured impression). Pl. from the *Scourge*, x, before p. 84. The Duke of Cumberland is knocked off his feet by a large cannon-ball inscribed *Casting Vote* which shatters the seat of his trousers. This is fired at very close range from a mortar on the door-step of the House of Commons (l.) by Lord Cochrane. Cumberland throws out his arms, exclaiming *Pity the Sorrows of a poor young Man.* He wears hussar uniform with a fur-bordered cape; his cap is decorated by spreading antlers. From his hand falls a torn paper: *Petition of the D— of C— for 6000 P An^{m}.* He has also dropped two broken crutches inscribed respectively *My Services* and *My Merits.* Beside these lie papers: *Col. of the Huzzars 3000*; *Pension £18,000*; . . . *800.* The mouth of the mortar is decorated with the wig and hat of the Speaker, so that the blast seems to come from his angry face. Cochrane puts a match to the touch-hole, while he extends his l. arm rhetorically, saying, *No, No, we'll have no Petitions here—do you thint we are not up to your hoaxing, Cadging tricks? you Vagrant do you think we'll beleive all you say or swear?! do you think that your services or your merits will do you any good here? if you do I can tell you from experiance that you are, Cursedly Mistaken so set off & don't shew your ugly face here again, if you do: Shiver my timbers if I dont send you to Ellenborough Castle* [the King's Bench Prison, see No. 12523]*; Aye Aye My boy I'll clap you in the grated chamber where there's neither door window onr* [sic] *fire place!! I'll put you in the Stocks! I'll put you in the Pillory:! I'll fine you I'll, I'll play hell with you:!!—D— me I think I have come just in time to give you a Shot between wind & water!* One leaf of the door of *S^{t} Stephens* is open behind Cochrane, showing members crowding to look out, Sir F. Burdett in the foreground. Within, a section of the gallery with spectators is seen in shadow. Beside the Duke on the r., but obliterated with heavy water-colour on the impression described (and on most impressions), stands the ghost of his valet, Sellis, bare-legged, in his shirt, and with his throat cut. His arms are extended,

and in his r. hand is a gigantic razor; he says: *Is this a razor which I see before me. Thou can'st not say, I did it.*

In the background (r.), on a grass slope behind Sellis, a fat and meretricious-looking woman holding a banner inscribed *PSALMS* looks alluringly up at a file of three grotesque and hideous Grenadiers with enormous pigtails who stand in profile to the l., holding their muskets at attention. She says: *Ah! who could resist such Lovers as these happy is the woman whose husband is a Grenadier.* A little boy, wearing Grenadier uniform, clutches her petticoats, brandishing a rattle; he sings: *My daddy is a grenadier & he so pleased my Mammy O, with his long swoard and broad swoard and his bayonet so handy 'O.*

A satire on the defeat by one vote on 3 July of the Bill for a grant of £6,000 a year to the Duke of Cumberland on his marriage (29 May) to the Princess of Solms- or Salms-Braunfels, who, as the widow of Prince Frederick of Prussia, had recently jilted the Duke of Cambridge, and whose reputation was not good, for which reasons (and perhaps others) the Queen refused to receive her. She had children by both her former husbands. On 3 July Lord Cochrane again took his seat after his release from the King's Bench Prison and re-election for Westminster, see No. 12514. He voted against the Bill, thus supplying the majority of one; his words are an allusion to his own recent misfortunes. The grant was not opposed on party grounds, but (allegedly) on the Queen's opposition to the marriage, on the Duke's intention of residing outside England, and on the Duchess's lack of fortune. The chief motive was probably the extreme unpopularity of the Duke, who was still popularly believed to have murdered his valet, as is implied in the obliterated part of the print, see No. 11561, &c. H. G. Bennet said that 'whatever respect he felt for the rest of the Royal family did not extend to the Duke of Cumberland [Hear, Hear!]'. *Parl. Deb.* xxxi. 1026. See ibid. 1041–9, 1074–82; *Examiner*, 16 July 1815; *Corr. of George IV*, 1938, ii. 64 f., 68, 76–9, 88–91, 93–104, 110–17; Fulton, *Royal Dukes*, 1933, pp. 213–22. There is no allusion to the subject of the print in the *Scourge*. See also Nos. 12700, 12793, 12987.

Reid, No. 501. Cohn, No. 732. Layard, pp. 59–69 (reproduction of the uncoloured (without obliteration) and coloured impressions).
$8\frac{1}{2} \times 12\frac{7}{8}$ in.

12592 BUONAPARTE ON THE 17TH OF JUNE BUONAPARTE ON THE 17TH OF JULY—1815

G Cruikshank. fecit
Pub^d by S. Knight Sweetings Alley Roy^l Exchange August 1815

Engraving (coloured impression). Two designs placed side by side. [1] Napoleon straddles on a stone platform or jetty at the edge of the sea, flourishing his sabre and clenching his fist. He shouts defiance to John Bull who sits smoking on the opposite side of the Channel: *Ha! ha! you Bull beast you Blackguard Islander. you see I'm come back again & now you shall see what I will do with you you wretch! you thought I was done over did you?! you thought I was going to stay at Elba? D—n all Elbas & Abdications: Englishmen & their Allies—I'll play Hell with them all.* Beside Napoleon's platform are chain-shot, a bundle of *Rockets*, a large bottle labelled *Poison*, a cask of *Powder*; the heads of two soldiers with an imperial eagle appear behind the platform (r). A British ship is anchored in the Channel, another is close in shore.

John Bull, a fat 'cit', sits in an arm-chair on the top of a low cliff smoking a long pipe and emitting a blast of smoke, inscribed: *You may be D—d I'll make a Tobacco Stopper of you.* This reaches across the Channel to Napoleon. He wears a cocked hat and knee-breeches. Beside him is a table on which

are a foaming tankard and a tobacco-box; a bludgeon inscribed *Oak* lies at his feet. Behind him is a corner of a fortress bristling with guns and flying an Ensign flag. Two sentries stand on guard. In the background where the sea widens is the island of *Elba*.

[2] Napoleon, kneeling in the bows of a rowing boat, the *Bellerophon*, holds out his hat in humble supplication to John Bull, who stands on the shore; he kneels beside papers inscribed *Petetion, Letters to the Princ Regent*. He says: *O! good M^r Bull I wish you to know* |, (*Although you are my greatest foe*) | *That my Career is at an end:* | *And I wish you now to stand my Friend* | *For tho at the Battle of Waterloo,* | *I was by you beat black & blue* | *Yet you see I wish to live with you* | *For I'm sure what is said of your goodness is true* | *And now if in England you'll let me remain* | *I ne'er will be guilty of bad Tricks again.* John Bull stands with one hand resting on the gnarled head of his club, *Oak*, which resembles the head of a lion. He wears spectacles, a round hat, flowered waistcoat, and top-boots; his l. arm is akimbo, and he answers with a stern frown: *Let me see, first of all you sprung from the Island of Corsica—and when you was kick'd out of France & went to the Island of Elba you made another Spring into France again—And now when you are kick'd out of France a second time you want to come & live on my Island but it won't do Master Boney—you'll be making another Spring into France again I suppose. So I tell you what I'll send you to the Island of S^t Helena & we'll see what sort of a Spring you'll make then.* In the background is a promontory faintly inscribed *Franc*[*e*]. On this a group of beribboned frogs cluster in consultation round a tricolour flag. On the horizon are (l.) a promontory inscribed *Port Jackson* and (r.) a rocky island: *S^t Helena*.

The first of the St. Helena prints. For Napoleon's surrender see No. 12579, &c. The title is dated to make Napoleon's arrival in English waters exactly one month after the eve of Waterloo: the *Bellerophon* left Basque Roads on 16 July, reached Ushant on the 23rd, and anchored off Torbay on the 24th. Napoleon's famous letter to the Regent (facsimile, *Corr. of George IV*, 1938, ii, frontispiece), asking for hospitality, and comparing himself to Themistocles, was published in the English and French papers, see No. 12608. St. Helena was at once decided on; Maitland was first informed of the destination on 31 July, though rumours had previously been numerous and confident. Lord Keith and Sir Henry Bunbury announced the news on the same day to Napoleon, who made a speech (afterwards published) declaring he had come voluntarily to England to claim the rights of hospitality. See J. H. Rose, *Napoleonic Studies*, 1904, pp. 305 ff.; N. Young, *Napoleon in exile at St. Helena*, 1915, i. 52 ff.; C. G. Robertson, 'Great Britain and Napoleon 1814–15', *History*, Mar. 1944. Port Jackson, the convict station in New South Wales, connotes penal transportation, cf. No. 12580. For the exile to St. Helena see also Nos. 12565, 12593, 12594, 12597, 12598, 12599, 12600, 12601, 12602, 12603, 12604, 12605, 12608, 12611, &c., 12612, 12613, 12708, 12709, 12710, 12711, 12712, 12868, 12903.

Reid, No. 499. Cohn, No. 966. Broadley, ii. 4–6.

Each design, $8\frac{1}{2} \times 6\frac{9}{16}$ in. Pl., $9\frac{3}{4} \times 13\frac{13}{16}$ in.

12593 BONEY'S MEDITATIONS ON THE ISLAND OF S^T HELENA —OR—THE DEVIL ADDRESSING THE SUN. *Paradise Lost Book IV.*

G H [Humphrey] *inv^t G Cruikshank fec^t*
Pub^d August 1815 by H. Humphrey S^t James's S^t

Engraving (coloured impression). An adaptation of Gillray's *Gloria Mundi, or—The Devil addressing the Sun*, No. 6012 (1782): Napoleon (l.) takes the

place of Fox, the Regent that of Shelburne. Napoleon as the Devil has horns (tipped to make them harmless) projecting through his cocked hat (as in No. 6012), he has the tattered remnants of (feathered) wings; his legs terminate in deeply cloven hoofs, which rest on the two rocky cliffs of St. Helena (taking the place of Fox's roulette table). He wears ragged uniform, and clutches round him like a scarf a tricolour flag, blown by the wind. His wrists are crossed on his breast. The sun in the upper r. corner encloses a portrait-head of the Regent, and is topped by his motto and feathers. The rays from it extend to the dark clouds surrounding Napoleon. In the centre of each ray a name is inscribed: *Alexander*, *Fred^k William*, *Francis*, *William 1^st of Orange*, *Wellington* [in larger letters than the other names], *Blucher*, *Hill*, *Beresford*, *Anglesea*.[1] Napoleon, looking up with a despairing scowl, exclaims: *To thee I call— | But with no friendly voice, & add | thy name—G—P—R^t!. to tell thee | how I hate thy beams, that bring to | my remembrance from what state | I fell &c.* These words are inscribed on swirling flames which rise from Napoleon's mouth. Between the two cliffs on which Napoleon stands is a bay filled with a closely built town on the coast, which is backed by steep mountains. The sea forms the base of the design.

For the decision to send Napoleon to St. Helena see No. 12592, and for his appeal to the Regent, No. 12608. Hill and Anglesea were heroes of Waterloo; Beresford's name connotes the Peninsular War, see No. 11736. The landscape resembles that of St. Helena, the town corresponding to (the much smaller) Jamestown, in the aquatint after Marryat (reproduced, N. Young, op. cit., i. 88). The most famous of Cruikshank's Napoleon plates. The pl. was instanced by Hone at his trial for blasphemy in parodying the Catechism to show that the parody did not ridicule Milton, but Bonaparte. *First Trial*, 1817, p. 39.

Broadley, ii. 6 f., 10 (reproduction). Reid, No. 500. Cohn, No. 944. Reproduced, N. Young, *Napoleon in exile at St. Helena*, i. 340.
$12\frac{13}{16} \times 9\frac{1}{2}$ in. With border, $13\frac{15}{16} \times 10\frac{1}{16}$ in.

12594 THE EX-EMPEROR IN A BOTTLE.

London. Pub^d by J. Jenkins, 48 Strand. August 25^th 1815.

Engraving. Napoleon stands in a bottle looking to the r., his r. hand thrust under his waistcoat, as in Isabey's Malmaison portrait. He wears orders and ribbon, but no hat or sword. On the r. stand closely grouped the allied sovereigns, on the l. the generals. The Regent is the most conspicuous figure, holding up a tablet inscribed *Martial Achievements*, on which is a cannon. He wears ornate hussar uniform. The others are (l. to r.) Francis I, standing behind the others, Alexander, and Frederick William, his head in profile to the l. All are in uniform. In the front of them Louis XVIII kneels in profile to the l., with clasped hands, gazing up at the Regent's tablet. The most prominent general is Wellington, holding his sword and cocked hat; he wears two ribbons and is covered with orders, among which the collar and George of the Garter and the Golden Fleece are conspicuous. Behind him (l. to r.) are Platoff and Blücher, both much decorated, and Schwarzenberg who is partly behind the bottle. Not a caricature; the heads are stippled portraits. Below the title:

Ambitions dread career at length is o'er,
And weeping Europe hopes for peace once more;

[1] Broadley adds 'Picton': final letters of a name appear on the extreme r., which might be interpreted as 'ton'.

Sov'reigns in arms, at length the world have free'd,
And Britain's warlike Sons no more shall bleed;
The great Napoleon now resigns his sway,
And in a bottle seal'd is borne away.

England's great Prince, whom Europe does confess
The potent friend of Freedom in distress,
With ALLIES *brave, to the world impartial,*
Seal'd up their foe with ACHIEVEMENTS MARTIAL*,
That he no more disturb the tranquil World
Nor be again his bloody flag unfurl'd.

'Twas Alexander great, of generous mind,
With zealous Frederick, who to peace inclined,
Resolved with Francis, in propitious hour,
To free old Gallia from the Despot's power.
Her tyrannic Lord from rule is driven,
And grateful Louis offers thanks to Heaven.

The MARTIAL HEROES *next a tribute claim:*
First Wellington, immortal is his fame;
And Blücher, who, for valour long renown'd,
Compell'd the Tyrant's legions to give ground;
The cautious Swartzenburg, of wise delays,
And the brave Platoff, ask their share of praise.

**THE MARTIAL ACHIEVEMENTS OF GREAT BRITAIN & HER ALLIES, a splendid graphical Work* . . . [to be published in thirteen numbers, . . . each number £1. 1. 0 to Subscribers, £1. 11. 6 to non-subscribers].

Apparently an advertisement of the well-known book containing 52 coloured aquatints after W. Heath. For the decision to send Napoleon to St. Helena see No. 12592. A Convention was arranged, signed at Paris on 2 Aug., binding the other Powers to send Commissioners as witnesses to his custody by the British.

Broadley, i. 388 f. De Vinck, No. 9587.
$10\frac{3}{4} \times 12\frac{3}{4}$ in. (pl.).

12595–12606[1]

French prints

12595 EN FIN BONAPARTE MET À ÉXÉCUTION SON PROJÈT DE DESCENTE EN ANGLETERRE *Déposé* [2 Sept. 1815].

Engraving (coloured impression). A scene on the shore. Wellington, with drawn sword, drives Napoleon before him, pointing out with extended forefinger the route his captive is to take. Behind him are the bows of a small boat from which Napoleon has at last landed in England. His wrists are chained, his arms folded, and he looks on the ground with a stare of anguish.

For Napoleon's captivity in British waters, 24 July–8 Aug., see No. 12592, &c. Cf. No. 12610. Probably by the same artist as No. 12584.

Broadley, ii. 77 f., 81 (reproduction). De Vinck, No. 9751.
$9\frac{13}{16} \times 6\frac{13}{16}$ in.

[1] Arranged before authentic dates were ascertained from De Vinck.

12596 LE COUP DE PEIGNE, OU LA TOILETTE AVANT LE DÉPART POUR STE HÉLÈNE.

A Paris chez tous les Mds de Nouveautés Déposé au Bureau des Estampes. [5 Sept. 1815]

Engraving (coloured impression). Wellington (l.) stands over Napoleon who is seated in profile to the l. on a rock by the sea, his r. hand under his waistcoat, his hat in his l. hand. Wellington holds a pair of curling-tongs, and puts his l. arm across Napoleon's shoulders. He asks: *L'on te disait né coëffé, cependant tu viens encore de recevoir un fameux coup de peigne?* Napoleon, who stares before him with fixed melancholy, answers: *J'en conviens; je suis un homme rasé!! .... mais après m'avoir fait la barbe, tout défrisé que je suis je ne veux pas être passé au fer.* His hair is twisted in curling-papers, inscribed *Bulletin de* and *Bulletin.* Near the horizon (r.) is a small vessel.

See No. 12592, &c. For Napoleon's bulletins see No. 11920, &c.; these descriptions of victories are now good only for curling-papers. For Wellington as Napoleon's barber cf. No. 12575. The title is a punning one, 'coup de peigne' meaning (1) a rapid use of the comb in the hair, and (2) a combat in which someone is seized by the hair, i.e. defeated. Littré, *Dict.*

Broadley, ii. 74 f. Hennin, No. 13794. De Vinck, No. 9752.

$7\frac{3}{4} \times 6\frac{3}{4}$ in.

12597 DÉSESPOIR DE MME BERTRAND. [21 Sept. 1815]

Engraving (coloured impression). Mme Bertrand, springing from a large aperture or window in the *Bellerophon,* is about to reach the water, but a French officer grasps one of her legs; Napoleon looks from the window with seeming indifference. Her dress flies up, leaving her posterior bare. The ship is oddly drawn so that its side and stern appear to be in one plane. The lower margin, with *Gazette de France, 10 août 1815,* has been cropped. This refers to a translation of a letter of a British officer in the *Bellerophon* of 2 Aug. relating the incident.

Mme Bertrand made a real or feigned attempt to drown herself on learning that Napoleon's destination was St. Helena, see No. 12592; she was seized by her husband (Montholon according to the account illustrated), Mme Montholon being present.

Broadley, ii. 78. De Vinck, No. 9740. Reproduced, Bourguignon, ii. 318.

$8\frac{1}{4} \times 6$ in. 'Caricatures', vii. 117.

12598 CHUTE DU TYRAN.

Déposé à la Direction. [24 Aug. 1815]

Engraving (coloured impression). Napoleon is about to leap from a rock in the foreground (r.) to a distant rocky island, *île Ste Hélène.* His agonized profile expresses terror, his arms are above his head. His l. foot is on the rock, his r. leg, bent at the knee, is raised high. On the rock beside his foot is a small wooden cross round which flutters a scroll inscribed *Mont St Jean.* Against it are his crown, encircled by the ribbon of the Legion of Honour, the Hand of Justice (see No. 12247), his (sheathed) sword, and (under his foot) a laurel branch. On St. Helena three tiny men, dressed only in breeches, flee terrified, looking back at Napoleon. On the sea are two small vessels.

For Waterloo see No. 12557, &c.; for St. Helena, No. 12592, &c.

De Vinck, No. 9753.

$9\frac{5}{8} \times 7\frac{7}{8}$ in.

12599 LE DERNIER ÉLAN D'UN GRAND HOMME. [29 Aug. 1815]

Engraving (coloured impression). Napoleon takes a flying stride from the deck of *Le Bellérophon* (r.) to that of *Le Nortomberlan*, over the head of Bertrand who stands on a curiously drawn ship's barge inscribed *Le Connant* which is between the two ships and in the trough of odd, conical waves. Bertrand holds up a ladder towards his Emperor, saying, *attendez donc Cire* (the capital 'C' having the tail of an 's'). Napoleon leaps with great determination, saying, *Laisse-moi Bertrand*; he holds up in his r. hand a bâton, an eagle with a tricolour flag is in his l. hand. He wears his petit chapeau, with the dress of a stage monarch, perhaps representing his coronation robes: slashed tunic and ruff, with a sash; breeches with bows at the knee, and slippers trimmed with bows, a short cloak decorated with bees flies out from his shoulders. Bertrand wears a plumed cocked hat with the dress of a clown: loose tunic and breeches, patterned in large checks; a small ruff and big buttons. Over his arm hangs a basket containing a Hand of Justice (see No. 12247), a spiky crown; an eagle is tied by the feet to the handle of the basket. The tilt covering one end of the barge is covered with material patterned with bees. Only the ends of the poops of the two vessels are within the design; they bristle with guns. Like the costumes and the oddly drawn sea they suggest a stage scene.

Napoleon, with those who were to accompany him to St. Helena, see No. 12592, &c., was transferred on 7 Aug. in the barge of the *Tonnant* from the *Bellerophon* to the *Northumberland*. Bertrand left the barge first, followed by Napoleon, 'mounting the side of the ship with the activity of a seaman'. *Examiner*, 13 Aug. 1815. 'Cire' for 'sire' may be a punning allusion to the melting away of Napoleon's empire, see No. 12606; but the same artist writes 'ce' for 'se' in No. 12604.

Broadley, ii. 80. De Vinck, No. 9750. Another version (reversed), reproduced Bourguignon, ii. 315.

$9\frac{1}{4} \times 7\frac{1}{4}$ in.

2599 A A reversed copy (coloured) having the same inscriptions. Jaime, *PL 116. O.*

$8\frac{1}{4} \times 6\frac{3}{8}$ in. B.M.L., 1266. g. 5.

12600 LA GARDE MEURT ET NE SE REND PAS, MAIS BUONAPARTE SE REND ET NE MEURT PAS.

[27 Sept. 1815.]

Engraving (coloured impression). Napoleon on the after-deck of a ship (the *Bellerophon*), surrenders to a British military officer, apparently Wellington, seated at a table covered with a green cloth. Napoleon, his l. hand on his breast, hands his sword to the officer, saying, *Puisque la victoire m'abandonne je lui remets ses dons*. The officer, touching the hilt of the sword, says: *Ce cadeau funeste a couté bien des larmes*. Before him is a partly rolled map showing the coast of *Afrique*; he points with his l. forefinger to the island of *S^t helène*. Behind him a canopy has been rigged up; his cocked hat and sword are on a stool behind him. A second British officer in the middle distance, his hand on the hilt of his sword, watches the surrender. In the background is a man-of-war with furled sails; a flag with a broken shaft falls from the stern.

One of many French satires on Napoleon's flight after Waterloo when he failed to remain with the Guard. For his surrender see No. 12579, &c., and for St. Helena, No. 12592, &c. For the words (a journalist's invention) falsely

attributed to Cambronne, cf. De Vinck, No. 9563; *Conversations with Wellington*, ed. Stanhope, 1938, p. 171 f. Cf. No. 12564.

Broadley, ii. 77. De Vinck, No. 9734. Reproduced, Bourguignon, ii. 317.
$7\frac{15}{16} \times 12\frac{1}{16}$ in.

12601 DIEU SOIT LOUÉ! LE DIABLE L'EMPORTE!

Engraving (coloured impression). Wellington stands on the shore facing the sea, playing the game formerly called (in England) the Devil on two sticks, revived *c.* 1906 as diabolo. He holds out the sticks, extending the connecting cord, and has thrown the 'diable' or double cone into the air. Napoleon bestrides the waist of the 'diable', clutching his head, from which a laurel-wreath has just fallen. On the horizon is an island (St. Helena) which a ship is approaching.

A satire on the defeat and exile of Napoleon, see No. 12592, &c. The game appears also in No. 12243. Apparently a sequel to *Le Diable l'emporte Souhait de la France* (in B.M.): Napoleon is carried off on the shoulders of the Devil who leaps through the air towards the flames and crags of Hell; he is encircled and gnawed by a large serpent (De Vinck, No. 10386 (16 Aug. 1815); reproduced, N. Young, *Napoleon in exile at St. Helena*, i. 322).

Broadley, ii. 77 (giving it the title of *Diabolo*).
$8\frac{7}{8} \times 7\frac{3}{8}$ in.

12602 CINQUIÈME ET DERNIER TOUR DE PASSE-PASSE, OU, LE GRAND ESCAMOTEUR ESCAMOTÉ.

Déposé à la Direction Générale. [11 Aug. 1815]

Engraving (coloured impression). Wellington, as a juggler, stands behind a folding-table covered with a fringed cloth; on it four juggler's tumblers ('gobelets', used in passe-passe, or the vanishing trick) lie on their sides. He holds up a fifth inscribed *Mont S^t Jean* which he is about to clap down on a tiny Napoleon who is running away to the l. on his table. Inside the tumbler is the word *Disparais*. The other tumblers are inscribed (l. to r.): *Leipsic* [see No. 12108, &c.], *Moskou* [see No. 11991], *Espagne* [grasped by Wellington's l. hand], and *Egypte* [see No. 9523]. Inside all four is the word *Rien*. Behind, a British man-of-war, *Bellerophon* (l.), sails towards a rocky promontory on the extreme r., inscribed *Ile S^t helene*, where a church stands among trees on a cliff.

One of a number of French prints on Napoleon's flight after Waterloo, see No. 12557, compared as in *Le César de 1815* (cf. No. 12564), with other occasions on which he had deserted his army. For St. Helena see No. 12592, &c. He had been transferred to the *Northumberland*, see No. 12599.

Broadley, ii. 76. De Vinck, No. 9736.
$12\frac{3}{8} \times 9\frac{1}{16}$ in.

12603 NICOLAS DANSANT L'ANGLAISE!

Engraving (coloured impression). Napoleon dances on a stage, immediately above the orchestra, which is conducted by a soldier in British uniform seated on a stool in back view. The orchestra (T.Q.L.) are just behind the conductor. An Austrian officer (l.), whose elongated head and figure have some resemblance to Francis I, plays the 'cello; a Prussian officer in back view (Frederick William) plays the violin, and a Russian wearing a flat round cap plays a flute. Napoleon, wearing uniform, is full-face, balanced on his heels with legs astride; under his l. arm is a cane; he performs like an automaton. The background is the sea; the island of St. Helena, with Sugar-loaf Hill, is on the horizon.

For St. Helena see No. 12592, &c.; for the enforced dance, No. 12046, &c.; for 'Nicolas', No. 12256, &c.

Broadley, ii. 77 n. De Vinck, No. 9361.

$8\frac{11}{16} \times 6$ in.

12604 LE GÉNÉRAL [JACOT[1]] AYANT JURÉ QU'ON NE L'EMMENERAIS PAS VIVANT À S^TE HÉLÉNE SE DÉCIDE ENFIN A CE COUPER LA GORGE.

Engraving (coloured impression). Napoleon as an ape, but with his own profile, clings with his toes to the seat of a chair which is on the deck of the *Northumberland*. He is erect, with flexed knees, holding an enormous razor near his hairy throat. He says: *ah mon dieu quel bonheur que ce rasoir ne coupe pas*. Opposite him (l.) is the island of *s^te héléne*. He wears his petit chapeau, uniform coat with an ill-fitting back indicating the dressed-up monkey, and loose white trousers gathered at the ankle. Only the poop of the ship, drawn as in No. 12599, by the same artist, is visible.

It was reported in the English papers that when Napoleon was informed of his destination, see No. 12592, he 'declared that he would never be carried to St Helena alive'. *Examiner*, 13 Aug. 1815. Actually, in the long protest to Sir H. Bunbury and Lord Keith he said: 'In St. Helena I should not live three months. . . . If your Government wishes to put me to death they may kill me here. . . . I prefer death to Ste. Hélène.' J. H. Rose, *Napoleonic Studies*, 1904, p. 320.

Broadley, ii. 81.

$7\frac{3}{4} \times 6\frac{3}{16}$ in.

12604 A A later state, 'Jacot' engraved, and with the word *Palmer* on the razor, showing that it is of English make, see No. 12575 A.

12605 VOILA LE BOUQUET *Dépsé &c.* [26 Sept. 1815]

Engraving (coloured impression). Below the design, as a second title: *L'Entrée Triomphante du Père la Violette ou le Bouquet de Waterloo*. Napoleon is the centre of a horizontal sheaf-like bunch of huge violets from which his head (l.) and legs (r.) project. This sheaf is being lifted by Wellington from *Le Northumberland*, whose bows are on the r., to a quay on *S^t Hélene*. Napoleon's impassive profile faces the ground. Wellington stands with the r. foot in the ship's boat which lies against the *Northumberland*; the l. foot is on the edge of the low quay. He supports Napoleon with one hand under the neck, the other under the sole of his boot; and is about to place him on shore with a vigorous swing of his arms. He says: *God-dem quel Saut.* The flower-stems are encircled by a cord at the point where they surround Napoleon's knees. The bunch resembles in general character that of No. 12512, &c., but is without the concealed profiles. Against the quay (l.) is a pile of rocks where Joseph Bonaparte is hiding. His head and shoulders emerge, and the brothers look at each other. Napoleon says: *Tu te cache Joseph, tu ne sent donc plus la Violette*. Joseph answers: *Mon frère, la Violette de Mars est flétrie*. On Napoleon's hat is a little rat, saying, *comme ceci sent la Violette* [cf. No. 12586]. A larger rat watches from the shore. The only building on the rocky island is an ancient and forbidding castle.

For St. Helena see No. 12592, &c. Napoleon did not land there till 16 Oct. Joseph, who reached the United States in August, was the centre of plots to rescue Napoleon. For Waterloo see No. 12557, &c.; for the rats see No. 12710, &c.

Broadley, ii. 94 (reproduction), 95. De Vinck, No. 9756.

$8\frac{3}{8} \times 12\frac{9}{16}$ in.

[1] Name inserted in pen.

12606 GÉNÉRAL SANS PAREIL.

[? after J. H. Voltz.]

Engraving (coloured impression). A French 'hieroglyphic portrait' of Napoleon (W.L.), probably deriving from No. 12177. It is based on the W.L. profile portrait by Dähling (reproduced Dayot, *Napoléon*, p. 204). The arms are not folded as in that print, and in the r. hand a noose is held out: *Lacet pour Pichegrue*. The l. forefinger, inscribed *Moreau*, and the thumb, inscribed *Pichegrue*, are extended in a significant gesture. The face, in profile to the l., is without symbols or inscriptions; the hat is covered with crowns, the papal tiara being prominent. Above: *Chapeau chargé de Couronnes*. On the front of the coat from the neck downwards are inscriptions: *Evacuation de l'Egypte* [see No. 9523], *Malte* [see No. 9700], *Portugale*, *Espagne*, *Bateaux plats* [cf. No. 9995], *Russie*, *Pologne*, *Prusse*, *Saxe*, *Westphalie*, *Hollande*. On the arm two tiny soldiers fire at the kneeling *Duc d'Enghin* [sic], and Napoleon, enthroned, gives orders to a file of three subservient officials: *Commission Militaires et Tribunaux recevant les Ordres*. On the coat from the waist downwards are the inscriptions: *13 Vendémiaire* [5 Oct. 1795], *Journée de S^t Cloud* [Brumaire, 10 Nov. 1799, see No. 9426, &c.], *Guerre éternelle à l'Angleterre*, *Désolation de l'Allemagne*, *Inquiétude en Italie*, *Trahison sur la Famille d'Espagne* [see No. 10990, &c.], *Détronisation du Roi des Asturies*, *Violation des Etats Romains* [see No. 11360, &c.]. On the waistcoat are five kings (H.L.), crowned and holding sceptres: *Fabrique de Sire* [cire]. Above these is an ape: *la Folie*. On the r. thigh, of which only a small part is visible, statues and busts are depicted. The most conspicuous is the Apollo Belvedere. These are: *Objets d'Arts Pillés chez les différentes Nations*. On the l. thigh are objects relating to the Continental System: a cask, bales inscribed *Magasin de denrées*, a larger cask filled with sugar-loaves, more bales inscribed *Coloniales*, and a pile of beetroots: *Sucre de Beterave* [see No. 12316]. Over the boot-top hangs a row of tabs, inscribed: *Billets de* | *Banque.* | *Ventes des biens* | *Communaux* | *Cautionnement* | *Arrierés*. The boot-top is *Chute du Trône de France et d'Italie*. The boots are covered with skulls and bones inscribed *Conscription* [see No. 12087, &c.] *et Levée en Masse* [see No. 12201]. The spur is a serpent spitting out the words: *Eguillonant son système de destruction*. From the coat-tail pocket project rolled documents, torn, and inscribed: *Décrets Violés depuis la Journée de S^t Cloud Jusque au Jour de sa déchéance*. The sword has a star below the hilt, and a wavy blade inscribed *Comete*.

With the exception of the allusion to Moreau, the autocratic orders to tribunals, &c., the 'violated decrees', and the financial shortcomings inscribed on the boot-tabs, these phases and episodes of Napoleon's career from 1795 to 1815 are illustrated in other satires in the Catalogue, English, French, and German. Sovereigns of wax (corresponding to the gingerbread kings of No. 12230), are the theme of *La ruine du fabricant de cire* (Broadley, ii. 79 f.), and the princes here depicted are probably Joseph, Louis, Jérôme, Murat, and Eugène Beauharnais. According to No. 12607, the ape 'la Folie' is the King of Rome. For the Continental System see No. 12269, &c. The attitude to the pillaged works of art is exceptional, see No. 12619, &c. There are said to be English, German, and Italian versions of this print[1]; see No. 12607.

De Vinck, No. 8857. Milan, No. 2749. Reproduced, Broadley, i. 388 (as the English copy); Grand-Carteret, *Vieux Papiers* . . . 1896, p. 195 (as of English origin).

$10\frac{3}{8} \times 6\frac{13}{16}$ in.

[1] Grand-Carteret, *Napoléon*, p. 181, attributes it to a French artist living in London, though in *Allemagne*, p. 76, he had (like Hagen) attributed it to Voltz.

12607 GENERAL SANS PAREIL.

London: Printed and published by G. Smeeton, 17, St Martin's Lane September 1, 1815.—Price Sixpence.

Engraving (coloured impression). A close copy of No. 12606, very slightly reduced. Illustration to a printed broadside with a black woodcut border; a companion print to No. 12204. The inscriptions are clumsily and sometimes incorrectly translated: 'Bateaux plats', in allusion to the invasion flotillas of 1803–5, are omitted, as are the inscriptions on the boot-tabs. 'Journée de St Cloud' becomes Journal of St Cloud; 'Jour de sa déchéance', Account of all my losses. The serpent is *The spur the system of destruction.* The printed explanation, like the inscription, is incorrect in running together 'La folie' and 'fabrique de sire' as *The Foolish made of Wax.* The text:

'The above interesting Portrait of Buonaparte may be considered as an emblematic Index of his extraordinary Life. The Design reflects the greatest credit on the Artist, who is a Frenchman; he has judiciously formed the Hat of the different *Crowns* which Buonaparte placed on other men's *Heads.* The position of the fore-finger and thumb are particularly deserving of notice, . . . indicating that *Moreau* was his guide or *finger-post* to all his victories, and the word *Pichegru* being on his thumb, is meant to imply, that he always had him in view as being one great obstacle to his rising greatness. . . . The words on his Breast are the names of the different Kingdoms he has overrun or conquered. His Waistcoat is ornamented with the figures of the different Kings he has made; the French call them "*La folie fabrique de Sire:*" indicative, that while the dark clouds of despotism hung over Buonaparte's empire his Kings reflected their borrowed lustre, but when once the Sun of universal restitution darted forth its rays, they melted "like wax before the sun: the artist has well contrived to put the little King of Rome as a monkey, above the heads of the other Kings. The Bales and Casks . . . denominate the stoppage of trade which this system of warfare had brought on the French People. The Beet-root refers to the Decree issued for making Sugar . . ., when he lost all his West-India possessions [see No. 12316]. On his legs are represented Skulls, symbolic of Death, who accompanied him wherever he trod. His Sword, which so often paralyzed the world . . . is judiciously placed in the form of a Comet or Meteor. Such is this brief and imperfect delineation of the above extremely curious and interesting Portrait.'

Broadley, i. 389 f.

$11\frac{3}{8} \times 5\frac{1}{4}$ in. (pl.). Sheet, $15\frac{3}{8} \times 9\frac{5}{8}$ in.

12607A Another state, PRICE SIXPENCE above the design, the woodcut border being removed for this inscription.

12608 NAPOLEONS TRIP FROM ELBA TO PARIS, & FROM PARIS TO S^{T} HELENA—

G. Cruikshank fec^{t}

Pub^{d} by M Jones N^{o} 5 Newgate S^{t} Sept^{r} 1 1815

Engraving (coloured impression). Pl. from the *Scourge,* x. 161. A sequence of three designs placed side by side. [1] Napoleon, in profile to the r., astride a large eagle, flies (and flees) from the field of Waterloo (see No. 12557, &c.). His crown flies from his head, his (broken) Hand of Justice (see No. 12247) falls; his hands are clasped, encircling the bird's neck. He says: *Sauve qui peut—The Devil take the hindmost—Run my boys your Emperor leads the way—My dear Eagle only conduct me safe to Paris this time as you did from Moscow*

& Leipsig, & I'll never trouble you again—Oh! d—n that Wellington. The eagle says: *my left wing has entirely disappeared* (the r. wing only is depicted, the absence of the other is made less conspicuous by the position of Napoleon). On the ground below, little French soldiers flee in wild and grotesque confusion, three mounted on one horse. Behind (l.) British soldiers with a torn Union flag advance down-hill in good order; great clouds of smoke divide them from the French. A sign-post (r.) points (r.) *To Paris*, (l.) *To Waterloo.*

For the comparison of the flights from Waterloo, Moscow, and Leipzig (among other places), cf. No. 12602, &c. The pun on 'left wing' is without military significance.

[2] John Bull's house (r.) gives directly, by a wide doorless opening, upon the sea-shore, with the poop of the [*Bell*]*erophon* (l.) close to land. Napoleon (not caricatured) stands on a projection near the water-line, looking directly down at John, who sits in an arm-chair close to his fire. He says, with outstretched l. arm, *My most powerful & most generous enemy, how do you do? I come like Themistocles to seat myself upon your hearth—I am very glad to see you.* John, holding a pipe in his l. hand, turns his head in profile to answer Napoleon: *So am I glad to see you M^r^ Boney but I'll be d—d if you sit upon my hearth or any part of my house—it has cost me a pretty round sum to catch you M^r^ Themistocles, as you call yourself; but now I have got you I'll take care of you.*—. John Bull is a stout countryman wearing top-boots. His tall dog, lying at his side, looks aggressively towards the *Bellerophon.* Above the chimneypiece is a gun; below this a bust (coloured yellow) of George III immediately above two other profile-busts on the chimney-piece: Wellington and Blücher. On the floor is an open book: *John Bull* [or the] *Englishmans Fire Side* [Colman's best comedy, first played at Covent Garden 5 Mar. 1803].

A satire on Napoleon's letter to the Regent, dated 13 July, in which he said 'Je viens comme Thémistocle m'asseoir sur le foyer du peuple Britannique', an allusion to Themistocles taking refuge on the hearth of Admetus, King of the Molossians, taking the latter's infant son in his arms, thus establishing an irresistible claim to hospitality. See Nos. 12592, 12613.

[3] Napoleon sits on a stool outside a thatched hut in St. Helena, hands on knees, intently watching a large rat-trap. Across his shoulders is one of those bands decorated with rats or rat-skins that denoted the rat-catcher. He sits between a tall thin French officer and a Frenchwoman, décolletée and wearing a ragged apron, who stands holding up a piece of bacon on a fork. A rat issuing from a cave (r.) approaches the trap suspiciously. In the background is a conical mountain, representing Sugar Loaf Hill; beside the hut are two tall palm-trees. The officer, Bertrand, says: *Ah! Mon dieu! Dere your Majesty—dere be de vilain rogues—Ah, Monsieur rat why you not pop your nose into de trap & let de august Emperor catch you*—. Mme Bertrand: *Will your Majesty be please to try dis bit of bacon? Ah! de cunning rascal! Dere! Ma foi! he sniff at the bacon!*— Napoleon:

> *Alass! that I who caught Imperial flats,*
> *Should now sit here to watch these scurvy rats,*
> *I, who Madrid, Berlin, Vienna, Moscow, took,*
> *Am doomed, with cheese, to bait a rusty hook!*
> *Was it for this I tried to save my bacon,*
> *To use it now for rats that won't be taken?*
> *Curse their wise souls! I had not half such trouble,*
> *Their European brethren to bubble.*

When I myself was hail'd as Emperor Nap,
Emperors & Kings I had within my trap
And to this moment might have kept them there
Had I not gone to hunt the Russian bear.

The print illustrates 'The Napoleonade. An irregular Poem, in three Cantos', pp. 163–8. Napoleon catches rats:

For still he finds a secret joy
Life of some kind to destroy.

For St. Helena (reached on 15 Oct.) see No. 12592, &c.; for the rats, No. 12710, &c. For Napoleon's desertion of his army in Russia see No. 11991, &c.; after Leipzig, No. 12108, &c.

Reid, No. 502. Cohn, No. 732. Broadley, ii. 7 f. Milan, No. 2758. Reproduced, Bourguignon, ii. 323.

Each design, $7\frac{1}{4}\times5\frac{7}{8}$ in, $7\frac{1}{4}\times5\frac{11}{16}$ in., $7\frac{1}{4}\times5\frac{13}{16}$ in.

12609 RETURN OF THE PARIS DILIGENCE—OR—BONEY RODE OVER—

G H inv^{t} Etch^{d} by G Cruikshank
Pub^{d} Sept^{r} 6th 1815 by H Humphrey 27 S^{t} James's Street—

Engraving (coloured and uncoloured impressions). Louis XVIII returns to Paris in a coach which is partly a fortress manned by the soldiers of the Allies. It is a glass coach, decorated by fleurs-de-lis, the door inscribed: *Les Lis from Brussels to Paris*. There is a long boot or basket, as in French diligences; this, like the body of the coach, is edged by crenellations in which are small cannon. On the roof is a fortress with a central tower, from which guns are being fired; this is manned by little soldiers who have a British and a Russian flag. From the tower flies a large white flag with a fleur-de-lis between *L* and *XVIII*. The inside is crowded: Louis XVIII sits impassively in profile to the r., next him is a priest in a skull-cap and facing him is a bishop wearing a mitre. Looking from the centre window is Talleyrand. On the r., with their backs to the horses, elderly and distressed military officers are crowded together. Wellington drives, holding the reins in the l. hand, a sword in the r.; next him sits Blücher, smoking a long pipe, his sword held against his shoulder. Both cry *Vive le Roi*. On each of the four galloping horses sits a cavalry soldier with a drawn sword and holding a flag: on the off side (next the spectator) and in front of Wellington are British soldiers: the man on the wheeler holds a Union flag, the man on the leader a Royal Standard. The other two, riding in front of Blücher, hold up flags with a double-headed eagle, but seem nevertheless to be intended for Prussians (cf. No. 9694). The occupants of the boot sit one behind the other, each clasping the man in front round the waist. Next the coach and clasping it is a Dutchman smoking a pipe and wearing a conical hat, representing William I of Holland. Behind him is the King of Prussia, then the Tsar, with the Emperor of Austria on the extreme l. All cry *Vive le Roi*.

This military coach is surrounded by smoke from its guns and is driven ruthlessly over prostrate French soldiers. Under the horses' hoofs Napoleon lies prone on a tricolour flag and eagle; he looks up with an agonized expression. The soldiers round him are more burlesqued, some wearing bonnets rouges. Along the foreground lie mutilated soldiers and a dismantled cannon, a bleeding arm, a leg, a decollated head which cries *Vive l'Empereur*. The same cry issues from the mouths of a boy soldier cut in half, from a veteran whose head is severed from his body, and a man under the wheels of the coach who has lost his r. hand. A British soldier (l.) holds

up a French soldier spiked on his bayonet who also cries *Vive l'Empereur*. The soldiers who march behind the coach seem to be Prussians, despite the double-headed eagle on their flag. The route is across open country; on a hill is a fortress still flying the tricolour flag.

A satire on the second restoration. William I may owe his prominent position to the part taken by Dutch troops at Waterloo. On 7 July the British and Prussians entered Paris, Wellington having concluded a capitulation on 3 July by which the French army was to retire beyond the Loire and the Allies and Louis XVIII were to be admitted to Paris. Napoleon was then at Rochefort, his whereabouts unknown to the Allies. Cf. J. C. Hobhouse's reflections in Paris on 7 July (which he admits were interrupted by white flags and shouts of 'Vive le Roi'); on 'the *injustice and impolicy of bearing back the Bourbons in triumph* over the trampled necks of Frenchmen . . .'. *Substance of Letters* . . . [from] *Paris* . . ., 1816, ii. 154. See also Nos. 12588, 12614, 12615, 12617, 12618, 12620, 12621, 12622, 12623, 12757, 12786, 12797.

Reid, No. 503. Cohn, No. 1899. Broadley, i. 390 f.

$8\frac{1}{8} \times 15\frac{3}{8}$ in. With border, $9\frac{1}{16} \times 16$ in.

12610 BONEY'S THREATENED INVASION BROUGHT TO BEAR— OR TAKING A VIEW OF THE ENGLISH COAST FROM Y^E^ POOP OF THE BELLEROPHON—

*etch^d^ by G C^k^*

Pub^d^ by S W Fores 50 Piccadilly—September 10^th^ 1815

Engraving (coloured impression). Napoleon (r.) stands on a cannon to see over the barrier round the poop; he stoops, using a telescope to view the coast which is on the extreme l. On this is a castle, flying a Union flag, and inscribed *Citadel* (in reversed characters); before it is a tall gibbet with a dangling noose. Bertrand is crouching below Napoleon to look through the port-hole facing the cannon on which the latter stands; he points, holding in his l. hand a smaller telescope, and looks up at Napoleon to say: *By gar! mon Emperor, dey have erect von prospect for you.* Napoleon, whose profile is lean and ravaged, answers: *Me no like de D—n prospect.* He wears his sword (as he did), with spurred jack-boots, and a chain is attached to his l. ankle. Only a small section of the deck is shown, extending to the next port-hole (l.) where a sailor, resembling John Bull, sits on the cannon, his back to Napoleon, and his hands in his jacket-pockets. He scowls towards him over his l. shoulder, saying, *I thinks as how Master Boney, that, instead of sending you to Hell-bay they sho^d^ have sent you to Hell at once.*

For the ironic allusion to Napoleon's projected invasion cf. No. 12595. For Elba as Hell Bay, cf. No. 12231. The print was belated: Napoleon sailed in the *Northumberland* on 8 Aug., cf. No. 12599.

Reid, No. 505. Cohn, No. 946. Listed by Broadley.

$8\frac{5}{8} \times 13\frac{1}{4}$ in.

12611 THE EXILE OF ST. HELENA OR BONEY'S MEDITATIONS!!

*Marks fec^t^*

London:—Published by R. Pratt, 12, Broad Street, Golden Square.— Price One Shilling. [? Sept. 1815]

Engraving (coloured impression). Heading to a broadside printed in three columns. Napoleon sits in profile to the l. on one of the precipitous promontories bordering Jamestown, his feet resting on the opposite cliff, so that his

legs form an arch high above the little port. He weeps, with folded arms, bending forward so that an elbow rests on his knee. Behind is the conical Sugar Loaf Hill, topped by a little castle. Ships are sailing near the island. The text is a description of the island followed by the orders issued by the War Office, 30 July 1815, for the treatment of Napoleon in the *Northumberland* and at St. Helena.

Napoleon as a colossus seated or standing on the cliffs of St. Helena (see No. 12592) became a favourite subject of caricature. See Nos. 12614, 12617, 12622, 12700, 12786, 12902 [20], 13283.

Listed by Broadley.

$6\frac{7}{8} \times 11\frac{11}{16}$ in. Sheet, $18\frac{5}{8} \times 15\frac{1}{8}$ in.

12612 BONEY CROSSING THE LINE.

Marks Del.

Pub^d^ by J Johnston Cheapside [? Sept. 1815]

Engraving. A scene on the deck of the 'Northumberland'. Jovial sailors surround Napoleon who is seated in a tub blindfolded, with men pouring soapy water over him from buckets, one of which is discharged on his face through a funnel held by himself. He says: *I no like de English Valet de Chambre, Have mercy.* Just behind his head (l.) a sailor stripped to the waist stirs a smaller tub of soapsuds with a pole. A man flourishes an enormous imitation razor with a jagged blade. In a commanding position, backed by a huge mast, are Neptune and Amphitrite, standing on a gun-carriage; they wear draperies and long wigs of tow, hanging from rope-rings which stand up above their heads. Neptune holds up a trident, and declaims: *I command you'l cleanse him from his Iniquity's.* Two sailors (l.) drag the gun-carriage with ropes over their shoulders; one blows a conch shell; the other, a negro, says: *Massa Boney no like to be got in a Line!!* On the opposite side (r.) a sailor hauls at a plank which rests on Napoleon's tub. Behind him (r.) are two grotesque French officers, blindfolded, wearing cocked hats and high boots; they stand apprehensively, with arms interlaced; one says: *I wish de Dirty job was over!!*; the other: *Be gar me no like de Shaving Shop!!!* A young sailor turns to him, saying, *Have Patience Gentlemen and we'll shave you directly and give you a good Lathering as Old Blucher did!!* On the extreme r. an amused naval officer watches the scene. A dog (l.), also amused, barks at Napoleon.

A natural sequel to the shaving prints, see No. 12575, &c. (to shave meaning also to strip of possessions, while lather from *c.* 1797 means also to thrash). The *Northumberland*, cf. No. 12599, crossed the equator on 23 Sept. The English officers and sailors underwent the usual soaping, shaving, and dowsing: Napoleon kept to his cabin. N. Young, *Napoleon in exile at St. Helena*, 1915, p. 84; Aubry, *St. Helena* (transl.), 1937, p. 116 f. Cf. No. 12921.

Broadley, ii. 6, 7 (reproduction).

$8\frac{3}{16} \times 12\frac{1}{2}$ in.

12613 BOXIANA—OR—THE FANCY.

[Williams.]

Pub^d^ by M Jones N^o^ 5 Newgate S^t^ Octob^r^ 1^st^ 1815.

Engraving (coloured impression). Pl. from the *Scourge*, x. 241. Illustration to verses (reprinted from the *Morning Chronicle*): 'Epistle from Tom Cribb to Big Ben, concerning some foul Play in a late Transaction.' A boxing-match between the Regent and Napoleon, both stripped to the waist. The

Regent (l.), immensely corpulent, stands over Napoleon, who lies on the ground, and kicks him. Two of the Prince's feathers lie on the ground; a little chimney-sweep has picked up the third and shows it to Napoleon's second, who is supporting the fallen man by the shoulders; the boy says: *Master I found a white feather*; the second exclaims: *Foul! Foul! by all the rules of honor! why even Blackey cries shame.* Behind the second stands Tom Cribb, raising both arms in protest: he says to the Regent:

What! Ben my big hero is this thy renown?
Is this the new go?—kick a man when he's down!
When the foe has knock'd under, to tread on him then—
By the fist of my father, I blush for the [sic] *Ben!*

The other supporters of Napoleon are on the r. His bottle-holder is a negro, who watches in dismay, one foot on Napoleon's (green) coat which lies with his cocked hat. Behind, two Englishmen, much shocked, stand between two Frenchmen. One of the latter asks, with raised hands: *Ah! Je vois, you be de Jentelman! n'est pas bien Sauvage Sare!* The Englishman answers: *Bien shove-a . . e! no d—e! mounseer, I think it more like kicking, than shoving.* The second Englishman holds his friend by the shoulders, saying, *vy Charley vot sort of a go d'you call this!* The other Frenchman, an officer taking snuff, says to Napoleon: *Vi you no go to de Russia you only get little squeeze.*

The Regent's supporters on the extreme l. are only three: his bottle-holder is Lord Yarmouth with a decanter of *Curacoa*; he says obsequiously: *He is only kicking to try if ther is any honor there Blackey!* McMahon holds the Regent's stays under his arm, a purse (the Privy Purse, cf. No. 11874) hangs from his pocket. He says: *Themistocles will be well treated if we can find any honor in him!* Eldon, in wig and gown, holds a paper: *Rules of the new Fancy, Kicking allowed Scratching all . . .*; he says: *Or we may send Themistocles to acquire honor at Botany!*

An attack on the Regent for Napoleon's exile, see No. 12592, &c.; for Themistocles see No. 12608, &c. The negro is probably an allusion to Napoleon's abolition of the slave trade, see No. 12546. Big Ben was Bryan (or Brain), d. 1794, see No. 7646. Tom Cribb's words are from Tom Moore's *Epistle from Tom Cribb to Big Ben concerning some foul play in a late transaction.* They were reprinted from the *Morning Chronicle* in *The Fudge Family in Paris*, 1818. In the *Diary of John Newton*, 1933, they are transcribed in full, under date 25 July 1816, and attributed to Dr. Worthington. The last lines:

To show the *white feather* is many men's doom,
But what of *one* feather?—Ben shows a *whole Plume.*

Broadley, ii. 8 f.
$8\frac{5}{8} \times 13$ in.

12614 LOUIS XVIII CLIMBING THE MÂT DE COCAGNE

Etched by G Cruikshank
London Pub^d^ by W. Hone 55 Fleet Street October 6^th^ 1815

Engraving (coloured impression). Adapted from a French print, (?) *Le Mât de Cocagne* [de Vinck, No. 9205], one of two with this title. Above the design: *New French Caricature selling privately at Paris.* Below the title: "*The Mât de Cocagne is a long pole, well soaped, on the top of which are hung upon Publick occasions various Prizes which he who climbs* | "*to the top gets. A poor Creature of total incapacity affords infinite pity & Merriment, & tumbles down faster*

then he ascends. He who fails once | "and tries again affords the most sport"— Travels in France—. Louis has reached the top of the tall pole, which is decorated with tricolour cockades, and grasps the crown which tops it, gripping the pole with his swathed and gouty legs. He is, however, supported on the sword-point of Wellington, who stands on the bowed shoulders of the King of Prussia and rests his back against the pole. Frederick William plants a foot on each shoulder of the Tsar, who sits very erect bestriding the shoulders of the Emperor of Austria. The last, on hands and knees, is supported on large money-bags placed against the pole, and inscribed *English Subsidies* and *Subsidies*. All are against the l. side of the pole. The King of Rome, a little replica of his father, and wearing a huge bicorne and sword, stands behind Francis I, tugging at his coat-tails. Marie Louise, weeping, stands behind her son, holding leading-strings attached to his waist; she says: *Oh where & O! where is my dear Napoleon gone | He is gone to S^t Helena & my son has lost his throne.* The child says: *Do Mama make Grand-papa leave all these folks to themselves.* Francis I says: *If I leave them they will fall upon me.* Alexander holds a document: *Plans for Maritime ascendancy* and says, very complacently, *Behold my work.* In Frederick William's pocket are documents inscribed *Plans for new wars & new Subsidies*; he says: *I'll take what suits me.* Wellington is silent, but he has papers inscribed: [*P*]*lans for Campaigns of 1816 1817 &c &c.* A large sack, inscribed *Claims of the Emigrants*, hangs from the shoulders of Louis XVIII, increasing his insecurity; with this are a rosary and cross, and a bottle labelled *Holy Water* and a paper: *Absolution.* He is struck in the face by lightning from thunderbolts, inscribed *French Army*, grasped by an imperial eagle who flies close to him with menacing beak. He says: *Support me or I shall fall.*

Other figures are in the foreground, standing near the base of the pole. On the extreme l., behind Marie Louise, Chateaubriand stands on a pile of large volumes; immediately under his feet are *Travels to Jerusalem* and *Elegy on Louis 16*, with a fragment of paper inscribed *Sermons.* He is dressed half as a military officer and half as a priest in a long cassock. In his r. hand he holds a sword and dagger, in the l. a cross and pen. His hair is decorated with straw, emblem of the lunatic, and he says: *Call me Chateaubriand or Shatterbrain or what you will charge any thing upon me but Truth & Soberness. I who am the greatest & most eloquent humbug in Europe & the first poetical & Church Mitilant* [sic] *Statesman in France.* Papers hang from his pockets: *Fools Paridise*; *Buonaparte & the Bourbons*; *State Papers.* Close to the pole on the r. stands the Duchesse d'Angoulême, very erect, and holding a bâton. She turns to her husband who stands at her side, saying, *Aye you'll never get the Crown or an Heir to it.* Her skirt is bordered with fleurs-de-lis, and a rosary hangs from her waist. The Duke stands on tiptoe, gaping up at his uncle on the pole; he wears uniform and holds a musket by the barrel, the butt resting on the ground. On the extreme r. stands Castlereagh, hiding his face with his cocked hat, in conversation with Richelieu, towards whom he bends. He is grotesquely thin, and holds behind his back a document: *Subjugation* [of] *France.* The duc de Richelieu, exotic and foppish, stands chapeau bras, bowing, with shoulders raised. Castlereagh says: *My dear Richelieu devide & conquer—& you'll Rule France at your pleasure.* Richelieu: *I'll take your Lordships advice I'll follow your example in Ireland & I cannot fail of success.*

In the middle distance (r.) stands John Bull, a jovial countryman in short gaiters, holding out a money-bag in each hand towards the pole. He says: *Come take my Money. thats! what all this Fun means. well! that Mounseer Shatterbrain pleases me most: He seems maddest of 'em all & well He may for*

he keeps Louis's conscience. On the opposite side (l.), but slightly farther back and on a smaller scale, stands Talleyrand (l.) facing Fouché who holds a large sack under each arm, inscribed respectively *Secrets of Napoleon* and *Secrets of Louis XVIII*. Talleyrand points angrily behind him to Chateaubriand, saying, *My dear Fouche that charlatan Chateaubriand has jockied us both*. Both register angry dismay.

In the background are two separate scenes. On the l. Napoleon stands with folded arms on St. Helena, on the plain behind Jamestown; he is a colossus surrounded by a fringe of tiny soldiers, and with cannon pointing at him from the craggy summits by which Jamestown is flanked. He says: *I climbed up twice without any help* [see No. 12611, &c.]. On the r. a massacre of protestants is taking place at *Nismes*, the place being indicated by a sign-post. The scene is dominated by a second greasy pole, at the top of which is the Pope, holding his cross and waving his tiara. He calls to Louis XVIII: *Son of S^t^ Louis ascend to Heaven you can do no good upon earth*. Below him is a serpent climbing up the pole. At the base of the pole (r.) a naked man is being burned at the stake while a man exultantly waves his hat, shouting *vive le Roi*. On the l. a monk holds up a cross towards assassins who are stabbing prostrate victims. He says: *Down with the Protestants*. Two buildings are on fire.

A comprehensive attack on the restoration of Louis XVIII by the Allies, see No. 12609. Its tenor is that of a gloomy series of leading articles in the *Examiner*, from 3 Sept. to 31 Dec. 1815, whose viewpoint is hatred of the Bourbons, disappointment at Napoleon's defeat, indignation at his exile, and resentment that England should still be the paymaster of the alliance. Marie Louise had openly deserted Napoleon's cause for that of her father (and Neipperg). The Talleyrand–Fouché ministry of July fell as a result of the election of an ultra-royalist Chamber in August. Fouché, by an intrigue of Talleyrand, was nominated Minister at Dresden. On 19 Sept. Talleyrand was dismissed by Louis (or according to himself resigned on patriotic grounds) and was succeeded by the duc de Richelieu. Chateaubriand in 1814 declared for the principle of legitimacy by his *De Buonaparte et des Bourbons*. He accompanied Louis during the Hundred Days and returned with him as Minister of State. His *Itinéraire de Paris à Jérusalem et de Jérusalem à Paris* was published in 1811. The White Terror in the south of France was anti-Protestant as well as anti-Jacobin; see No. 12704, &c. The Duchesse d'Angoulême (the Dauphine of No. 7886) married her cousin, the heir to the throne; both were leaders of the absolutist party. Castlereagh is pilloried for his Irish policy, 1798–1801, see No. 9531. For the opposition to subsidies see No. 12550. Two mâts de Cocagne were part of the festivities of the Champ de Mai (1 June), *Examiner*, 1815, p. 373.

The pl. was probably commissioned as well as published by Hone, cf. No. 12553. It is one of 'four Coloured Caricatures by Mr. George Cruikshank' advertised in Hone's *Second Trial*, 1818, where the title continues: 'or Soaped Pole to bear off the Imperial Crown'; it is styled 'This *celebrated Caricature* privately circulated at Paris . . . 2 s.'. Sidebotham applied to Hone for impressions at less than cost price, threatening to pirate it if Hone refused. He then asked Cruikshank to copy the pl., and on his refusal had it copied elsewhere, see No. 12615. Hackwood, *William Hone*, 1912, p. 106 f.

In *Le Mât de Cocagne* (2 Sept. 1815), a French print, a fat abbé tries to grasp the prize: jobs and decorations for 1815; he drags up by the queue a less agile colleague (De Vinck, No. 9205).

Reid, No. 507. Cohn, No. 1701. Broadley, ii. 13, 81.

$11\frac{5}{16} \times 9\frac{1}{8}$ in. With border, $13\frac{7}{16} \times 9\frac{1}{2}$ in. 'Caricatures', xi. 61 b.

12615 THE MÂT DE COCAGNE—OR LOUIS. 18TH SUPPORTED BY YE ALLIES!!

[Pub. Sidebotham. Oct. 1815.]

Engraving (coloured impression). An inferior copy of No. 12614, with alterations. John Bull is removed from his original position and appears on a larger scale and on his knees at the base of the pole, supporting on his back the bags of *English Subsidies* on which Francis I kneels. He says: *This additional weight will sink me.* The duchesse d'Angoulême says: *You're a pretty fellow for ye Duke Danglouème! Why dont you shew a proper spirit as I do—or youll never get a Crown or an heir to it!!* Chateaubriand says: *Call me Talleyrand or Firebrand or what you will I am the greatest and most Eloquent Humbug in Europe—the Vicar of Bray was an Ass compared to me!!*— Talleyrand says to Fouché, pointing to Chateaubriand: *that fellow has jockied us! both.* Richelieu does not speak; Castlereagh says: *my dear Richalieu you must rule France by dividing the People as I did when in Ireland.* The two buildings of Nîmes are altered into one prison, inscribed *Bastile.* Alexander and Frederick William do not speak. The inscription above the design is absent. The other inscriptions (some mis-spelt) are as in No. 12614.

Sidebotham sent an errand-boy to Hone with six impressions, asking for six of No. 12614 in return; Hone tore them up, and returned the fragments. Sidebotham summoned Hone for damages, but the case was dismissed at the Court of Requests, Guildhall, 'the Court conceiving that Mr Hone had received great provocation, as well as sustained serious injury by the plaintiff's piracy'. Hackwood, op. cit., p. 107. Cf. No. 11412.

Reid, No. 507. De Vinck, No. 9668. Reproduced, Bourguignon, ii. 334. $11\frac{3}{4}\times 8\frac{7}{8}$ in.

12616 BRITISH LIBERTY AT BLACKHEATH. OR, JUSTICE SHALLOW'S UNWARRANTABLE WARRANT AGAINST WALKING!!!

[G. Cruikshank.]

London desd & Pubd by J. Sidebotham No 74 Newgate St & at No 20 Capel St Dublin [Oct. 1815.]

Engraving (coloured and uncoloured impressions). An elderly and hideous Justice of Peace, much caricatured, sits in an arm-chair at his writing-table (l.), looking through his spectacles with an imbecile and puzzled frown at a good-looking young man (? Ellis), who is taking the part of the prisoner. Close beside him sits another man, also stupidly malevolent. The culprit Wilson, a pedestrian, stands with a good-natured smile, a stick in one hand, a jockey-cap with a large favour in the other. He wears a sleeved waistcoat and trousers. The Justice says: *For Walking you must go to jail | Or give me good sufficient Bail.* The prisoner's advocate says: *If walking for Money is illegal, why do you not apprehend the twopenny Post man when he brings you a letter?* A respectably dressed man, holding a tall constable's staff to show that he is a Mr. Constable, says: *If the prisoner has acted contrary to Law it was a disgraceful & most unjustifiable neglect of your duty to wink at the supposed breach of the peace for 15 days witho[t] interfering! And a most cruel act to prevent him afterwards from finishing what would only have taken five Days more!!* On the extreme r. is a more fashionably dressed man (? Kinnaird) who says, with a gesture of indignation: *Such definitions of English Law is only fit to be discussed in a Saw Pit let a Constable take him there & Goodenough!!*

The justice's arm-chair is inscribed *W* to show that he is Williams of Blackheath. On a perch projecting from the back of the chair sits an owl, holding

in one claw the scales of Justice; one scale contains a paper, *Private Bets agt the Match*, and outweighs the other containing a paper inscribed *Publick Justice*. On the wall are two pictures: one of a goose peering at an open book: *Blackstone* ['Commentaries']; the other is an ass standing on *Burns Justice* ['Justice of the Peace and Parish Officer', by Burn, cf. No. 7422]. Below the design:

Ye Postmen & Porters & all other folks
That make any Money by Walking
Beware of Blackheath & y^e^ Justice's looks
For he Views it illegal & shocking!

If you wish to keep clear of the grim jailors cage
Let those who are Paid for an Errand
Dance. Roll in a Barrow or pay for the Stage
For fear of the Justices Warrant!!!

George Wilson, a pedestrian, undertook for a subscription of £100 to walk 1,000 miles in twenty days, at 50 miles a day, on Blackheath, starting on 11 Sept. Blackheath became crowded with booths, &c., and the magistrates threatened to stop the walk. After the 750th mile he was taken into custody on a warrant from five separate magistrates for occasioning a nuisance. Bail was ready, but the magistrates had, it was said, taken care not to be at home. The warrant was afterwards, owing to his solicitor Mr. Ellis and the presence of Messrs. Kinnaird and Constable at the petty sessions, declared illegal. *Examiner*, 24 Sept., 2 and 8 Oct. On 15 Sept. the magistrates had announced that he would not be allowed to walk 'in any part of the Sabbath Day'. See broadside with portraits of Wilson in Print Room. The incident was the occasion of much publicity including two verse satires against the magistrates, and a pamphlet vindicating their proceedings. Three accounts of Wilson and the match in 1815 (not in B.M.) have portrait frontispieces by Cruikshank, see Cohn, Nos. 850, 851, 852 (Reid, Nos. 2811, 4665). Cf. No. 12870.

Reid, No. 506. Cohn, No. 958.

$8\frac{1}{8} \times 13\frac{1}{8}$ in.

12617 FAST COLOURS—

*G H inv^t^ G Cruikshank fec^t^*
Pub^d^ Oct^r^ 26 1815 by W. Hone 55 Fleet S^t^ London.

Engraving (coloured impression). Below the design, as a second title: *Patience on a Monument smiling at Grief—or—the Royal Laundress washing Boney's Court Dresses*. Louis XVIII, as a fat old washerwoman, stoops in profile to the r. over a frothing wash-tub to inspect a tricolour flag which hangs over the side of the tub. Tiny soldiers with the flags of the Allies: British, Russian, and Austrian, emerge from the lather. She says: *Bless me how fast these Colours are I'm afraid I shall not get them white alth'o I have got such a Strong Lather*. He wears a cap, a short projecting petticoat bordered with fleurs-de-lis, and an apron. His gouty swathed legs are decorated with fleurs-de-lis, and his bulky feet are supported on pattens. A bag-wig rests on his shoulders, and an irradiated miniature of the Regent dangles against the back of the petticoat. The tub, also decorated with fleurs-de-lis, stands on a rough stool on the edge of which, in place of the customary gin-bottle, is a bottle of *Holy Water* and a glass. On the ground at his feet is a print of three *Old women washing a Blackemoore white* in a wash-tub, probably a popular comic print (cf. No. 11272), with a book, and a bottle of *Salts of Lemon for tak^g^ out Stains*. The tub is on the shore; near the horizon (r.) is the island of St. Helena with

a giant Napoleon seated on a sugar-loaf peak, his feet just above Jamestown Bay (see No. 12611, &c.). He looks across the sea, one hand on his hip, the other thrust under his waistcoat, saying: *Ha, ha! such an Old Woman as you may rub a long while before they'll be all white for they are Tricoloured in grain.*

One of many satires on the restoration of Louis XVIII, ex-pensioner of England, his dependence on foreign armies, and especially the support given him by the Regent, to whom he said, in 1814 (see No. 12265): 'C'est aux conseils de Votre Altesse Royale, à ce glorieux pays et à la confiance de ses habitants que j'attribuerai toujours, après la divine Providence, le rétablissement de notre maison . . .'. See No. 12609, &c. The viewpoint is that of No. 12614, also published by Hone and pirated by Sidebotham. The design seems to derive in part from No. 5975 (1782) where Lord North is a fat old washerwoman. Advertised, price 1*s*., as one of four 'Coloured caricatures by Mr. G. Cruikshank', published by Hone, see No. 12614.

Reid, No. 509. Cohn, No. 1830. Broadley, ii. 13 f. He lists a Swedish watercolour copy in sepia, *The Washerwoman* (1816).

$6\frac{1}{8} \times 8\frac{1}{2}$ in. With border, $7\frac{1}{4} \times 9\frac{3}{16}$ in.

12618 FAST COLOURS—

London Pub^d^ by J. Sidebotham 96 Strand. [*c.* Oct. 1815]

Engraving. A close copy of No. 12617, with the same inscriptions and second title, but with the addition of figures on the l. Behind Louis XVIII (l.) is a steaming copper, bigger than the King's wash-tub, inscribed *Holy Water.* In this the Allied Powers try to boil out the tricolour; miniature allied flags appear among the steam as in the Bourbon soap-suds. Wellington (l.) and Blücher (r.) face each other; both use field-marshal's bâtons to stir the contents of the copper. The former says: *In Waterloo I lather'd them till they turn'd white.* Blücher says: *Louis must rub on as well as he can & we'll keep him in hot Water.* Between these two and on the farther side of the copper are Alexander and Francis I, both stirring with sceptres. The Tsar says: *They are fast colours & we shall only Burn our fingers by Dabbling in such Domestic Affairs!* The Emperor of Austria: *They look white at present but I am afraid the Colours will appear again after all!* On the ground are two papers: *Instructions to pull down all the Statues & public Buildings that may remind the people of Napoleon & to rub & pick out all the N's in the Tapestry, table Cloths Jack towels Napkins & Dusters of the Royal palaces* and *The Restoration of the Bourbons a tale of a Tub!*

For the Allied Powers and the Restoration cf. No. 12609. For Waterloo see No. 12557, &c.

De Vinck, No. 9369.

$7\frac{3}{4} \times 12\frac{9}{16}$ in. With border, $9 \times 12\frac{15}{16}$ in.

12619 THE DEPARTURE OF APOLLO & THE MUSES—OR— FAREWELL TO PARIS—

Etch^d^ by G Cruikshank

London des^d^ & published by J. Sidebotham N^o^ 74 Newgate S^t^ & N^o^ 20 Capel S^t^ Dublin [*c.* Oct. 1815]

Engraving (coloured impression). Apollo drives (r. to l.) a chariot from Paris, in which sit or stand four of the nine Muses; Hercules follows with his club across his shoulder, holding on a leash two lions whose heads are on the

extreme r. Apollo's lyre is his seat, and for a whip he uses his bow, which has a floating string. On the head of one of the Muses (Erato), sits a little cupid with his guitar under his arm. Another Muse holds an easel and brushes, a third holds a book, a fifth walks behind the car. The chariot is drawn by a pair of horses, the near horse ridden by Blücher as postilion. They seem intended for two of the four bronze horses from Venice which had been placed on the Arc du Carrousel. In front of these is harnessed a beast representing (though not resembling) the Lion of St. Mark, ridden by Wellington, who says: *Go along Blucher let us haste to restore the Stolen Goods*. The lion's (erect) tail is labelled *For S^t Marc* (it had been on the fountain of the Invalides). Behind the chariot is a corner of a building representing (but quite unlike) the *Louvre*, the name over the doorway, in which, at the top of a flight of steps, Louis XVIII talks with Talleyrand. The King, with swathed gouty legs and supported on a stick, points behind him to the departing chariot, and says to Talleyrand (r.): *Dear Talley, persuade them to leave us a few of those pretty things for my CHAMBERS they will pacify the Deputies & amuse the people*. Talleyrand: *I have tried every scheme to retain them but it seems they have at last found us out & are not to be humbuggd any longer*. A man, evidently Denon, director of the Museum, leans from a sash-window beside the door, holding up a handkerchief, and extending his r. arm in an appealing gesture. He says to Apollo and his train: *Don't go yet Ladies & Gentlemen Pray Stay with us a little longer. We could keep you for ever & shall always regret that we were forc'd to part with you*. Clouds of dust rise from the horses' hoofs and the chariot wheels. In the background and middle distance a procession of wagons filled with works of art winds away from Paris. The last (and nearest) is an open cart inscribed *Holland* filled with large pictures and a huge portfolio. A soldier rides the galloping horse. In front is a similar cart inscribed *Italy*, also with a soldier-postilion. Both men say: *Every man his own*. This is filled with pictures, with a Roman bust and a classical urn. On the extreme l. is the back of a covered wagon inscribed *Venice*, filled with pictures, a cross, and Church plate. In the distance winding up-hill (l. to r.) are wagons inscribed *Vienna* and *Berlin*. From the top of an arch adjoining the Louvre workmen are removing a statue, and seem to be demolishing the arch. A soldier plies a pickaxe, making the statue tilt over. A second man ascends a ladder, a third stands on a broken part of the summit, next a tripod with a pulley which is being used for demolition. Through the arch is seen a statue on the top of a column (in the Place Vendôme). Above the doorway of the Louvre is a central monogram, *NBI*, flanked by symbols of art, a palette, brush, &c.

In 1814 the Allies had permitted the French to retain the works of art appropriated by Napoleon: in 1815 it was a condition of the capitulation (3 July) that they should be returned to their countries of origin. This roused resentment in France and controversy in the British Press. The different Powers began removing their own treasures under armed guard; the position was then regularized by Wellington (who thus incurred odium in Paris) and Castlereagh. Wellington's letter of 23 Sept. to Castlereagh (Gurwood, *Dispatches*, xii. 641) appeared in the newspapers (*Examiner*, 15 Oct.). The *Morning Chronicle* called the removal 'this act of pillage'. The Parisians were especially enraged at the removal of the Venetian horses (see John Scott, *Paris revisited in 1815* . . ., 1816, ch. x; *Memoirs of Romilly*, 1842, ii. 391 f.; *Examiner*, 2–29 Oct.). Denon had pointed out to Napoleon the principal works of art to be chosen for the Louvre; on his resignation, Oct. 1815, Louis XVIII expressed his satisfaction at the zeal with which he had tried to retain them. The English in Paris, who had been very popular by contrast with the

Prussians, suddenly incurred bitter hatred. See D. M. Quynn, 'The Art Confiscations of the Napoleonic Wars', *Am. Hist. Rev.*, Apr. 1945, and Nos. 12461, 12606, 12620, 12622. Cf. No. 12746.

Reid, No. 345. Cohn, No. 1051. Listed by Broadley.
$8\frac{11}{16} \times 13\frac{3}{8}$ in.

12620 THE AFTERPEICE TO THE TRAGEDY OF WATERLOO—OR—MADAME FRANÇOISE & HER MANAGERS!!!

G. Cruikshank fec^{t}
Pub^{d} at W Hone's N^{o} 55 Fleet S^{t} Nov^{r} 9th 1815

Engraving (coloured and uncoloured impressions). France, or 'Mme Françoise', is a woman, larger in scale than the other figures, whom the Allies pinion, plunder, and maltreat. She is on the ground on her back, supported on her arms, with a heavy fetter attached to her l. wrist and r. leg. She wears a décolletée high-waisted dress, with bare arms and legs; her hair is loose. Wellington (r.) kneels to hammer to the ground an iron plate attached to her l. wrist: Alexander (l.) locks a large padlock by which her chained l. leg is linked to a staple in the ground. The former says: "*We enter France as Friends*"—*well, I've crippled her Arms if that will do her any good.* The Tsar says: "*It is necessary that France sho^{d} be great & powerfull in order to keep up the Ballance of Power for the security of Europe*" [see No. 12558] *But 'tis the great I who must preponderate in this Ballance.* Beside him stands a fat Dutchman representing William I; he stoops over Mme Françoise to cut off with scissors a part of the skirt of her dress, inscribed *Netherlands.* He is dressed like the Dutchman in English caricature in bulky breeches and short jacket, but over his shoulders is the ribbon of an order. In his hat is a tobacco-pipe. On the extreme l. Francis I raises a mallet in both hands to hammer the staple by which the chain held by the Tsar is attached to the ground. He says: "*We come to restore France to her Ancient rights & Liberties.*" A figure in armour which bristles with ferocious spikes represents the armed forces of the Allies. The face is covered by the helmet which is topped by a small cannon with six large feathers waving from the touch-hole; the largest, in the centre, is inscribed *England*, the others are *Russia*, *Prussia*, *Austria*, with *Holland* (small) and *Sweeden* (drooping). This monster plants one foot on the stomach of Mme Françoise, while he uses a musket whose bayonet has been converted into a spoon to cram tiny figures into her mouth. The fat posterior and gouty legs of the half-swallowed Louis XVIII project from her mouth; the others are lined up on the spoon, eager to be swallowed: the foremost is the Duchesse d'Angoulême, with outstretched arms. The other three must be her husband, the Cte d'Artois, and the Duc de Berry; they have a flag inscribed *Les Bourbons.* Behind the victim's r. shoulder stands Blücher, lunging forward to drag a large purse from her pocket, and to seize the miniature of *Napoleon* which hangs from her necklace. He says: "*France shall choose her own rulers*" *only she must have the Bourbons we know what is best for her & ourselves too.* Behind her Castlereagh walks off to the r., holding up a mural crown bristling with guns and a bonnet rouge, both of which he has just snatched from her head. He turns his head in profile, saying: *It delights me when I see a Country enjoy her Old established Privileges—My Own Country to wit.* In the foreground beside La France lie a damaged laurel-wreath, a broken spear, and a shattered shield inscribed *Napoleon le Grand.*

In the middle distance soldiers stand at attention with fixed bayonets and in close formation, watching the proceedings. In front of them (r.) three soldiers walk off to the r., heavily burdened. The first two have baskets on

their shoulders. The first is heaped with feathers, and is inscribed *Borrowed Feathers*. From the second, *Borrowed Ornaments*, project miniature statues: a woman and a horse. The third carries a picture on his shoulder and a portfolio under his arm. Behind, on rising ground above the tips of the soldiers' bayonets, are two scenes. On the l. a rectangular pilastered building stands upside down, poised on the apex of its roof. Above it is a scroll inscribed *Louvre 1815*. Beside it (r.) is an enormous placard, decorated with fleurs-de-lis and inscribed: *In consequence of the "removal of the pictures & other things", The public are respectf*[ly] *inform'd That this Build*[g] *will in future be used as a Bastile—artists are therefore invited to send in plans of alteration, improvement &c &c— NB The Holy Inquisition of Spain have kindly offerd to supply the necessary instruments.* Frenchmen (l.) stare at the building with amazement. An officer looks through a telescope, saying, *Ah! Dear me I see they have turn'd it inside out.* A civilian turns to his companions, shrugging his shoulders: *By gar! it is not like de same place as it vas.* As a pendant to this, John Bull, a countryman, stands on a grassy plateau (r.). He watches the Allies with a delighted grin, saying, *My soul but they are befriending Mumzel Franca indeed!!—Well I've no objection to their rendering her all that sort of assistance in their Power, for she well deserves it! Only they didn't mention all this fun in their Proclamations!!!!* A curtain draped from the upper margin gives the semblance of a proscenium.

For the return of the Bourbons under Allied protection see No. 12609, &c. Wellington's proclamation, 21 June, began: 'I announce to the French that I enter their Territory at the head of an army already victorious, not as an enemy (except of the Usurper . . . with whom there can be neither peace nor truce), but to aid them to shake off the iron yoke by which they are oppressed.' *Ann. Reg.*, 1815, p. 392. He had difficulty in checking, and could not prevent, pillage by the Prussians. The treaty of 1815, by adhering (with minor adjustments) to the frontiers of 1790 instead of 1792, gave some additions to the Netherlands, but the satire seems to attack the delivery of the Netherlands (in 1813–14) from France, and the re-establishment of the House of Orange, cf. No. 12102. For the restoration of the works of art see No. 12619, &c. The words of John Bull admit that public opinion in England was opposed to the attitude of this and other prints published by Hone in 1815, and having the character of political tracts. Actually, owing to Castlereagh and Wellington, Russia and Britain were united to prevent Prussia from dismembering France, while insisting on guarantees against French aggression. See C. K. Webster, *The Foreign Policy of Castlereagh*, i, 1931, pp. 457 ff.

Reid, No. 513. Cohn, No. 874. Broadley, ii. 14–15.

$8\frac{1}{2} \times 13\frac{1}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{11}{16}$ in.

12621 TRANSPARENCY. | EXHIBITED AT R ACKERMANNS IN THE STRAND | ON THE 27 NOV[R] 1815 THE DAY ON WHICH | THE GENERAL PEACE WAS CELEBRATED IN | LONDON

[Rowlandson.]

Aquatint (coloured impression). An allegorical design. The throne of Louis XVIII, supported on a monument and a military trophy, is flanked by two flights of stairs: Blücher (l.) drives Napoleon down one flight, while Wellington leads Louis XVIII up the other. The seat of the canopied throne rests on four fasces with lictors' axes connected by swags of laurel. At the back of the throne the centre ornament is the fleur-de-lis encircled by a serpent with its tail in its mouth (emblem of eternity). This rests on a stone

base; the inscription *Peace throughout Europe* is above a tablet inscribed *Charlemaigne Nassau | Capet. Bourbon* flanked by laurel-wreaths respectively enclosing the words *Humanity* and *Justice*. This stone base is arched like a culvert and rests on a larger base on which is a large trophy which dominates the design. This is centred by two tablets one (above) inscribed *Wellington*, the other *Blucher*, and surmounted by the Prince of Wales's coronet and feathers. This centre-piece is flanked by the flags of the Allies, cannon, bayonets, and spears.

On the top step flanking the throne, Blücher fires a blunderbuss point-blank at the back of Napoleon who flees and falls, while two elderly French civilians have fallen head foremost to the base of the stairs. Above Blücher's head an air-borne Fame blows her trumpet towards the throne. On the opposite side Wellington, pointing with his hat to the throne, leads the stout Louis XVIII up the stairs. The King is followed by four of his family (or adherents), one of whom supports him from below; another holds the crown on a cushion. As a pendant to Fame, Justice reclines upon clouds above Wellington and Louis, holding her sword and scales. At the base of the design immediately below the stairs are two groups (T.Q.L.) of Allied soldiers. Those on the l. look up at the falling man; one, in Highland uniform, holds up his bayonet to spike one of the Frenchmen in the mouth. Another blows a trumpet. On the r. are three mounted men: a Cossack on his pony, with his back to the staircase, a hussar blowing a trumpet, and a British Life Guard with a drawn sabre.

The Second Peace of Paris was signed on 20 Nov., the fact, but not the terms, being published in the *London Gazette* on 23 Nov. See Satow, 'Peace-making, old and new', *Camb. Hist. Journal*, i (1923), pp. 31 ff. The disgruntled *Examiner* announced, 3 Dec.: 'The Illuminations were not general.... Private houses were as gloomy as if their inhabitants had no share in those blessings which were so splendidly commemorated by the offices of the Public Ministers.' The still more hostile Cobbett: 'How *dull*, how *mournful* the scene.... No illuminations except *Ex-Officio* in London. It is peace in such dismal circumstances as to shut up the hearts of the people against any feeling of joy.' *Pol. Reg.*, 2 Dec. For the restoration of Louis XVIII see No. 12609, &c.

Grego, *Rowlandson*, ii. 294 f. Listed by Broadley.

$8\frac{7}{8} \times 13\frac{5}{8}$ in.

12622 STATE OF POLITICKS AT THE CLOSE OF THE YEAR 1815.

G. Cruikshank fec^{t}

Pub^{d} by M Jones N^{o} 5 Newgate S^{t} December 1st 1815

Aquatint (coloured and uncoloured[1] impressions). Pl. to the *Scourge*, x. 401. In the centre, Louis XVIII, obese, inert, and gouty, is enthroned on a flimsy platform which is supported by a frail centre prop inscribed *Bourbon Party*, but rests on the heads of four sovereigns, one at each corner. The front pair are the Regent (l.) and the Tsar (r.). The Regent stands directed to the l., l. hand holding a bottle of wine on his hip. He says: *Hereditary right for ever D—n all upstarts*. Alexander, directed to the r., holds his cocked hat; in his pocket is a paper: *A Map of Poland in Russia*. Behind are the Emperor of Austria and King of Prussia. The former (l.) puts a document inscribed *Italian States* into his coat-pocket and holds out a paper: *Claims to the Throne of France to be made in due Season*. Frederick William holds a paper inscribed *Sweedish Pomerania*, at which he scowls, saying, *Heigh ho for an Empire! this*

[1] Not folded, showing that it was issued separately.

is not enough for me [cf. No. 12453]. All wear uniform, the Regent with pumps and silk stockings, the others with cavalry boots. These four stand on a small plateau above the surrounding landscape. Louis XVIII sits, sceptre in hand, with his gouty legs astride; his head is dragged in profile to the l. by the Pope who stands at his r. hand; he holds a hook which transfixes his nose. The Pope's r. hand clutches both his crosier and the King's sceptre. The platform is crowded with monks, priests, and nuns on a much smaller scale than King or Pope. They face the throne from l. and r. holding lighted candles; there are also a bishop and an acolyte swinging a censer. A winged serpent with the head of Talleyrand (cf. No. 9349) flies towards the King to whisper in his ear.

On the ground on the l. of the plateau are four soldiers wearing long caped coats, each holding a watchman's rattle and lantern, led by Wellington, who also wears a long overcoat. He is addressed by Blücher who wears an academic cap and gown with uniform, and holds a sword and a full money-bag: *well. M^r Patrole I think we've Doctor'd them at last.* From the extreme l. advance Frenchmen with two profiles, the one facing r. smiling, the other scowling. They caper, waving their hats; from the smiling mouth issue the words *Vive le Roi*, or *Vive les Bourbons*, from the other mouth: *Vive l'Empereur.* Each puts his r. hand behind his back, holding a dagger labelled: *Bloody revenge the first Oppertunity*, and *Bloody Murder as soon as Possible.* Behind and in the middle distance is a pile of packing-cases, inscribed *Stolen goods to be restor'd to the right owners.* From some of these statues project.

On the r., as a pendant to these groups are three figures advancing, r. to l., along a winding path which will eventually lead them to a small cave in a rock, inscribed *Den of Da—nation*, from which flames are issuing. A fat, carbuncled, and slyly grinning friar leads Ferdinand VII; he holds across his shoulder a leading-string, inscribed *Priest Craft*, attached to a hook in the King's nose. In his r. hand is a firebrand. The King advances with a smile holding a large paper headed: *Hymns to accompany the Dying Groans of the Spanish Patriots*; he wears a crown, with slashed doublet and trunk hose, ruff, and cloak. From a pocket projects a paper: *Death warrants.* His eyes are heavily bandaged by a cloth inscribed *Bigotary.* He is pushed forward by a demon with horns and hoofs, wearing gown and bands and a Jesuit's biretta, and holding a small flag inscribed *Director of the HOLY inquisition.*

The background on the l. is a mountain in eruption inscribed *Mount Vesuvius.* From the cone tiny soldiers fly into the air or fall; among them and on a larger scale is a rat (Murat) which receives a volley from a blunderbuss fired by Ferdinand IV of Sicily, and falls head first. The King, wearing a crown, stands astride on the side of the mountain; he says: *a Rat! a rat! Dead for a Ducat.* The mountain slopes to the sea which forms the background on the r. Near the horizon is the island of St. Helena (r.), a pendant to Vesuvius. Napoleon stands in the centre behind Jamestown Bay (see No. 12611, &c.), with folded arms and downcast eyes. He says: *what is my crime? it must be ambition: but for that:! I might have been the Continental ruler now!!* Above are heavy clouds from which issues a trumpet directed towards the platform of Louis XVIII. From this come the words: *O! ye Kings of the Earth! take warning & let the fate of your outcast brother be of benfit to mankind.*

The pl. illustrates a disillusioned summary of the events of 1815 entitled *Political Mirror*, pp. 403–5: 'Priests and the Devil rule in Spain—priests and old women, with the aid and co-operation of the allies in France,' see No. 12609, &c. For the territorial gains and ambitions of Russia, Austria, and Prussia cf. No. 12453, &c. Britain 'comes in only for the *honour*, and even for that she *pays dearly enough* . . .'. Wellington's watchmen represent the army of occupation; for Blücher's Oxford degree see No. 12287. The French

are still 'alternately *tiger*, alternately *monkey*', cf. No. 10090; for the sudden reversal of régime in France cf. No. 12543; for the restitution of the works of art see No. 12619, &c.; for the atrocities which followed the restoration of Ferdinand VII see No. 12510, &c. Murat, having been defeated at Tolentino, see No. 12555, &c., escaped to France, and Ferdinand returned to Naples. Though granted permission to settle in Austria with a pension, he went to Corsica and thence made a hopeless attack on Calabria, was court-martialled, and shot on 13 Oct.

Reid, No. 515. Cohn, No. 732. Broadley, ii. 15.
$7\frac{7}{8} \times 18\frac{7}{8}$ in.

12623 THE PRESENT STATE OF FRANCE EXEMPLIFIED,
G. Cruikshank fecit—
Printed by T. J. Wooler, 58, Houndsditch,—Price 6d. plain.—Coloured, 1s.—Impressions on large paper, finely coloured, 1s. 6d. [? Dec. 1815]

Engraving (coloured impression). Heading to a printed broadside. The (printed) title continues: | *in the* | *First Chapter of the Second Book* | *of* | *The Restoration of Kings*. Louis XVIII sits enthroned on a platform supported on the points of giant bayonets in close formation. These rest on the bodies of dead (Allied) soldiers who lie at the base of the design. The King sits directed to the r., his head in profile, his expression malevolent. In the r. hand is a sceptre which rests against his shoulder, in the l. is a small cross. His throne is formed of weapons of war: cannon resting on wheels for arms, the back is a trellis of daggers and pistols between bayonets; from it floats a tattered flag with one fleur-de-lis. One swathed and gouty foot rests on a footstool; the other is hidden by the back of a friar who sits at his feet, his legs hanging over the platform. The friar bends over a paper, writing with fierce concentration: *Son of S^t Louis, ascend to Heaven*. Talleyrand (l.) stands at the King's r.; Fouché is on his l. These four completely fill the small platform. Talleyrand, like Louis XVIII, is looking to the r. He holds a large pouch containing documents: *Proclamation* and *State Papers*. Fouché turns to the King, pointing to the paper which he holds: *Restrictions on the Press*. He and Talleyrand smile craftily; both wear large white favours.

Below on the l. two hussars with their backs to the platform and having an Austrian (or Russian) flag, with a double-headed eagle, scatter largesse to a (French) crowd of men and women who eagerly hold up hats and hands. One sits on a large sack of coin, inscribed *Contributions for the Allies*; he says: *thats your sort my Lads* [see No. 8073, &c.] *Louis for ever theres some coppers for you*. The crowd shouts: *veve* [sic] *les Bourbons*; *Vive Louis 18^th*; *vive Louis* [twice].

On the r. are figures on a smaller scale: three French soldiers wearing cocked hats aim their muskets at Ney (r.) who stands facing them, with extended arm, saying, *above all, miss me not*. In the background is a prison surmounted by two gibbets from which corpses dangle symmetrically. The building is filled with tiny figures; from the arched gateway issues a line of men linked to one another by a chain attached to their necks. The foremost says: *Vive l'Empreuer* [sic]. They are headed by a goose-stepping executioner with a raised axe. In front of them another executioner raises an axe to decapitate a man kneeling at a block. Behind are other blocks and a file of gibbets. In the background tiny soldiers with fixed bayonets are drawn up on a hill dominating the execution-ground. In the centre is a huge flag inscribed: *It is not the wish of the Allies to interfere with the internal government of France*.

The text, in Old Testament phraseology, relates (mendaciously) the return of Napoleon, his defeat, and the restoration of Louis XVIII. Among Napoleon's crimes in the eyes of the Allies are that he had 'liberated the Negro' (*sic*) and given liberty to the Press (see No. 12546, &c.). The Allies pay the French one sou a day to 'cry out for Louis', 'And all those that would not cry out for the King, they put to death'.

See No. 12609, &c. The treaty of 25 Mar. 1815 was for the purpose of maintaining entire the conditions of the first Peace of Paris. This was ratified by the British Government, 25 Apr., with the reservation that it was 'not to be understood as binding his Britannic Majesty to prosecute the war with a view of imposing upon France any particular government'; though the Regent's desire for the restoration of Louis XVIII was acknowledged. *Ann. Reg.*, 1815, pp. 387–9; C. K. Webster, *Foreign Policy of Castlereagh*, i, 1931, pp. 443–7. The sack of 'Contributions for the Allies' is an attack on subsidies, cf. No. 12614, &c. For Louis XVIII supported on bayonets cf. Nos. 12588, 12786. The outstanding executions of the 'traitors' regarded as responsible for the war were those of Ney, 7 Dec., who refused to have his eyes bandaged, and Laboyédère (at Grenoble), 19 Aug. 1815. The Faucher brothers were shot at Bordeaux, 27 Sept. See No. 12707. Lavalette was sentenced to death but escaped, see No. 12706. Fouché had given warning to those in danger to escape (Ney refusing to do so). Webster, op. cit., p. 464 f. At this time neither Talleyrand nor Fouché was in office, see No. 12614. The bitterness of the satire is characteristic of the 'outburst of sedition and blasphemy' in the Press, 1815–17, and of the unstamped Press of 1815–32, in which Wooler took a prominent part. See J. H. Rose, 'The Unstamped Press, 1815–1836', *Eng. Hist. Rev.* xii. 711–26 (1897).

Also published as a caricature, without the text.

Reid, No. 510. Cohn, No. 1867. Listed by Broadley.

$6\frac{1}{8} \times 10\frac{3}{8}$ in. Broadside, $17\frac{3}{8} \times 12\frac{1}{8}$ in.

12624 ROYAL METHODISTS IN KENT & SUSSEX—OR THE DISSENTERS TOO POWERFUL FOR THE ESTABLISHED CHURCH!!

[G. Cruikshank.]

Pub^d by J Sidebotham Dec^r 1815 [? 1816] *N° 1* [?] *Strand.*[1] [date erased]
London Pub^d by J. Sidebotham N° 96 Strand

Engraving. Dissenters, led by Collyer, and encouraged by the Dukes of Kent and Sussex, attack the Church of England. A ladder, *Jacobs Ladder*, leans against the crenellated tower of a Gothic church, probably intended for Lambeth Palace, on which the Archbishop of *Canterbury* [his mitre so inscribed] has taken refuge. At the sight of a dissenting minister ascending the ladder he registers terror, holding up his crosier and dropping a large book: *Thoughts on the overgrown Strength of y^e Dissenters that threaten the total Annihilation of the Established Religion, & a revival of y^e Puritanical Days of Oliver Cromwell.* The minister turns to wave his hat to those on the ground below, saying, *Huzza! my boys you see I am almost at the Top.* He is identified by a paper in his pocket addressed *To D^r Coll[yer]*. The Duke of Kent stands at the foot of the ladder, which he holds, turning to the l. to say, pointing at Collyer: *Who is so Worthy of Royal patronage, as the man that is the admiration of y^e Ladies, the popinjay of Methodism & the Ornament of the Print Shops.* He wears uniform with jack-boots; through his sash is thrust a paper: *Hints & advice from Lords Holland & Erskin.* He tramples on *The Act of Settlement*. Beside him (l.) stands the Lord Mayor, Matthew

[1] Within the design and obscured by shading.

Wood, holding the City mace, and wearing his gown and chain. He stands on a document: *Test & Corporation acts*, and turns to the l. to take a robe from an obsequious artisan in an apron, who wears clerical bands, a bushy wig over his unkempt hair, and holds a crosier and a mitre inscribed *London*, which he is about to hand to the Mayor. Behind them is a bank on which ugly proletarians are running with a large battering-ram towards Collyer. The ram terminates in a ram's head (as in heraldry), inscribed *Evangelical Magazine*; the beam is inscribed *Baxters Shove* [see No. 11704] *to the heavy a—s—e Christian!!!* The battering-ram is also supported by a rope hanging from two poles surmounted by a flag inscribed *The True Religion*. On the side of the bank below the men is an inscription: *Huntingdon's Bank of Faith proved to be safer to Depend on than the Bank of England! witness y^e pair of Breeches & the Bunch of Cabbage that came tumbling down the Chimney into the Authors fraying* [sic] *pan & other marvellous benefits for the true Beleiver* [see No. 11080, &c.]. In the foreground on the extreme l. two men stand in a pit which they are excavating; one who is elderly and well-dressed, with a grotesquely long nose, leans on a spade, saying to the other who listens intently, pick-axe on shoulder: *when we have succeeded in Undermining this Crazy Old Fabric it will fall with a glorious Crash*. Near them lies a spade inscribed *Pilgrims Progress*. Behind them is the corner of a building which forms a border to the design, and is covered with placards. These are, reading downwards: *Religious Tracts &c sold at the Vestry rooms of most dissenting Chapels—— Sabbath breakers! or a Treatise on the immorality of buying Milk Mackerel Muffins &c, on a Sunday! by the Society for the Suppression of Vice—M^rs Southcotes prophecies* [see No. 12329, &c.]*—D^r Rippons Hymn tunes arranged for the Piano Forte!!! D^r W—k—n's Vindication of the innocence of Eliza Fenning or, a Methodistical Method to libel a Judge & Jury of the Country— Publish'd on speculation by one of the elect at the Moderate Price of 6^s/6^d—Ogh Hone! Ogh Hone!—Charity Sermon at the Chapel near Finsbury Square-by the R^d D^r C—l—r before their R.H—s the Dukes of K—t & S—x the Duke of Bedford & the Lord Mayor!!!*

The principal figure on the r. of the design is the Duke of Sussex, standing in profile to the r. on a rectangular tomb, holding an open book: *Watt's Hymns*; he sings:

> *Come ragged, come hungry, come filthy, come bare*
> *You can't come too bad, come just as you are!!*

He wears his feathered Scots bonnet with cavalry uniform and jack-boots, under one of which is a paper: *The 39 Articles of Religion*. His tunic is grotesquely short (as in French caricatures of British officers), and a sash accentuates his obesity. At his feet on the tomb sits the Duke of Bedford, also singing, his top-boots dangling. He holds out *Watts Hymns* with a rhetorical gesture. In his pocket is a paper: *Bedfordshire*. The tomb is inscribed: *Sacred to the Memory of K. Charles 1^st who was sacrificed by the Puritans A.D. 1649*. In front of them (r.) lean lank-haired dissenters are attacking fat bishops: one pommels a prostrate victim, another seizes a fleeing parson by the wig and flourishes a rolled document inscribed *Methodistical Cant*. A jovial ragged fellow has put on clerical bands and holds on his head a mitre inscribed *Durham*. He faces the Duke of Kent, capering delightedly. A mitre, crosier, gown, and book lie on the ground near the fray. Behind the tomb (l.) a ragged fellow attacks a bishop from behind, dragging at his gown and snatching at a mitre inscribed *York* which his alarmed and angry victim holds on his head. At their feet is a paper: *Meeting^s of the Bible & Missionary Societies. Sunday Schools &c! &c! Duke of Sussex in the Chair!!*

On the roof of the church a dissenter has seized the crosier of a bishop whom he is furiously pushing down the slope of the roof from which he will inevitably fall headlong. Another man (r.) stands on a ladder gleefully demolishing the building with a pickaxe.

On a hill in the background and on the extreme r. is a building in course of construction, surrounded by scaffolding; a man carrying a hod ascends a ladder. Above it is a large placard: *New Reformed Church of England erected by the Dissenters of 1816 Patronised by y^e^ D—s of K—t & S—x.* In front of this stands a lank dissenting minister pointing to the building and holding out a paper inscribed *Saints Everlasting Rest*, the words being repeated on the ground at his feet.

The sympathies with dissent, and the charitable activities of the Dukes of Kent and Sussex, both of whom were active in philanthropic and progressive causes in London, are interpreted as an attack by dissent upon the Church of England and episcopacy in the spirit of satires of 1790 relating to the proposed repeal of the Test and Corporation Acts, see No. 7628, &c. The Evangelicals are associated with the dissenters, though Evangelicals, like the Methodists and unlike the dissenters, were anti-radical. The Duke of Kent made an arrangement with his creditors in 1815, Matthew Wood being one of his trustees. He tramples on the Act of Settlement, as if spurning the article by which all who shall come to the throne are to be members of the Church of England. W. B. Collyer (1782–1854) was a Congregational minister who was patronized by both dukes. His chapel at Peckham became too small, and was taken down in 1816 and rebuilt, the opening in June 1817 being attended by the Duke of Sussex. *Europ. Mag.*, 1817, lxxii. 409. The new chapel was named the Hanoverian Chapel, presumably after Collyer's two patrons. On 22 Nov. 1815 Collyer delivered the Anniversary Oration (printed) of the Philosophical Soc. of London, the Duke of Kent being Chairman, and recommending the Duke of Sussex to be Chairman at the next anniversary meeting. *Examiner*, 1815, p. 762. On 25 Nov. 1815 Collyer read the annual report at the meeting of the British and Foreign School Soc. (see No. 11745), the Duke of Bedford in the chair 'supported on his right by the Duke of Kent'. Ibid., p. 782. The book by 'D^r^ W—k—n's' is *The Important Results of an Elaborate Investigation into the Mysterious Case of Elizabeth Fenning . . . by John Watkins LL.D.*, pub. by Hone for 5*s*. E. Fenning (1792–1815), was hanged for mixing arsenic in the food of her employer, the public being convinced of her innocence, though the evidence was strong, and was twice reconsidered by the Home Office. The allusion may be introduced by Sidebotham as a gibe at his rival Hone (see No. 12614, &c.), who is indicated by 'Ogh Hone'; Hone was, however, a friend and employer of G. Cruikshank, who illustrated Hone's tract in defence of Fenning: *The Maid and the Magpie* (Cohn, No. 526). See Hackwood, *William Hone*, 1912, pp. 98–102. John Rippon, a Baptist minister, compiled *A Selection of Hymns . . .* (many editions between 1787 and 1849). Milk and mackerel were excepted from the Sunday Observance Act, cf. No. 9404. See also No. 12768.

Reid, No. 514. Cohn, No. 1925.

$9\frac{1}{4} \times 14\frac{1}{4}$ in. With border, $10\frac{9}{16} \times 15\frac{1}{16}$ in.

12625 [TWO VIEWS OF NAPOLEON ON THE NORTHUMBERLAND.]

[Denzil Ibbetson del. G. Cruikshank f.] [? 1815]

Engraving. No title. Two portraits of Napoleon on the deck of the *Northumberland*. [1] Napoleon leans against the end of a gun on a gun-carriage,

his hands in his breeches pockets, his head in profile to the l. with drawn, despairing expression, somewhat like that of caricatures by G. Cruikshank, which is not that of the original, though resembling it. He wears petit chapeau, uniform coat with orders, knee-breeches, and buckled shoes. [2] Napoleon, dressed in the same way, stands in back view, his feet in front and to the l. of those of the other portrait. His head is turned slightly to the l., showing cheek and an eyelash (absent in the original). His l. hand is in the coat-tail pocket.

The original sketch, a pen-drawing by Denzil Ibbetson, who accompanied Napoleon as Commissary, is very closely followed, see the reproduction, N. Young, *Napoleon in Exile at St. Helena*, 1915, i. 74. According to Cohn, only the impression described and one in the Bruton Collection are known. A coloured print, either a close copy of this (perhaps the same pl., retouched), or a copy of the original drawing, is reproduced, Dayot, *Napoléon*, p. 368, from the collection of Prince Victor Napoleon (as Napoleon on the *Bellerophon*). The head is used in a H.L. profile of Napoleon between Gourgaud and Bertrand (in profile to the r.) and Las Cases and Montholon (in profile to the l.), after Ibbetson, pub. Hassall, 1 May 1817, and reproduced Broadley, ii. 21; the etching is attributed to Cruikshank (Reid, No. 504, not in B.M.).

A similar sketch in pen and wash by Ibbetson of Napoleon in profile to the r., leaning against a gun is reproduced (from the Broadley Coll.), N. Young, op. cit., i. 68. The eyes are completely covered by the hat. Inscription in pen: 'This sketch of Napoleon on board the Northumberland Man of War on her voyage to S^{t} Helena, by the Commissary Ibbetson who gave it to me in that Island Theodore E. Hook.' See also No. 12701.

Reid, No. 446. Cohn, No. 1778. Reproduced, Bradley, ii. 16.
$8\frac{3}{8}\times7\frac{7}{16}$ in. With border, $9\frac{1}{2}\times8\frac{1}{16}$ in.

12626 THE | CONUNDRUM,
[G. Cruikshank.] [1815–16]
[London: Printed for the Author by D. N. Shury, Warwick Street, Soho and sold by Stockdale, 41 Pall Mall. *Price £1: 1s*]

Engraving. Pl. inset on p. 7 of this scarce verse-satire by General Arabin (see No. 9917): 'the first Rehearsal of an heterocli'tical Farce . . .'. Below the (printed) title: 'Life is a Jest and all *things* shew it—"Jest then with Life and all things."—GO IT.' The names of the chief characters are engraved. A (stage) scene in Egypt indicated by Pyramids in the background. *Cæsar* (the Regent) in the centre, angrily faces *Cleopatra* (l.) ('Jenny Sutton'), 'a common St Giles's drab'. He wears a Horse Guards' helmet with long tail, and royal robe over military uniform with jack-boots. *Anthony* (Castlereagh), in oriental dress and jewelled turban, watches with folded arms. *Lepidus* (Liverpool), a military-looking bishop, wearing wig and papal tiara and holding crosier and parchment, follows Cæsar. *Doctor Sangrado* (Sidmouth) advances from the r., bestriding the spine of a giant *Burns Justice* [see No. 12616] on wheels. He wears academic cap and gown and holds an obstetrical instrument. All but Sangrado wear a star and the crescent of a supposed order. They are in front of an open pavilion in which are three flimsy arm-chairs ('curule chairs'). Roman soldiers, a lictor, and two English heralds stand behind (r.); a Nubian (l.) holds some emblem on a pole.

The text is allusive and cryptic; the first issue is said to have been suppressed: in the copy described the names of printer and seller are obliterated in pen. The book is attributed to 1812 by Cohn, but it contains allusions to Waterloo and St. Helena, and to a walking-match at Blackheath, see No. 12616.

One note purports to have been written in Sept. 1815, another on 3 May 1816 (pp. 91, 126). The Regent is attacked. Cleopatra says to Caesar (p. 39):

"The *Wife of Cæsar should not be suspected!*
Nor soldier pardon'd, though but once found Mussey!
Whilst you at *home*, are *always* with a "*Hussey**!"

* 'Some local allusion . . .' Cf. No. 11948.

There is a second issue without Stockdale's name.

Reid, Nos. 179, 4618. Cohn, No. 38.

$3\frac{7}{16} \times 7\frac{1}{16}$ in. 184*. a. 12.

12626 A A close copy without title by Pailthorpe.

$3\frac{5}{16} \times 6\frac{7}{8}$ in. With border, $3\frac{1}{2} \times 7\frac{1}{16}$ in.

12627 LE PROMETHÉE DE L'ISLE STE HÉLÉNE [? 1815]

Engraving (coloured impression). A French print. Napoleon lies on his back, chained to a rock shaped roughly like St. Helena and with a few houses representing Jamestown Bay. His arms and legs hang down, chained to the cliffs which flank the bay on the l. and r., as if crucified on the rock. He wears uniform with jack-boots, without decorations or sword. A vulture inscribed *Rage* pecks savagely at his breast and tears at him with its talons. Napoleon's head is in profile, his mouth open as if shrieking. On a little plateau extending into the sea from the rock stands a candle in a tall candlestick (r.), the base inscribed *Flambeau de Promethée*. The candle is *Gloire*; on it is an extinguisher inscribed *Mont St Jean*. Below the title:

Sur un rocher brûlant, Promethée étendu
Repaît de son flanc noir un Vautour assidu.

According to Broadley the print derives from No. 12299, but the design is completely different, and the conception of Napoleon as Prometheus was inevitable. For French St. Helena prints see No. 12708, &c.; for Waterloo see No. 12557, &c.; for the extinguisher cf. No. 12588.

Broadley, ii. 81 (reproduction), 83.

$6\frac{9}{16} \times 9\frac{5}{16}$ in.

PERSONAL AND SOCIAL SATIRES

12628 WE SPARE THE HUMP & CROOKED NOSE
WHOSE OWNERS SET NOT UP FOR BEAUX. *Swift*

Etch^{d} by G. Cruikshank [J. L. R. del.]
Pub^{d} by H. Humphrey 27 S^{t} James's S^{t} May 22^{d} 1815—

Engraving (coloured and uncoloured impressions). An elderly man in profile to the l., with a gait both shuffling and swaggering, l. hand on hip, a dog-whip in his r. hand. He has a hooked nose, prognathous jaw, and a knowing leer, heavy bent shoulders, and small legs. He wears a top-hat, collar and stock encircling his chin, a tail-coat, with a handkerchief hanging temptingly from the pocket, riding-breeches and boots with deep tops, showing striped stockings. An eye-glass dangles on a ribbon, and a bunch of seals hangs from his fob. He walks on a pavement (in Piccadilly) beside railings through which the Green Park is seen. The railings terminate behind him in a high wall, against which is a stand of walking-sticks (two with comic heads), as if belonging to a shop. He is identified as R. G. Nash.

There is a later state (not in the B.M.) with the initials *I. L. R.* etched on a corner of the wall.

Reid, No. 484. Cohn, No. 2098.
$7\times6\frac{3}{8}$ in. With border, $8\frac{11}{16}\times7\frac{5}{8}$ in.

12629 BEHOLD AT BROOKS'S STEP—NAY! I'LL BE BOUND TO SAY | A FIGURE SUCH AS THIS YOU'LL SEE THERE EVERY DAY—

I· L· R[1]
Drawn by an Amateur Etch^{d} by G. Cruikshank.
Pub^{d} June 15th 1815 by—H. Humphrey S^{t} James's Street

Engraving (coloured impression). A portrait of Sir Thomas Stepney standing under the porch of Brooks's Club in St. James's Street; the double door with glass panels is behind him. His head is turned in profile to the l., his r. hand in his breeches pocket. He wears a round hat with a low crown, double-breasted tail-coat, double-breasted waistcoat, a small stock, knee-breeches, and striped stockings with pumps.

Stepney (1760–1825), of Prendergast and Llanelly, was Groom of the Bedchamber to the Duke of York. See Harrison, *Notices of the Stepney Family*, 1870, pp. 42–4. A similar but less competent amateur portrait was published in 1791, see No. 7977.

Reid, No. 489. Cohn, No 919.
$9\frac{1}{4}\times7\frac{1}{2}$ in. With border, $10\frac{1}{2}\times8\frac{3}{8}$ in.

12630 WALTZING IN COURTSHIP.

[Williams.]
Pub^{d} March 1815 by W^{m} Holland N^{o} 11 Cockspur Street

Engraving (coloured impression). A short deformed man dances with an elegant and graceful lady with a pig's head. His hump, small legs, and

[1] This signature seems to preclude Cohn's attribution to Marryat.

slightly concave profile seem to indicate Lord Kirkcudbright, see No. 12125. The lady is the fabulous creature of Manchester Square, see No. 12508. She wears a feathered hat.

For the supposed pig-faced lady see J. Ashton, *Social Life under the Regency*, 1899, pp. 219–22; Gronow, *Recollections and Anecdotes*, 1872, pp. 255–7.

c. 9×7⅛ in. (cropped). 'Caricatures', vii. 195.

12631 [FRONTISPIECE TO TRADING BEGGARS EXPOSED. 1815.]

Etched by F. W. Pailthorpe from an exceedingly Scarce Print by George Cruikshank

Engraving. A sturdy and muscular beggar, directed to the l., holds out a tattered hat for alms. The ragged remnants of a coat and breeches are tied round the waist with cord, leaving his arms and legs almost bare. On his feet are tattered fragments of shoes. He is bearded, and a band is tied round his rough hair.

Portrait of a well-known London beggar. The title of the tract continues: *Extracts from the House of Commons Report on the State of Mendicity in the Metropolis; clearly proving that Beggars by Trade, Earn more than Honest Mechanics. Part I.*

Reid, No. 441. Cohn, No. 804.

5⅛×3¼ in.

12632 THE PROGRESS OF DISAPPOINTMENT, OR THE HOPES OF A DAY.—

G. Cruikshank fec^{t}

Pub^{d} by M Jones 5 Newgate S^{t} November 1st 1815—

Engraving (coloured and uncoloured[1] impressions). Pl. from the *Scourge*, x. 321. A sequence of three designs, each with a caption, representing the experiences of the narrator (pp. 823–30) in a single day.

[1] *A Joint Stock Company dividing their Losses*— The chairman of the company stands at the head of a cloth-covered table addressing the stockholders. On his r. are three men (l.), who have risen indignantly from their chairs; one is a bearded Jew who exclaims *Tam the Tevil*. Two others are seated on his l.; one rests his elbows on the table, supporting his head; he says: *They call this a Joint Stock Comp^{y} I think it will be a joint loss one*. Two men stand behind (r.); one asks: *How are Stocks to Day?* The other answers: *D—d low*. The chairman, with a bland expression, says: *Gentlemen, depend upon it this is a flourishing concern—for though you get nothing yet, you will be sure to have something at last Only subscribe a little more money and then it will all come in a lump*. On the table is a large paper inscribed *Debts £40,000 Devidend £0. 0. 0.*, with two open books: *Report* and *History of the South Sea Bubble*. A third book lies on the ground: *Life of John Law the Celebrated Projector*. On the wall behind the chairman is a picture: a naked infant blows soap-bubbles; he is seated on piles of paper inscribed *500 Shares* and *Waste Paper*.

The narrator had been induced to invest £1,000 by the assurance that he would receive a dividend of from ten to fifteen per cent. The South Sea Bubble, 1720, and John Law (1671–1729), are the subject of many prints, see No. 1610, &c. For unsound companies cf. No. 11439.

[2] *A Bankrupt settleing with his Creditors*— An obese and hideous 'cit' (l.) stands with outspread hands before six angry and dismayed creditors. They

[1] Not folded, showing that it was issued separately.

are grouped at a round table covered with a green cloth on which are a *Ledger* and *Day Book*. He says: *Here I am Gentlemen. do with me as you please— my body is yours but my Chattels are gone to the devil—I assure you I conceal nothing for I have nothing to conceal.* One of the victims, a baker, says: *a d—d bad batch.* The others are silent. One is a butcher, in over-sleeves and apron, with his steel hanging from his waist. On the wall are four pictures (l. to r.): card-players (part only); *City Feast*, guests at two tables with a chairman between and above both; *Prodigal Son*, he revels with harlots, and *Harlot's Prog*[*ress*], based on pl. 2 of Hogarth's series (No. 2046). Cf. No. 12779.

[3] *A Legacy forgotten—* The narrator (r.), a young man in top-boots, stands dejectedly in a snug parlour, a wine-glass falling from his hand. A young man in black holding his father's will, turns to the visitor, pointing to the last words on the will which runs: *I will . . . in sound bo . . . . . I bequeath to my Dear Nephew—* He says: *Just as my poor father wrote these words he expired I know he meant to do something handsome for you & as I wish to fulfil his intentions pray accept this mourning ring.* The disappointed man says: *I assure you I most deeply lament my uncle's death just at that moment. Oh that he had lived a minute longer! What a d—d hurry he must have been in!* He holds a large handkerchief and registers grief. Behind a small table on which is a plum-cake the widow is pouring wine, having just returned from the funeral. Above the chimney-piece is a map showing the *Cape of Good Hope*. Beside it is a H.L. portrait of an elderly man.

Reid, No. 511. Cohn, No. 732.

Each design, $7\frac{5}{16} \times c.\ 5\frac{13}{16}$ in. Sheet, $19\frac{3}{8} \times 8\frac{5}{8}$ in.

12633 INTRODUCTION OF GAS!! OR THROWING A NEW LIGHT ON THE SUBJECT.

G. Cruikshank fec^{t}

London Design^{d} & Pub^{d} by J. Sidebotham[1] *N^{o} 96 Strand & N^{o} 20 Capel S^{t} Dublin* [1815]

Engraving (coloured impression). A London street scene. Pedestrians have collected to listen to an orator who stands in a wheelbarrow. The street has been disrupted by excavations for the laying of gas-pipes, two sections of which lie in the foreground. Men ply pickaxe and spade, another kneels to mix tar in a cauldron (l.); the wheelbarrow, filled with debris, belongs to the excavators. The orator, Winsor, wears spectacles, and has a scraggy pigtail, with breeches and Hessian boots. In his coat-pocket is a paper: *Charge for laying on the Gas £5—.* He stands in profile to the r., both arms extended, and says: *The Gas Light is the most surprizing of all modern discoveries, its brilliance can only be compared to the Blaze of a Meridian Sun!! For £3 a year we will supply you with a light strong enough to blind a Star Gazer! & a heat sufficient to boil a Tea Kettle or Roast an Ox!! Its national advantages are incalculable! it makes us independent of foreign resources, in the supply of Russian Tallow, Greenland Oil & other greasy articles!—The followers of this* NEW LIGHT *are not only secure from the depredations & waste of Servants but are no longer subject to a Variation in price & other impositions inseperable from the use of such filthy & stinking Commodities!!!* One of the audience turns to the r. to address his neighbour, saying, *Dont believe what he says it's all Smoke—a Will o' the Wisp that will lead its followers into a Quagmire—* Another says: *It is not the True light—if the Tallow Chandlers Melt at such a doctrine they must all run away!!* A smartly dressed man on the r., his stockings and breeches plastered with dirt, holds up his coat-tails, and says

[1] Name almost erased.

angrily: *D—n your gas pipes say I! you are so frequently breaking up the pavement that there is no such thing as walking the Streets upon clean legs without a pair of Stilts!!* Five other persons stand in the group, a butcher's boy with his meat-tray being in front. One is a woman. A child has fallen into a trench (r.) and screams for help. In the foreground a plank bridges a deep excavation. The adjacent shops belong to tradesmen ruined by the 'New Light'. A corner house on the extreme r. is inscribed *I. Dipfat | N° 1 | Manufacturer of | Cart Grease | late | Tallow Chandler.* On the corner is a large bill: *Just Published a Treatise on the New light showing the fatal effects of the Gas upon the Lungs, the difficulty of respiration & an additional reason for coughing at all times in the year untill carried off by a Galloping Consumption.* Against the window stands a barrel inscribed *Remainder of a Stock of Spermaceti Oil, to be sold at 2d pr Gall^n.* By this is a notice-board on a post: *The Gas light Compy will give a premium to any person that can discover a Method to prevent the Subscribers to their New Light from being so often left in total darkness through the numerous accidents that happen to ye Pipes want of coals, or some other Casualty.* Behind is a dilapidated and shuttered shop inscribed *This shop to lett.* It is that of *W. Link Pickle Merct late Oil man.* Behind high double doors is a large building with two tall chimneys emitting black smoke, evidently the gas works. On the gate-post is a carved lion or dog, with flames issuing from its mouth.

Behind the orator (l.) is a blank wall or hoarding, the upper part covered with bills. [1] *Theatre Royal—Speculation* [comedy by F. Reynolds, 1795] *with the Farce of The Wonderful Lamp—NB The Theatre will be lighted with Gas!!* [2] *Parish of St Brides Take notice that the Watchmen will in future carry Gas Lanthrons!!* [3] *The Lottery office Compy under the Royal Exchange are determined not to HAZARD the use of Candles & Oil any longer & have therefore resolv'd in future to BURN GAS that the public may see Clearly that they sell more Blanks than Prizes.* [4] *Garraways Coffee House—The Sales by Candle being exploded, all future bargains will be sold by GAS!!!* [5] *Charity Sermon Sunday Evens NB the Chapel will be lighted with GAS!!!* [6] *Guildhall London—Grand Rehearsal of the GAS LIGHTS Novr 1815.*

For Winsor and his extravagant pamphlets and advertisements recommending gas, see No. 10798, &c. He supported the Light and Heat Company's application to Parliament for a charter. This was opposed by Brougham, as counsel for Murdock and Watt, and was rejected. The Westminster Gas Light and Coke Co. obtained their act of incorporation on 9 June 1810, and from this date their adviser was Samuel Clegg, not Winsor, who in 1815 went to Paris to found a gas-lighting company. *D.N.B.* On Lord Mayor's Day, 1815, the Guildhall was lit by gas: 'The profuse delicacies of the table—the waving feathers and sparkling jewels of the ladies—the mild splendour of the gas, shedding a brightness clear as summer's noon, but undazzling and soft as moonlight, altogether formed a magnificent combination. . .' *Europ. Mag.* lxviii. 466. Two proprietors of a manufactory of gas in Dorset Street were indicted for a nuisance, 'an insufferable stench', and found guilty at the London Sessions on 18 Nov. 1815. *Examiner*, 1815, p. 767. The gas at Covent Garden Theatre and the ruin of 'Mr. Mould' (a candle-maker) are items in an article on 'Universal Discontent', ibid., 14 Jan. 1816. Damages were given in the King's Bench, 16 Feb. 1816, against the Gas Light Co. for the death of a horse, owing to the overturning of a gig by the unprotected rubbish from a street excavation. Ibid., 1816, p. 111.

Reid, No. 452. Cohn, No. 1240.

$9\frac{1}{2} \times 13\frac{5}{8}$ in. Border cropped.

12634–12641

French prints, *c.* 1815, on the British in Paris continued from No. 12354, &c.

12634 LE PRÉTEXTE.

Se vend chez Martinet Rue du coq

Engraving (coloured impression). Two Highlanders stoop over the fruit displayed on the ground by a young peasant girl (r.) seated on her basket. One bargains; she holds up two fingers. He wears a sergeant's stripes with a flag and crossed swords. Both wear large feathered bonnet, short kilt, and tartan socks. Two comely and well-dressed Parisiennes seated on chairs under a tree (l.), make pretexts to stoop and thus see under the Highlanders' kilts: one rolls a ball for a small child; the other stoops over the cross-gartering of her shoe.

The Scottish regiments bivouacked in 1815 in the Champs Élysées; their kilts caused a sensation among Parisian women. Gronow, *Reminiscences*, 1892, i. 81. The Highlanders and the fruit-seller are copied in a composite pl. by Grego, see No. 12382. Ibid. ii. 324. See also Nos. 12635–9.

A copy (coloured), Grand-Carteret, p. 114.

$7\frac{11}{16} \times 10\frac{7}{8}$ in. 'Caricatures', x. 204.

12635 LES ÉCOSSAIS À PARIS OU LA CURIOSITÉ DES FEMMES. *N° 4*

A Paris, chez Genty, Rue S^t Jacques, N° 14
Dép^sé à la Dir^on Gen^le de l'Imp^ie et de la Lib^ie [2 Aug.] *1815*

Engraving (coloured impression). A scene in the Champs Élysées. A handsome kilted officer stands over the fruit displayed by a girl in peasant costume (l.), but looks to the r. The wind blows up his kilt and the girl looks at the display of leg with shocked intentness. In the middle distance another officer, in back view, drills four Highlanders who lunge forward on the r. leg to pick up their muskets. The former's kilt is torn, revealing posterior, while the men's kilts blow up. Three well-dressed ladies (r.) walk away arm-in-arm to the r., much disturbed at the kilted soldiers; two look round, pointing, the other looks ostentatiously away. In the background two British officers (l.) gallop towards tents (r.). See No. 12634, &c.

De Vinck, No. 9265 (9264 is a state without number or date).

$7 \times 10\frac{3}{4}$ in. 'Caricatures', x. 205.

12636 LES CURIEUX (OU LES CORDONS DE SOULIERS) *PL 217. o.*

Engraving (coloured impression). Copy in Jaime of a French print. The Hottentot Venus, see No. 11577, &c., transferred to Paris, is exhibited naked except for a loin-cloth. She stands in the attitude of the Medici Venus, directed to the l. on a low stand inscribed *Vénus hottentote*. Two Highland soldiers inspect her. One (r.), a foot on a chair, leans forward as if to measure her projecting posterior; the other (l.) stoops foward, hand on knee. A young Parisienne stoops to tie her shoe (as in No. 12634) and stare. She says in the original (inscriptions omitted in Jaime), 'A quelque chose malheur est bon'. A fourth spectator is a well-dressed man (l.) inspecting the Venus through an eye-glass.

The commentator, Ouvry, notes that he saw the Venus, that she died in

Paris of small-pox, and that her skeleton is preserved at the École de Médecine. Her death was announced in the Paris papers of 1 Jan. 1816. *Examiner*, 1816, p. 4.

Original, *Les Curieux en extase . . .*, De Vinck, No. 9266 [28 Oct. 1815].

$7\frac{5}{8} \times 10$ in. B.M.L. 1266. g. 5.

12637 LA MARCHANDE DE MARONS

Malbranche, Del. *Rouargue, Sculp: Déposé*

Engraving (coloured impression). Street scene. A handsome Highlander buys chestnuts from a pretty, coquettishly dressed peasant girl seated behind a brazier over which her chestnuts are roasting. He holds out his kilt in both hands for the chestnuts, staring at the girl who looks at him alluringly. Behind her (r.) is a fruit-stall with pyramids of yellow fruit. A fashionably dressed Parisienne (l.) who has just passed, walking rapidly, looks back at the Highlander over her shoulder. Below the title: *ils brûlent la . . . Poche.* See No. 12634, &c.

$8\frac{15}{16} \times 10\frac{11}{16}$ in.

12638 LE TROUBADOUR JOUANT DE SIX INSTRUMENS. | LE BON GENRE N° 86.

Engraving (coloured impression). An itinerant musician in fancy costume stands on a low stool, full-face. He blows a set of pan-pipes or syrinx, and plays a mandolin. A large drum is on his back, which he beats with a drum-stick tied above the l. elbow. A triangle dangles from a cord, and is struck by a metal rod projecting from above the r. knee. Cymbals between his legs are fastened to his calves. In his cap is a tall plume in which are many little bells. The spectators are two pretty grisettes, each with a soldier; on the l. an Austrian (?), on the r. a Highlander, cf. No. 12634, &c.

For the series see No. 12380, &c.

Reproduced, Simond, *Paris*, i. 344.

$7\frac{5}{8} \times 9\frac{1}{2}$ in. 169. e. 6.

12639 LA GRADUATION DE LA FAMILLE ECOSSAISE

chez Genty, Rue S^t Jacques N. 14. *Déposé* [14 Feb. 1816]

Engraving (coloured impression). A handsome young Highland officer walks arm-in-arm with a slightly taller young woman. Her hair under her flat feathered hat is in a small bag or net of tartan. Behind these walk in single file the family descending in height. First, a youth in Highland uniform, next three girls, the second without a hat, her hair curling on her shoulders. Last a small boy, in Highland uniform, carrying a stick across his shoulder, musket-wise, and holding a dog on a lead. The dress of all the girls is plainer, skimpier, and shorter than that of Frenchwomen; all, except the youngest, have bodices or spencers of different colours from their skirts, cf. No. 12359.

A companion pl. is *Graduation de la famille Anglaise* (De Vinck, No. 7706).

$7\frac{7}{8} \times 12\frac{1}{16}$ in.

12640 M^R^ TOUPET OU LE COURTIER D'AMOUR.

A Paris chez Genty, Rue S^t^ Jacques. N° 14.
*Déposé à la Direction G^le^ de l'Imp^ie^ et de la Lib^ie^*

Engraving (coloured impression). A British officer (r.) stands with cocked hat held behind his back, r. arm extended towards two well-dressed courtesans,

who stand with arms round each other's waists, while the 'broker', an ugly bandy-legged barber, offers one a money-bag, the other a pair of ear-rings. He is out at elbows, with a comb in his hair, and curling-tongs, &c., projecting from his coat-pocket.

$7\frac{1}{8} \times 10\frac{1}{2}$ in. 'Caricatures', x. 206.

12641 MERVEILLEUSE, N° 25 | CHAPEAU DE PAILLE. ROBE DE MOUSSELINE SUR UN TRANSPARENT

Horace vernet del. Gatine Sculp

Engraving (coloured impression). An English lady and gentleman (l.) stand in close conversation with a British officer in back view. The lady wears a small straw bonnet fitting the back of the head, a tight blue bodice with a plain white skirt, showing a pink lining through a pocket-slit, and holds up a fringed parasol. The man wears cylindrical beaver hat, tail-coat, and gaiters to the knee. The officer wears a small shako, red coat with blue facings, heavy epaulets, white trousers tight at the knee and widening at the bottom.

One of a set numbered from 1 to 33, published *c.* 1815; those of men's costume headed *Paris, Incroyable*, those of women's, *Merveilleuse*, except for Nos. 26 and 27 which are *Uniformes Anglais* and *Uniformes Russes*.

Colas, No. 2992.

$10\frac{3}{8} \times 7\frac{5}{8}$ in. C. 293*.

12642 BREAKING UP OF THE BLUE STOCKING CLUB. *343*

Rowlandson Del

Pub^d March 1^st 1815 by Tho^s Tegg N° 111 Cheapside.

Engraving (coloured impression). A wild mêlée over a tea-table, five pairs of women in furious combat. The round table still stands but the tea-tray slides to the floor, where broken tea-things have already fallen. Two viragoes fight, leaning across the table which separates them, tearing each other's hair: one (r.) kicks over an arm-chair, the other rests a foot on the upturned posterior of a woman lying on her back, whose face receives a deluge of scalding water from an urn held up by her antagonist. A furious hag presses down the head of a victim with a bleeding nose. Two others scratch and tear frantically at each other's face and hair, while a younger woman flourishes a brass trivet, seizing her elderly antagonist who tries to flee from the room (r.). Three huge and excited cats add to the uproar. Besides the debris of china there are two spirit-bottles, one inscribed *Ratifia*, the other *French Cream* [brandy], a wine-glass, and an overturned chamber-pot.

Grego, *Rowlandson*, ii. 289.

$8\frac{15}{16} \times 13\frac{7}{16}$ in.

12643 HODGES EXPLANATION OF A HUNDRED MAGISTRATES.[1] *345*

Rowlandson Del.

Engraving (coloured impression). A yokel in a long smock (r.) stands, hat in hand, before three elderly J.P.s in old-fashioned dress; he tugs at his rough hair. One of the justices sits in an arm-chair, with folded hands and downcast frown. The other two, leaning across a table on which are writing materials, scowl angrily; one, clenching his fist, says: *How dare you Fellow to say it is unfair to bring you before one hundred Magistrates when you see there are but*

[1] Imprint as No. 12642.

three of us! He answers: *Why please your Worship you maun know—when I went to school, they Taught I that a one and two O's stood for a hundred—so do you see your Worship be One and the other two be Cyphers!*

Grego, *Rowlandson*, ii. 290.

$8\frac{5}{8} \times 12\frac{15}{16}$ in.

12644 SAILORS DRINKING THE TUN-BRIDGE WATERS.[1] *346*

Rowlandson Scul. [? Woodward del.]

Engraving (coloured impression). A pretty young woman standing by the pump offers a tumbler to a burly sailor wearing a petticoat, who scowls and flinches, scratching his head. She says: *Be assured it is an excellent beverage for Gentlemen who have been a long time at sea.* He answers: *Why lookee Ma-am I dont wish to be unpolite But if your Ladyships Honor pleases—I had rather hang fire—a bit—for d'ye see it gave our Poll, the belly ache—and D—n the Gripes, I never could bear them they twiddled me up decently when I was last in the Meditaranean.* On the r. are two other sailors, wearing trousers; an elderly man, in profile to the r., tries to drink, but the water falls to the ground; he says: *D—d Queer Tipple to be sure!* The third, holding his tumbler carefully, proffers a coin to a small boy on the extreme r., saying, *Harkee young two-shoes*[2]*—go and get me a pint of half and half and a Squeeze of Lemon —for D—n me if I could drink it neat if I was never to weigh Anchor Again.* The tall pump is topped by a carved urn and has two taps in place of a spout.

Grego, *Rowlandson*, ii. 290.

$9\frac{1}{8} \times 12\frac{7}{8}$ in.

12645 DEFRAUDING THE CUSTOMS, OR SHIPPING OF GOODS NOT FAIRLY ENTERED. *344*

Rowlandson Del

Pub^d 1^st March 1815[3] [by Tegg].

Engraving (coloured impression). A scene near the sea. Two naval officers carry off two plump and pretty girls and run towards a boat, where two sailors wait (l.). They are followed by a fat old woman, screaming furiously and brandishing an umbrella. She runs (r. to l.) at the head of a flock of schoolgirls, mature young women, two and two, who watch their captured companions with excited envy. They emerge from a shady lane where a signpost points (r.) to *M^rs Crostich's Boarding School for Young Ladies.* In the foreground (r.) a grotesque lean and elderly man has fallen in the chase, losing his hat and wig, but clenching a fist, and clutching his cane in frantic anger. A dog joins in the chase.

Grego, *Rowlandson*, ii. 289.

$8\frac{7}{8} \times 13\frac{1}{8}$ in.

12646 NEIGHBOURLY REFRESHMENT. *235*

Rowlandson 1815[4]

[Pub.] *by Tho^s Tegg N° 111 Cheapside.*

Engraving (coloured impression). Two wooden shutters, the upper parts of two adjacent doors, hinged on one post between two cottages, are opened

[1] Imprint as No. 12642.

[2] A nursery colloquialism applied to a little girl from *The History of Little Goody Two-Shoes*, 1766, the earliest date discovered by Partridge being 1858. *Slang Dict.*, 1938.

[3] The date has been added in a different script; an earlier one has probably been removed.

[4] Perhaps an altered date.

inwards, to allow a handsome young couple to lean out and kiss. Behind the young woman (l.) stands a bald and aged man, raising an admonishing forefinger. Behind the man an elderly virago screams with a threatening gesture. On a hook on the central post is a cage with two billing birds, which the young man is holding up. A cat clambers up towards the girl; a dog (r.) dashes in fury towards a cock which is pecking a hen.

Grego, *Rowlandson*, ii. 296.

$12\frac{1}{4} \times 8\frac{7}{8}$ in.

12647 A LAMENTABLE CASE OF A JURY-MAN. *347*[1]

Rowlandson Del

Pub^d March 10^th 1815 by Tho^s Tegg No 111 Cheapside.

Engraving (coloured impression). An elderly judge holding a large open book, *Law . . . Statutes*, addresses a juryman, who stands facing him in the jury-box, where the rest of the jury are registering disgust. He says: *M^r Juryman—you have requested permission to retire for a few moments—I have been looking some time for a precedent, and have at last found by the 25^th of William Rufus, Chap 531, that a Juryman on any urgent occasion may retire backwards for the space of ten minutes only—therefore you may withdraw.* The juryman answers that it is no longer necessary. Between judge and juryman are three grinning barristers.

Grego, *Rowlandson*, ii. 290.

$8\frac{11}{16} \times 12\frac{15}{16}$ in.

12648 THE PHYSICIANS FRIEND. *349*

[Williams.]

Pub^d by T. Tegg 111 Cheapside [? 1815]

Engraving (coloured impression). Scene in the kitchen of a large London house, area railings being just visible through a high barred window (l.). A grossly fat doctor, his cane under his arm, grasps with both hands the hand of a French chef (l.), who says: *Ah Mister Docteur! how you do Sare! you see I make de friqasee de ragoo, and de Kickshaw!!!* The doctor: *Yes my good friend I see you are hard at it, and I never can quit the house of my rich patients without shaking hands with the cook. I owe you much, for you confer great favours on me, your skill in kickshaws and the ingenious art of poisoning enables us medical Men to ride in our carriages, without your assistance we should all go on foot and be stared* [sic]*!!*— A fat cook (r.) with a rolling-pin says to a kitchen-maid who holds a spitted sucking-pig: *I say Bet let's kick him for a fee.* There is a wide fireplace with a large pot on the flames, and a huge joint of beef on a spit protected by a screen. Beside this is a flat-topped brick stove, with two fireplaces (l.), on which pots are cooking. The floor is flagged.

$8\frac{5}{8} \times 12\frac{3}{4}$ in. 'Caricatures', x. 99.

12649 THE YORKSHIRE JOCKEY—OR THE MATERIAL OF A FOX-HUNTERS HEAD. *359*

Williams Scup^t

Pub^d October, 1815 by Tho^s Tegg 111 Cheapside

Engraving (coloured impression). A horse-dealer stands at his door with a customer in riding-dress. In front (r.) a groom shows the paces of a hand-

[1] According to Grego this has sometimes the number *220*.

some high-stepping horse. The customer stands with folded arms, saying, *Well! I have no objection to the price, but you'll answer for it, He wo'nt refuse timber?**. The dealer, who wears a long coat with top-boots, and holds a coach-whip, holds out his top-hat towards the horse, saying, with a quizzical expression, *Refuse timber!!—Why he'll leap over your Head,—what do you think of that!!* Above the house door: *A, Keen,* | *Horse Dealer*. Behind (r.), across the road, is a pavement with two spectators, backed by a garden wall, screening trees and large detached houses.

*Note * Refusing Timber, is a sporting phrase for a five bar'd Gate.*

$8\frac{1}{2} \times 13$ in.

12650 TAMEING A SHREW. OR PETRUCHIO'S PATENT FAMILY BEDSTEAD, *Gags & Thumscrews.* *360*[1]

Williams fecit.
Pub[d] *Octob*[r] *1815 by Tho*[s] *Tegg 111 Cheapside London.*

Engraving (coloured impression). An imitation of No. 10887. A four-post bed with a tent-shaped canopy is made with hinged planks at head and foot, after the fashion of a pillory. In this lies a woman, her arms confined behind her head and her feet thrust through the holes at the foot. Her husband sits up in bed beside her, holding a whip. He looks down menacingly, holding up a metal gag. She looks up at him, helpless but grimly resentful. At the head of the bed hangs a placard: *Love Honor and OBEY*; above the man hangs a watch, the hands indicating 2.50. A candle has burned to the socket on a table by the bed on which lies a paper: *By the Kings Patent Petruchios Family Bedstead for tameing a Shrew. also his patent gags and . . .* Thumbscrews lie on the paper. On the ground, with stays and slippers, are three open books: *Nuptial Dialogues on Various Subjects*; *Rule a Wife and Have a Wife* [Fletcher's comedy]; *The Whole Duty of Woman* [torn].

$12\frac{1}{4} \times 9$ in.

12651 THE PARSON AT HIS STUDIES—OR—A SKITTLE GROUND THE WRONG ROAD TO A BENEFICE. *vide Anecdote of Dr Willett* *367*[1]

[Williams.]
Pub[d] *Nov*[r] *1*[st] *1815 by Tho*[s] *Tegg 111 Cheapside*

Engraving (coloured impression). On a skittle-ground just outside an inn (l.) with the sign of the mitre, a stout parson stoops to throw a ball at a set of ninepins, smoking a long pipe. A farmer, seated close to him, with a foaming jug, says, with his pipe in his mouth, *I think a game of skittles must be healthy exercise Doctor!!* The parson: *Yes! I was advised to it by my Physician! I find great benefit! I get quite a dab at it—here goes the Head of the Church!* He has not seen a grossly fat and carbuncled bishop who has entered the enclosure, leaving a carriage and pair at the gate. The bishop says: *Proceed good Doctor with your Game—I wish you all the benefit from it which your Physician has promised, but I am afraid it will never procure you a Benefice.* A man in riding-dress, an ostler, and a countryman in a smock watch from the l., the bishop's coachman and footman from the gate (r.).

$8\frac{5}{8} \times 12\frac{3}{4}$ in.

[1] Number in pen.

12652 A CLERICAL MANŒUVRE OR THE WAY TO FINISH A CHARITY SERMON. *368*[1]

C W, [Williams] *fecit*
Pub[d] *Nov*[r] *1*[st] *1815 by Tho*[s] *Tegg 111 Cheapside.*

A parson (l.) leans from his pulpit, preaching with extended arm, while his clerk takes round the plate, with a sly smile: *I percieve my Beloved Brethren, that my discourse has operated on your feelings and sensibility, but I would advise you to be just before you are generous, I shall keep my eyes on you, and if any of you my Brethren are not in a state of solvency, or cannot pay twenty shillings in the pound (however may be the goodness of your respective Hearts) do not bestow a donation.* The congregation eagerly hasten to contribute handsomely, making various remarks (e.g.) *Ecod thats a capital manœuvre it's worth a pound note already.* A well-dressed man slinks off, saying, *Nothing but gold or Pound Notes well I'll steal off—I dont what* [sic] *business I had to poke my nose here.* After the title:

"Nature has made Man's Breast no Windores,
"To publish what he does within Doors;
"Nor what dark secrets there inhabit,
"Unless his own rash Folly blab it.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

12653 A LAWYERS ADVICE AFTER LEAVING OFF PRACTICE!! *182*

Woodward del[t] *G. Cruikshank sculp*
[Pub.] *by Tho*[s] *Tegg 111 Cheapside* [? 1815]

Engraving (coloured impression). A lawyer, spectacles on forehead, seated in an arm-chair by a blazing fire (r.), listens with quizzically twisted mouth and folded hands to a visitor with a grievance. Between them is a table with glasses, spirit-bottle, as well as a newspaper under the lawyer's elbow. His friend (l.) leans forward, gesticulating, to say: *My dear Friend Quilldrive,—I have a Melancholy affair to communicate, I had put by just five hundred Guineas purposely for Law, and some villian has robb'd me of every farthing!—what would you advise me to do in this distressing case?* The other answers: *Why—I'd advise you, instead of desponding, to rejoice & sing, for depend upon it, you are a gainer by the loss!!!* A dog, his collar inscribed *Quild*[*rive*] sits opposite the fire. On the chimney-piece are a clock and a china mandarin.

A popular theme, cf. Nos. 7799 (an adaptation of a print of 1749, see Nos. 1609, 3047), 11149.

Reid, No. 555. Cohn, No. 1311.

$8\frac{7}{8} \times 12\frac{3}{16}$ in.

12654 MY ASS

Des[d] *& Etched by Rowlandson Written by M*[r] *J. Yedis* [? Sidebotham]. *London Pub. Nov. 16, 1815, by I. Sidebotham, 96, Strand. Ent. Stat. Hall.*

Engraving (coloured impression). Six designs in two rows; each has three lines of verse below, with the refrain *My Ass!*, scenes in the life of a buxom young woman who has an ass with large panniers for hawking vegetables. [1] She cries her wares in a street with old-fashioned houses, resembling St. Giles, walking against slanting rain and holding a string of onions. The ass follows quietly. Behind is a dog, her usual companion.

[1] Number in pen.

Who followed me through Street & Lane
In spite of Hurricane & rain
While I my daily bread did gain?

[2] She bestrides the ass, which plunges and brays, spilling her fruit. Just behind cavalry are galloping, led by a trumpeter and a man beating a kettle-drum. The dog barks at the ass.

Who when at a late Review
A sounding Charge the Trumpet Blew,
Did strain and squeeze to do so too?

[3] A young woman rides the ass on the shore, plying a riding-switch on the kicking animal. Its owner stands behind flourishing a whip, and saying: *Shall I whip your Ass!* [cf. No. 10510]. The dog rushes barking towards the ass.

Who carried lady fair at Brighton
The Roses of her Cheek to heighten
Whilst with her Whip she laid it light-on?

[4] She has fallen headlong from the ass who lies beside her, in galloping down a grassy hill with other women on donkeys who are chased by a crowd of roisterers. Her dress flies up.

Who tripp'd & tumbled down with me
Racing one Easter Holiday
And Lads & Lasses laugh'd to see

[5] She sits contentedly with folded arms on the back of the ass, with two children in one pannier. Her dog has caught a goose by the neck. An old woman leans from a cottage window to scream and threaten. They are in open fields with buildings in the background, with the dome of St. Paul's.

And when the day's hard toil is done
How pleasant 'tis on jogging home
To take a rest by sitting on

[6] She sits in a rough hut on the lap of a man reclining on straw, the dog lying contentedly beside them. She turns to the man, pointing to her ass which looks in at the door:

I'm so good natur'd people say
To aid my Friend I cant say nay
Though destitute I'd give away

Grego, *Rowlandson*, ii. 295.
Each design *c.* $3\frac{11}{16} \times 4\frac{1}{8}$—$4\frac{1}{4}$ in. Sheet $9\frac{5}{8} \times 13\frac{1}{4}$ in. (cropped).
'Caricatures', ix. 77.

12655 SLAP-BANG SHOP.

Rowlandson Inv^t 1815.

Engraving (coloured impression). The interior of an eating-house. All the customers look round to smile expectantly at a tall and comely young woman who enters alluringly from the l., carrying dishes. She is followed by a small man with two tankards and a basket. Tables on the r. are divided by high settles. On the l. men sit on benches at a long table. In the foreground sits a dog looking round hungrily. The room is bare except for a large window and hats on a row of pegs.

A slap-bang shop is a petty cook's shop, where no credit is given, but cash is paid 'slap-bang', i.e. immediately. Grose, *Slang Dict.*, 1785. The term

was current *c.* 1780–1850. Partridge, *Slang Dict.* A clumsy etching after Rowlandson's design.

Grego, *Rowlandson*, ii. 297.

$10\frac{5}{8} \times 8\frac{3}{8}$ in.

12656–12691

Aquatints (coloured) by Rowlandson to the *English Dance of Death* continued from No. 12437. B.M.L., C. 59. f. 7.

12656 THE PANTOMIME. [i. 238]

London. Pub. Jan^y 1 1815, at R. Ackermann's, 101 Strand.

A (stage) scene on the shore, depicted realistically. Death, with his javelin held behind his back, holds up his hour-glass to a sick and trembling Pierrot, who puts out his tongue, supported by an agitated clown. Pantaloon, terrified, lies on the sand. In the background, nearer the sea, Columbine and Harlequin dance gracefully. Below:

Behold the signal of Old Time:
That bids you close your Pantomime.

Illustration of a pantomime that some may remember: '*Harlequin* turn'd *Skeleton*', in which Death played a terrifying part till invited by Columbine to dance, when he was transformed into Harlequin. *Harlequin Skeleton, or the Royal Chace* is attributed by Nicoll, *Hist. of Late Eighteenth Century Drama*, p. 331, to Covent Garden, 16 July 1788, when the theatre was normally closed.

12657 THE HORSE RACE.[1] [i. 245]

A young man races neck and neck with Death on a skeleton-horse towards the *Betting Post* (l.) to which Death points with his javelin. Before they reach it the man will have been thrown. Betting men, mounted, cluster round the post, giving and taking odds. In the foreground an old man with a basket chaffers with two bare-footed boys. Bigger boys bend over an old crone's gaming-table (or tee-totum). In the background are the grand stand, men on horseback, and carriages.

12658 THE DRAM SHOP.[1] [i. 253]

A crowded gin-shop, realistically depicted, with a background of huge casks. Behind a counter a bloated still-man serves pretty courtesans, filling glasses from a pipe leading to a still. Into this Death, on a ladder, empties a jug of *Vitriol*. Beside him are a jar of *Compounds*, and a jug of *Aqua Fortis*. The casks are *Old Tom* and *Deady's Best Cordial*. Against them lie three women, young, middle-aged, and old, all dead drunk. A courtesan embraces a young man while another picks his pocket. Behind are degraded-looking customers; two viragoes are fighting. Below:

Some find their Death by Sword & Bullet;
And some by fluids down the Gullet.

12659 THE GAMING TABLE. [i. 258]

London. Pub. Feb^y 1. 1815, . . . [ut supra]

The *Hazard Room* of a London gaming-hell is crowded with elderly raffish-looking men wearing hats. The croupier (r.) pushes his rake over the large

[1] Imprint as No. 12656.

round table. From the opposite side Death leans across it to grasp a stake. He places a foot on the head of an old man who has fallen from his chair. The company stampede. A military officer draws his sword. Below:

Whene'er Death plays, He's sure to win:
He'll take each knowing Gamester in.

12660 THE BATTLE.[1] [i. 264]

British cavalry charge up hill towards the muzzles of great guns which blaze down at them at close range. Death fires the nearest gun; the other artillerymen are small shadowy figures. Below:

Such is, alas, the common Story
Of Blood & Wounds, of Death & Glory.

The verses (published on the eve of Napoleon's return) deplore 'the fell arts of War', and hail the hour when 'chast'ning Justice' 'gives the humbled Nations peace'.

12661 THE WEDDING.[1] [i. 272]

Death in spectacles, wig, bands, and surplice stands behind the altar balustrade, marrying an elegant young woman to a hideous old man. A fat old woman kneels to place hassocks for the pair. Congregation, front pew, pulpit, gallery, and east window are depicted in a Gothic church with Georgian fittings. Below:

Plutus commands, & to the Arms
Of doting Age, She yeilds her Charms.

Death at the altar hears the bride's 'inward wish' and the bridegroom died as 'the sacred knot was tied'.

12662 THE SKAITERS. [i. 283]

London. Pub. March 1 1815, . . . [ut supra]

Death on skates, joyfully pirouettes among skaters who fall violently, some breaking the ice, and partly submerged. In the background tiny skaters rush l. and r. in terror to the banks of the lake. The scene resembles, though with more incident, Rowlandson's *Cold Broth and Calamity* of which there are several versions, see Nos. 8196, 9663, 9663 A (1808).

On the frail Ice, the whirring Skate
Becomes an Instrument of Fate.

12663 THE DUEL.[2] [i. 285]

Scene in Hornsey Wood. A stout duellist (l.), wounded, falls back clutched by Death who drags him off to the l. His second and the surgeon register consternation. His opponent (r.), pistol in hand and staring through an eyeglass, watches with less emotion. A post-chaise and pair with postilion waits in the background (r.). Below:

Here Honour, as it is the mode,
To Death consigns the weighty load.

12664 THE BISHOP AND DEATH.[2] [i. 291]

A stout bishop sits in an arm-chair, a folio open on a lectern beside him. Death (r.) stands menacingly before him, holding up his hour-glass; the

[1] Imprint as No. 12659. [2] Imprint as No. 12662.

(saintly) bishop is undismayed. A tall young parson in gown and bands stands on the bishop's r. On the wall of the Gothic room between two busts is a W.L. portrait of a king. Below:

Though I may yield my forfeit breath,
The word of Life defies thee, Death.

12665 THE SUICIDE. [ii. 1]

London. Pub. April 1 1815, . . . [ut supra]

A young woman plunges from a rock into a stormy sea where a body is floating. Death lounges on a rock beside her with a satisfied smile. Below:

Death smiles & seems his dart to hide,
When He beholds the Suicide.

For frontispiece and title-page see Nos. 12857, 12858.

12666 CHAMPAGNE, SHERRY, AND WATER GRUEL.[1] [ii. 18]

A dinner-table drawn near a fire; an invalid with a bowl of gruel sits between table and fire, where a fat old cook stirs a pot. Dessert is on the table. Death clutches the shoulder of the invalid and looks across to a stout and jolly man and buxom woman. A third man and three dogs complete the company. Below:

Have patience Death, nor be so cruel
To spoil the Sick man's Water gruel.

12667 THE NURSERY.[1] [ii. 33]

A squalid cottage interior. A fat woman (r.), gin-glass in hand, sleeps drunkenly beside the cradle of an unconscious infant. Death rocks the cradle, grimly possessive. Behind (l.), two fashionably dressed women and a little girl enter the cottage, registering consternation. The child has been entrusted by its mother to a foster-mother. Below:

Death rocks the cradle, Life is o'er:
The Infant sleeps, to wake no more.

12668 THE ASTRONOMER. [ii. 38]

London. Pub. May 1 1815, . . . [ut supra]

A grotesque old man, gazing through a large telescope directed at an open (Gothic) window, is confronted by Death (l.), who has entered and kneels on a table pointing his javelin. He overturns his chair, an old woman rushes in (r.) followed by servants. The room is crowded with mathematical and scientific instruments, including a big pair of globes. Astronomical charts, including a *Planisphere*, are on the wall. It is furnished with antique cabinets, on which stand busts and Greek vases. Below:

Why I was looking at the Bear:
But what strange Planet see I there!

12669 THE FATHER OF THE FAMILY.[2] [ii. 43]

Death drags a youngish man from the door (r.) of a large country house, followed by a crowd of daughters who form a chain to pull their father back; weeping women, youths, and servants crowd round him. Three elderly and discomfited doctors walk off to the l. Below:

The Doctors say that you're my booty:
Come Sir, for I must do my duty.

[1] Imprint as No. 12665. [2] Imprint as No. 12668.

12670 THE FALL OF FOUR IN HAND.[1] [ii. 49]

Death (l.) rides the near leader of four runaway horses harnessed to a light gig on high springs which overturns on a rocky boulder, beside a river in a mountainous landscape. The amateur whip and his 'doxy' are about to be flung out. A groom (r.) reins in his horse, a dog barks. Below:

Death can contrive to strike his blows
By overturns and overthrows.

12671 GAFFER GOODMAN. [ii. 62]

Pub. June 1 1815, . . . [ut supra]

An old yeoman and Death sit side by side like cronies, smoking long pipes beside a fire on an open hearth in a panelled room. His pretty young wife sits at a rough spinning-wheel near the door, over which leans her former admirer and future husband. Below:

Another Whiff and all is o'er
And Gaffer Goodman is no more.

12672 THE URCHIN ROBBERS.[2] [ii. 70]

An old gardener stands on a melon-frame at one end of a formal walled garden firing at a number of boys who rush towards the wall and scramble over it. One is seized by a savage dog. Death directs the man's aim. Behind is the corner of a neo-Gothic abbey. Below:

O the unconscionable Brute!
To murder for a little Fruit!

12673 DEATH TURNED PILOT.[2] [ii. 79]

A ship's boat filled with passengers, sailors tugging at the oars, founders in a stormy sea. Death sits at the tiller, the stern being on the crest of a wave, and holds up his hour-glass, smiling down in triumph at his victims. Two disabled ships in the background are half-submerged. Below:

The fatal Pilot grasps the Helm,
And steers the Crew to Pluto's Realm.

12674 THE WINDING OF THE CLOCK. [ii. 87]

London. Pub. July 1. 1815, . . . [ut supra]

In a handsome breakfast-parlour a fat 'cit' falls backwards from a step-ladder on which he had been standing to wind a wall-clock. His wife's arm-chair tilts backwards, dragged by Death who gleefully aims his javelin at the 'cit'. Table, urn, tray, and china crash to the floor, a dog barks, a cat (about to be crushed) miaows vengefully at Death. Below:

"No one but me shall set my Clock".
He set it & behold the Shock.

12675 THE FAMILY OF CHILDREN.[3] [ii. 95]

A breakfast-room-nursery opens off a bedroom where in the background a lady in bed is seen nursing an infant. Thirteen children are at a breakfast-table at which the eldest girl pours out tea while the father reads a paper. By the fire (l.) is a cradle from which two nurses have taken an infant whom

[1] Imprint as No. 12668.
[2] Imprint as No. 12671.
[3] Imprint as No. 12674.

they are washing and dressing. Beside them (l.) Death opens the door and enters menacingly. Below:

'Twere well to spare me two or three
Out of your num'rous Family.

12676 DEATH'S DOOR.[1] [ii. 101]

The door is a rough double gate under an arch set in rocks, the knocker hangs from the mouth of a skull. The door and its approaches through a rocky cave are beset by old and young, frantic or despairing; some are diseased or crippled. One is a religious maniac. A man's hand is on the knocker; Death emerges from the door, striding over women lying on the ground. Below:

In this world all our Comforts o'er;
So let us find it at Death's Door.

12677 THE FIRE. [ii. 106]

London. Pub Aug^t 1. 1815, . . . [ut supra]

Death advances towards a blazing farm-house, a firebrand in each hand. In the foreground a half-dressed mother sits with her children on a pile of household goods, while two men fill buckets from a pond. Cattle stampede in the background. Below:

Let him go on with all his rigs;
We're safe. He'll only burn the pigs.

12678 THE MISER'S END.[2] [ii. 116]

An old man lies dead on a miserable truckle-bed in a heavily barricaded room with Gothic vaulting. He clutches money-bag, bonds, and *Book of Interest.* Death (without his javelin) leads a delighted young man towards the treasure-chest. A pretty young woman and an old hag rush forward, eager for the wealth with which the room is filled. Below:

Old Dad, at length, is grown so kind;
He dies, & leaves his wealth behind.

12679 GRETNA GREEN.[2] [ii. 126]

On a country road a travelling chaise and four with two postilions gallops, closely pursued by an elderly doctor (the girl's guardian) on horseback, who is accompanied by Death, 'his faithful Groom', on a skeleton-horse. From each window of the chaise a girl and an officer lean out aiming pistols at their pursuer. Below:

Love, spread your wings; I'll not outstrip 'em:
Though Death's behind, He will not clip 'em.

Cf. *Fillial Affection . . .*, No. 6861, by Rowlandson, where both fire at the pursuing father.

12680 THE WALTZ. [ii. 137]

Pub. Sept.^r 1. 1815, . . . [ut supra]

In a handsome garden pavilion a pretty girl practises waltz-steps, unconscious that she has a partner, Death, who holds the tips of her fingers. The dancing-master (r.), playing a fiddle, flinches in terror. In the background an elderly couple promenade beside a fountain in a walled garden. Below:

By Gar, that horrid, strange Buffoon
Cannot keep time to any tune.

[1] Imprint as No. 12674.

[2] Imprint as No. 12677.

12681 MATERNAL TENDERNESS.[1] [ii. 144]

A lifeless boy is being lifted from a pond among trees where he has been bathing. His mother (l.) falls fainting into the arms of Death, her husband beside her. Two agitated girls run forward. Below:

Thus it appears a pond of Water
May prove an Instrument of Slaughter.

12682 THE KITCHEN.[1] [ii. 152]

A wild stampede of servants towards the door (l.) is caused by Death, using the spit on which a bird is spitted to attack a fat man-cook, who tries to defend himself with knife and pot-lid. Below:

Thou Slave to ev'ry gorging Glutton,
I'll spit thee like a Leg of Mutton.

12683 THE GIG. [ii. 158]

London. Pub. Oct^r 1. 1815, . . . [ut supra]

A runaway horse dashes over a bank towards the sea. The driver, a stout 'cit', falls backwards, broken reins in his hands. A young woman flings herself out. Death sits beside the road on a mile-stone, *56 Miles from London*, holding up his hour-glass at the pair. (In the text the accident is on Shooters Hill.) Below:

Away they go in chaise & one,
Or to undo or be undone.

12684 THE MAUSOLEUM.[2] [ii. 167]

Death welcomes an aged man supported on crutches who enters the door of a *Mausoleum* shaded by trees. Outside are a handsome young man and a pretty girl who make their way to a waiting coach with liveried servants. Below:

Your crabbed Dad is just gone home;
And now we look for joys to come.

12685 THE COURTSHIP.[2] [ii. 173]

A pretty woman sits in a neo-Gothic hall facing five elderly suitors, a sixth, a doctor, just behind her. They are colonel, baronet, parson, lawyer, and quaker. She intends to choose one, but Death leans over her chair, seen only by a servant who stands on tiptoe in the doorway. Below:

It is in vain that you decide:
Death claims you as his destin'd Bride.

12686 THE TOASTMASTER. [ii. 199]

. . . Pub. Nov^r 1. 1815, . . . [ut supra]

Topers carouse and smoke or sprawl drunkenly on the floor beside empty bottles. A man enters with another punch-bowl. Death sits at the table ladling punch into the glass of a fat gouty man in dressing-gown and night-cap. Below:

The End of Life, the Chairman cries:
'Tis drank, & many a Toper dies.

[1] Imprint as No. 12680. [2] Imprint as No. 12683.

12687 THE CARELESS AND THE CAREFUL.[1] [ii. 204]

Death, holding out a watchman's lantern, capers before a trio: an officer with a pretty lightly clad girl on each arm. They are leaving a ball; in the background (r.) 'the Careful' are seen becloaked at a garden door, following a servant with a lantern in the opposite direction. Below:

The Careful and the Careless led
To join the living and the dead.

12688 THE LAW OVERTHROWN.[1] [ii. 210]

A scene outside Westminster Hall. An aged serjeant-at-law leans angrily from a hackney-coach which overturns, by being driven over a paviour's barrow filled with stones. Death sits on the box lashing the horses, from whose hoofs a fat barrister is escaping. Two paviours laugh at the accident. Below:

The Serjeant's tongue will cease to brawl
In every Court of yonder Hall.

12689 THE FORTUNE TELLER. [ii. 222]

Pub. Dec^r 1. 1815, . . . [ut supra]

Two ladies stand within a circle in the Fortune Teller's room, terrified to see his arm-chair tilted violently backwards by Death. He kicks over a table on which an open folio inscribed *Nativity* rests against a celestial globe on which is a terrified cat. A crocodile is suspended from the roof, and on a screen an arc of spheres or planets surrounds a sun. Below:

All fates he vow'd to him were known,
And yet he could not tell his own.

12690 THE LOTTERY OFFICE.[2] [ii. 230]

Behind a long counter stands Death, triumphantly holding up in each hand a ticket *No . . . Blank*. A cashier and clerk look amused at a lady who falls back lifeless and is supported by a fat man; other customers crowd to the door (l.). A youth runs forward with a chair for the lady. Before Death is a large open book: *Doomesday Book*. A third clerk spikes tickets inscribed *Blank* on to a file. Below:

To trust in Fortune's smiles alone,
Is the High Road to be undone.

12691 THE PRISONER DISCHARGED.[2] [ii. 236]

From a prison doorway, apparently the King's Bench, a man walks off arm-in-arm with Death who leads him to the r. away from an old Jew (l.) who proffers a writ. Men watch from behind the spiked half-door of the prison. In the background (r.) three women register consternation. Below:

Death, without either Bribe or Fee,
Can set the hopeless Pris'ner free.

12692 [JULIET & THE NURSE—][3]

G C^k fec^t 1815
[Pub^d by G. Cruikshank 117 Dorset S^t City. 1815.][3]

Lithograph (coloured and uncoloured impressions). A stout and ugly duenna, Spanish in type, and perhaps after Goya, sits full-face holding a fan, with

[1] Imprint as No. 12686.
[2] Imprint as No. 12689.
[3] Inscriptions in pen, in G. C.'s hand.

lowered eyes as if asleep, one foot thrust awkwardly forward and upturned. A rosary hangs from her waist. A tall slim young girl looks over her r. shoulder, l. hand on the back of the oddly drawn chair.

The scene may represent some contemporary adaptation of the play (which was acted in the eighteenth century with a happy ending).

Reid, No. 2732. Cohn, No. 1269.

c. $5\frac{1}{2}\times 7$ in. (vignette).

12692A JULIET AND THE NURSE

[G. Cruikshank.]

Lithograph (coloured impression). A copy of No. 12692 reversed and enlarged; a curtain has been added on the l.

One of a series of lithographs uniform in format, with titles in bold italics, see No. 13085, &c.

Reid, No. 2733.

$8\times 10\frac{3}{4}$ in.

12693 QUIZICAL | SONGS | FOR | 1815.

[G. Cruikshank.]

London Printed for Thomas Tegg, 111, Cheapside.—Price Sixpence

Engraving. The letters of the first two words of the title are formed by little acrobats, uniformly dressed. Below is a vignette ($2\frac{1}{4}\times 3\frac{1}{4}$ in.): a wretched man between two termagants; one pulls his nose with a pair of tongs, the other drags at his long pigtail. Cf. No. 12694.

Cohn (No. 6812) lists a similar book for 1814, with a coloured vignette.

$7\frac{1}{4}\times 4\frac{3}{8}$ in.

12694 THE | LAUGHABLE | SONGSTER | CONSISTING | OF | NEW | SONGS | 1815.

[G. Cruikshank.]

Pub. by Thos Tegg, 111, Cheapside.

Engraving. The letters of 'New Songs' are formed as in No. 12693. Below is a vignette ($1\frac{3}{8}\times 3\frac{7}{8}$ in.): a mail-coach with four galloping horses in open country. A woman climbs from the box seat to embrace a man on the roof, whose hat flies off; the guard blows his horn.

$7\frac{5}{16}\times 4\frac{1}{2}$ in.

12695 THE OLD MAID AND HER TOM CAT.

[G. Cruikshank.]

Printed by Plummer and Brewis, Love Lane, Eastcheap, for Thomas Tegg, 111, Cheapside. Price One Shilling, coloured. [*c.* 1815]

Engraving. Heading to a printed broadside. A court of law, purporting to be 'At the Old Bailey September 4. George I. The King v. ——'. The defendant, a well-dressed youth, stands in the dock (l.) addressing the jury. The judge listens on the r.; the prosecutrix (l.) stands facing him; she is a grotesquely ugly old maid, holding up a handkerchief in sign of grief. Three counsel sit at a round table which fills the body of the court. An usher holds up a dead cat, tied by its tail to a long pole with a black bow. Jurymen snigger in their box on the judge's r. The text is a report of the trial, consisting chiefly

of a humorous defence by the youth who had shot the old cat. The costume is *c.* 1815. Cf. No. 11126.

Reid, No. 433. Reproduced, *Cruikshankian Momus*, p. 88.
$6\frac{7}{16}\times8\frac{1}{2}$ in. Broadside, $17\frac{3}{4}\times11\frac{1}{4}$ in.

12696 OLD SNIP; OR, THE DOCK SHARK.

[G. Cruikshank.] [*c.* 1815]

Engraving (coloured impression). Heading to a song: *Tune*—"*Liberty Hall*". A respectably dressed man with a large green bag slung from his shoulders, marked with the broad arrow and inscribed *Cabbage Bag*, stands with flexed knees in profile to the r., intently reading a large *Treasury Letter*. He stands on the quayside, with his back to a shed (l.), inscribed *I. Goose & Co Taylors*, in which two tailors, seated cross-legged, are jovially working. One plies shears, the other an iron. On the extreme r. is a shed, numbered *3*, where a customs officer writes at a window. Behind are large ships at anchor. The first of seven verses:

Old Snip was a Tailor bred up from a boy,
And the Cabbaging System his darling employ;
For Snip, when a youngster, I'd have you remark,
For nibling and grasping was reckon'd a Shark!

Snip then became a custom-house officer in America, where he was tarred and feathered for his extortions. Then, as a land-waiter in England, for making seizures: 'No Tiger, or Fury, can match this Dock Shark!' Now and then he was checked by a Treasury Letter.

For the tailors' 'Cabbage' see No. 11824, &c. There was an establishment of 60 'Landing-waiters' at the London Docks (*Royal Kalendar*). Colquhoun's *Treatise on the Commerce and Police of the River Thames*, 1800, had drawn attention to the depredations at the Docks.

Reid, No. 438. Cohn, No. 1807.
$5\frac{3}{4}\times7\frac{1}{4}$ in. Sheet, $11\frac{1}{4}\times7\frac{7}{8}$ in.

12697–12699

From series of 'Drolls'

12697 SCENE IN THE COMIC OPERA OF THE LORD OF THE MANOR, SONG MOLL FLAGGON, SUNG BY M^R^ LISTON. *529*

[G. Cruikshank.]
Publish'd Jan^y^ 20. 1815, by Ja^s^ Whittle & Rich^d^ H. Laurie, 53, Fleet Street, London.

Engraving. Liston, wearing a quilted petticoat with a military coat and smoking a pipe, dances, snapping his fingers, to the music of a (regimental) fife and drum, while two soldiers watch him, one (l.) amused, the other (r.) surprised and dismayed. Beside the latter lies an open parasol. The second of two verses engraved beneath the title:

Sing and Quaff,
Dance and Laugh,
A Fig for care or sorrow;
Kiss and Drink,
But never Think,
'Tis all the same to-morrow.

'The Lord of the Manor' (1781) is a comic opera by Burgoyne.

A character-portrait of Liston as Moll Flaggon by I. R. Cruikshank with some work by G. Cruikshank was published 23 June 1824 (Reid, No. 1256; Cohn, No. 1320).

Reid, No. 455. Cohn, No. 1962. Reproduced, *Cruikshankian Momus*, p. 30. $7 \times 9\frac{1}{2}$ in. Broadside, *c.* $9\frac{3}{8} \times 11\frac{5}{8}$ in.

12698 ALL THE WORLD'S IN PARIS! 530

[G. Cruikshank.]

Published, the 1st of February, 1815, . . . [ut supra]

Engraving (coloured[1] and uncoloured impressions). Heading to a song printed below the (printed) title: *Sung with great Applause by Mr. Grimaldi, in the popular Pantomime of "Harlequin Whittington"*. Grimaldi, as an English tourist in Paris, his face made up as a clown, stands full-face, l. arm extended towards Paris (r.): houses and spires behind a wall with an arch intended for the Arc de Triomphe. He wears a skull-cap decorated with little rosettes, with a frogged and braided overcoat (shorter than was fashionable) with deep fur cuffs and collar; flat (scarlet) slippers and clocked stockings. He holds an absurdly tall top-hat. The second of five verses:

Jockies, Jews, and Parlez-vous
Courtezans and Quakers,
Players, Peers and Auctioneers,
Parsons, Undertakers.
Modish airs from Wapping-stairs,
Wit from Norton Falgate,
Bagatelle from Clerkenwell,
And elegance from Aldgate.

[Refrain] London now is out of Town
Who in England Tarries?
Who can bear to linger there,
When all the world's in Paris?

The pantomime was first played at Covent Garden on 26 Dec. 1814, the chief feature was the ascent of a balloon from which the Garnerins' child descended by parachute. *Europ. Mag.* lxvii. 53 f. In Sept. 1815 Wellesley Pole wrote from Paris: 'All the English in the world are here, and one detests the sight of them; they are heartily quizzed, as we all are, as well as detested.' *Canning and his Friends*, ed. Bagot, 1909, ii. 9. See No. 12354, &c.

Also a proof (uncoloured) before number.

Reid, No. 457. Cohn, No. 880. Reproduced, *Cruikshankian Momus*, p. 82. $6\frac{5}{8} \times 8\frac{1}{8}$ in. Broadside, *c.* $11\frac{7}{8} \times 9\frac{1}{2}$ in.

12699 IRISH HOSPITALITY. 531

I. R. Cruikshank del *G. Cᵏ sculp.*

Published, the 20th of October, 1815, . . . [ut supra]

Engraving. Heading to a song printed below the (printed) title: *Sung with great Applause by Mr. Incledon, in his New Entertainment, called "The Minstrel" [Tune—Town and Country]*. Four well-dressed and smiling men sit round a table on which are decanters and fruit. One sings, grinning broadly, his hand on a decanter; his tie-pin is in the form of a bottle. The man at the head of the table, in profile to the l., is Whittle. The chimney-

[1] Without title and verses.

piece (r.) is a clock surmounted by a Bacchus and wreathed with grapes. A candle has burned to the socket. Outside the window (l.) is a church resembling St. Paul's, Covent Garden. The third of five verses:

> At Candy's in Church Street, I'll sing of a set
> Of six Irish blades, who together had met;
> Four bottles apiece made us call for the score,
> And nothing detain'd us but one bottle more.

Cf. No. 9835.

Reid, No. 508. Cohn, No. 1245. Reproduced, *Cruikshankian Momus*, p. 84. $5\frac{5}{8}\times 8\frac{1}{8}$ in. Broadside, *c.* $11\frac{3}{8}\times 9\frac{1}{2}$ in.

POLITICAL SATIRES

12700 ROYAL CHRISTMAS BOXES AND NEW YEARS GIFTS. *1815 & 16*

G. Cruikshank fec[t]
Pub[d] by M Jones, 5 Newgate S[t] Jan[y] 1[st] 1816

Aquatint. Pl. to the *Scourge*,[1] xi, frontispiece. The central and principal design is isolated from four minor designs by being on a land rising from a surrounding plain. On this plateau is a pool, in which is the island of St. Helena, in the form of a giant whose updrawn knees, as cliffs, enclose Jamestown Bay; the apex is in the form of a grinning face on which Napoleon, a colossus (see No. 12611, &c.), sits in profile to the r., holding his chin meditatively, his legs crossed. He faces the Tsar who stands on the edge of the pool, displaying a pile of gifts destined for St. Helena. These are a *Map of France* and five pictures: *View of the Good City of Paris*; *View of the Pall*[*ace*] *of St. Cloud*; *a Representation of the Destruction of Malmasion* [sic]; *Burning of Moskow* [see No. 12049]; *Battle of Waterloo* [see No. 12557, &c.]. They lean against a jar of *Preserved Snow Balls*, and are surmounted by a notice-board inscribed *Pictures &c &c to Ornament the House that Jack built—present[d] by Al*[*exander*]. Alexander declaims blandly, with extended arms; his words are linked also with the Regent:

> *Well, Nap! you see, we don't forsake you,*
> *Although we had such pains to take you.*
> *'Tis true we long have been profuse*
> *Of slang & Billinsgate abuse:*
> *Have dealt in language most uncivil,*
> *And call'd you Robber, Murd'rer, Devil!*
> *Man-butcher!—but of that no more—*
> *For there we feel a common-sore!*
> *So cease, at length to plague & tease you*
> *And send you what we hope will please you"*

Napoleon answers gloomily: *Did you ever hear the Story of some fellows who broke a poor devils head And then gave him a plaster?!!!!*

The Regent (r.) bows gracefully but absurdly, chapeau bras, and profil perdu, the curve of cheek and posterior being stressed. He points to the gifts at his feet. These are two chests full of women, supposedly attractive. One of these is being emptied by McMahon, larger in scale than the women, but much smaller than the three principals. The women tumble out, and make for the water, in which one is already swimming towards Napoleon. In front of these are a punch-bowl, with three decanters, one labelled *Curacoa*, and a paint-box, inscribed *Colour Box 300 Guineas! Ackerman & [Co]!!!!!!* (he supplied artists' materials). Behind the Regent (r.) is the model of a neo-Gothic and castellated house, inscribed *The House that Jack Built* [i.e. John Bull paid for, cf. No. 12786, &c.].

On the l., in the lower part of the design, Queen Charlotte, a witch-like creature in old-fashioned dress, stoops forward in profile to the l. towards a fat German prince; she puts the spout of a tea-pot into his mouth, and

[1] Not folded, showing that it was issued separately.

hands him a cheese, saying, *My Tea Sip Brother if you please and eat to Charlottes health her Cheese*. He drinks with an avid grin.

Above this, and surrounded by clouds, the King of Spain kneels on a platform before an image of the Virgin clasping the Child, round which he ties a petticoat. He wears slashed breeches, trunk-hose, a cloak, and a fool's cap. The petticoat forms a sheath from which emerge the head and shoulders of the Virgin; it is decorated with shackles, decollated heads, arms, daggers, skulls, and a row of gibbets from which corpses hang. He says:

Before thy Shrine, on bended knee,
Great Saint! thy royal tailor see
He brings bright Empress of the Skies!
A petticoat, to grace thy thighs
'Tis Satin, richly wrought with gold,
'Twill keep out heat, 'twill keep out cold

The image and platform are under a Gothic arch hung with curtains and inset in an old stone building.

On the r., a pendant to Queen Charlotte, is John Bull, a fat 'cit', who gives a fierce kick to the spherical posterior (a giant orange) of a little fleeing creature (the Prince of Orange). He says: *Thats your 'Xmas Box. You'll neither get pay Nor Princess here*. The Prince takes a flying leap to the r. with outstretched arms; he wears a conical hat with a pipe stuck in it; he says: *Look at me well—I come for inspection so hope you'll give me my Christmas Box*.

Above this, a pendant to the Spanish scene, are steps leading from the ground to an altar (r.) lit by two tall candles on which sits a realistic Virgin holding the Child. On his knees on a cushion before the altar, the duc d'Angoulême holds up on a pole a (silver) figure of a naked infant in a sitting position (see No. 12797). He declaims:

Chaste Virgin-Mother, Source of Life!
A Husband & a barren wife
Whose nuptial bed no Children bless
To thee their vows, their Pray'rs address.
This costly silver Babe behold
(Had we been rich it had been gold!)
This Babe we offer at thy shrine:
Accept the [sic] *O Queen divine!*
Give us a Babe to Crown our joy
Of flesh and blood, a chopping Boy!

Behind, and on a lower step, kneels the Duchess with tensely clasped hands; both are grotesquely thin. Two fat nuns bend towards her; one puts her hand on her shoulder, saying, *You had better try the warming pan trick a[s] Boney did* [cf. No. 12330]. Beside the statue is a gnarled and decayed tree-trunk with a few bare branches on which two birds sit facing each other. One says: *I think mate we had better change our quarters*. The other answers: *I think so too, what fruit can we expect from a barren tree?*

For the contrast between the warlike (but insulting) gifts of the Tsar, and those symbolizing dissipation given by the Regent, cf. No. 12296. For McMahon and the women cf. No. 11730. The second design satirizes the family quarrel over the marriage of the Duke of Cumberland to his first cousin, and the friendly letter from the Queen to her brother, the Grand-Duke of Mecklenburg-Strelitz, on the news, promising that the bride should be a welcome guest. When the Queen soon afterwards absolutely refused to receive the new Duchess, this letter, after a preliminary threat (on 4 Sept.)

was published (in part) in the *Morning Chronicle*. It ended: 'I have sent by the messenger six pounds of tea and two cheeses; eat the latter to my health; and in drinking the tea, remember a sister whose attachment to you will not cease but with death.' *Examiner* (citing *Morning Chronicle*), 8 Oct. 1815. See Nos. 12591, 12996. For Ferdinand VII and the petticoat see No. 12508, &c. In his exile 'according to the published eulogies of one of his chaplains [he] was occupied in embroidering petticoats for the Virgin Mary'. *Examiner*, 7 Jan. 1816. For Princess Charlotte's rejection of the Crown Prince of the Netherlands see No. 12280, &c.; any proposed Prince Consort was subject to attacks as a would-be pensioner of John Bull, while the Princess's popularity and the Regent's wish for the marriage contributed to the satisfaction at the rupture. The duc d'Angoulême married his cousin in 1799; there was no prospect of an heir to the Crown till after the marriage in 1816 of his brother, the duc de Berry.

Reid, No. 560. Cohn, No. 732. Broadley, ii. 9 f.
$7\frac{7}{8} \times 18\frac{5}{8}$ in.

12701 BONAPARTE. ON THE QUARTER DECK OF H, M, S, NORTHUMBERLAND; *Drawn during his passage to S^t Helena.*

Williams S^t
Pub^d Jan^y 1^st 1816 by Tho^s Palser Westminster Bridge Road,

Engraving (coloured impression). A portrait of Napoleon in profile to the l., leaning against a gun with his hands in his breeches pockets. It closely resembles Denzil Ibbetson's drawing, see No. 12625, though the head and hat are less life-like. Cordage and a pulley have been added to the gun and there is a background of sea and sky, with a vessel making directly for St. Helena, a tiny island on the horizon.

Listed by Broadley.
$9\frac{1}{4} \times 6\frac{5}{8}$ in.

12702 EXHIBITION AT BULLOCKS MUSEUM OF BONEPARTES CARRIAGE TAKEN AT WATERLOO.

Rowlandson Del 1816
Published January 10^th 1816 by R. Ackermann N 101 Strand

Engraving (coloured impression). In a large room lit by a high double window (r.) rollicking sight-seers are inspecting Napoleon's travelling-carriage. Men and women are clambering over it, and romping amorously; a man helps a fat woman to enter it. Some are inspecting other objects found in or with the carriage; three amused women inspect a chamber-pot. In a crowd at the back of the room sticks and fists are raised menacingly. On the l. is a table where plate and a coffee-service are displayed; visitors inspect it. Over the wide doorway behind the carriage: *Bullock's Museum | of | Natural Curiosities*. On the wall to the r. of the door are large prints: the *Hotentot Venus* (see No. 11577, &c.), nude and smoking a pipe, with two men peering pruriently at her; *Polish Dwarf*, three ladies inspecting a foppish dwarf (Boruwlaski, 1739–1837, see No. 7065). Beneath are stuffed birds and beasts and a bust of Napoleon. By the window (r.) lean three or four imperial eagles. On the l. wall four horses (harnessed to Napoleon's carriage) are depicted with two of the Imperial Guard as postilions. Above this is a gallery with cases (or pictures) of birds. In the foreground on the floor are Napoleon relics from the carriage including slippers, night-cap, a box for a toilet set, a postilion's saddle, a hat, a sword, boots, a cloak, and a pair of pistols.

The carriage was exhibited in Bullock's London Museum, at the Egyptian Hall, 22 Piccadilly. It was taken by a Prussian major after Waterloo, sold to the British Government, and disposed of by them (at a loss) to Bullock, together with its contents, including a gold and silver nécessaire, a steel bedstead with two mattresses, hat, sword, uniform, and imperial mantle. *Europ. Mag.* lxix. 81 f. See *Repository of Arts*, Feb. 1816; J. T. Tussaud, *The Romance of Madame Tussaud's*, 1921, pp. 81–99. (The carriage was destroyed, except for one axle, carefully preserved, in the fire at Mme Tussaud's in 1925.) The Museum was a serious exhibition of curiosities, antiquities, and natural history; it is here ridiculed by allusions to the Hottentot Venus, &c., as well as by the disorderly behaviour of the visitors. See No. 12703.

Grego, *Rowlandson*, ii. 309. Listed by Broadley.

$8\frac{1}{2} \times 12\frac{13}{16}$ in. 'Caricatures', ix. 71.

12703 A SCENE AT THE LONDON MUSEUM PICCADILLY,—OR— A PEEP AT THE SPOILS OF AMBITION, TAKEN AT THE BATTLE OF WATERLOO—BEING A NEW TAX ON JOHN BULL FOR 1816 &c &c.

G. Cruikshank fec^{t}
Pub^{d} by H. Humphrey S^{t} James's S^{t} London Jan^{y} 1816.

Engraving (coloured impression). Above the design, as a second title: *A Swarm of English Bees hiving in the Imperial Carriage!!—Who would have thought it!!! !!! !!!*—. Napoleon's carriage, as in No. 12702, is beset by vulgar sight-seers, but is seen from the opposite side, the box-seat being on the l. A wildly struggling crowd attempts to storm the carriage, dividing into two streams, one to enter it, the other (r.) to climb on the top from behind. Those who are already inside kiss or flirt. A waggish man lies prone on the roof watching the fight to reach the door. A woman steps on the chest of a prostrate fop, sprawling across a woman, who cries *Oh! My Frill.* A couple sit on the box; the man is dressed in a multi-caped long coat and a bell-shaped top-hat; he assumes the pose of a coachman, as if using a whip and holding imaginary reins, turning with a grin to his companion. A man standing below says to him: *You'r prime bang Up!!* (see No. 11700, &c.). A countryman, turning to his wife, points to the seat, saying *Look at Zaber Gashes.* The box-seat is supported on a shallow box ticketed *Box for the Iron* [*Bed*]*stead.*

On the extreme l. is a small table on which is the box for a toilet set inscribed *This Box contain'd upwards of 100 articles of Solid Gold &c.* A man stoops over it, using a lorgnette. Behind him and looking to the l., a lady says to her little boy *Look at the Horses Tommy.* The bust of Napoleon is on the l. A Frenchman gazes at it, weeping unrestrainedly; he says: *Ah! Mon dear Empreu'r dis is de Shocking sights.* In the foreground (l.) a well-dressed man holds out a shirt to three women, saying, *This is one of Napoleons Shirts Ladies.* Against the wall is a piece of drapery decorated with bees and with a crowned *I.* Next it is a display of gold plate with a coffee-pot. Above are three pictures: game (dead birds), a seascape, an elephant. On the r., in an alcove, is a glass case containing a chamber-pot. On it are two busts, one of *Homer.*

Reid, No. 559. Cohn, No. 1959. Listed by Broadley. Reissued, *Cruikshankiana*, 1835. Reproduced, J. T. Tussaud, op. cit., p. 168.

$9\frac{1}{16} \times 13\frac{3}{8}$ in. With border, $10\frac{1}{16} \times 14\frac{1}{8}$ in.

12704 CATHOLIC GRATITUDE FOR PROTESTANT PROTECTION & RESTORATION!!

[Cruikshank.]
Pub^d by S W Fores 50 Piccadilly Jan^y 22^d 1816[1]

Engraving (coloured[2] and uncoloured impressions). Protestants are being burned at the stake and stabbed, houses are burning with the approval of the Duke and Duchess of Angoulême. A sign-post (l.) pointing *To Nismes* shows that the town is Nîmes. The Duke, wearing uniform, stands on a cask (r.) addressing soldiers who stand round him: *Good soldiers Obey my Orders & your King will love you.* A cavalry soldier answers with a delighted grin: *Oh! by gar de good Catholic Kill all Hereticks, de preist make dem swear dat.* A grenadier holding a musket (r.) scowls angrily, saying, *Ungrateful wretch do you not owe your present restoration alone to Protestants.* John Bull is a pendant to this group in the l. foreground; he wears top-boots and holds a cudgel, clenching his fist and glaring angrily to the r.; he exclaims: *Hell hounds, They are all of a peice, see the Catholic Bishops of Belgium's memorial to their King! If you protect any religion but the Catholic we will rebell!!!* The Duchess stands with her back to the outrages addressing a fat bare-footed friar: *Turn out the protestants from all the schools, they will contaminate them & no children of Protestants shall be admitted & none but Catholic schools shall be allow'd.* He registers delight, saying, *Oh! the blessings of Heaven decend upon you.* A woman with a veil over her head watches the couple, saying, *Did not the protestants of G^t Britain forget all the former persecutions by the Catholics of France, & succour, maintain fight for & restore you to your present dignity & power. Oh Black ingratitude Blush at such detestable bigotary & thirst for blood.* Behind these foreground figures ruffians seize and stab helpless victims; a man is suspended from a stake over a fire. The flames and smoke blend with those issuing from blazing houses (r.); a woman with children appeals for help from an upper window. After the title: *For the first part read* [Foxe's] *Book of Martyrs &c.*

A satire on the White Terror. According to Romilly, in the department of the Garde 200 persons had been murdered, 240 houses had been destroyed, thirty women had been flogged, eight of whom had died. The French Government was accused of doing nothing to suppress the disorders of a fanatical mob except by issuing a proclamation. *Memoirs of Romilly*, 27 Feb. 1816; *Parl. Deb.* xxxii. 882 f., 934. The duc d'Angoulême played an honourable and useful part in opposing Royalist excesses after 1815. Temperley, *Foreign Policy of Canning*, p. 55. See Nos. 12614, 12707. Reissued, 22 Jan. 1826, the date altered in pen.

Reid, No. 456. Cohn, No. 976.
$8\frac{3}{4} \times 13\frac{3}{8}$ in.

12705 A PEACE AND PLENTY.!! | *Political Portraits N° 1*

[Williams.] [? Jan. 1816]

Engraving, slightly aquatinted (coloured impression). Similar to plates to the *Busy Body*. A very stout lady stands directed to the r. reading a letter held in gloved hands. She is in full dress, very décolletée, her skirt festooned with roses; over this is worn an over-dress with a long train. Three tall feathers rise from a gold fillet and partly hide a small crown which decorates the back of her head. Behind (l.) is a pillar against which a heavy fringed curtain

[1] Incorrectly dated 1815 by Reid and Cohn. [2] In 'Caricatures', xii. 69.

is festooned. This inconspicuously reveals a shield on which is a crescent and the motto *Amo*[*re*]. Her attitude is that of a singer holding music and there is a resemblance, doubtless intentional, to prints of Mrs. Billington, who was associated with the peace (and with the Prince) in 1801, see Nos. 9730, 9765, 9840.

She is Lady Hertford, cf. No. 11853. The title connotes the prevailing distress and disillusionment; for the pun cf. No. 10668. The shield is from the Hertford arms, their motto being *Fide et Amore*. Cf. No. 12265, &c.
$6\frac{3}{4} \times 4\frac{3}{16}$ in.

ENGLISH GENERALS ON THE PEACE ESTABLISHMENT!!! by Cruikshank, was published by Sidebotham, 25 Jan. 1816. Three generals stand in a row: *General Complaint* [see No. 8801] holds a list of *Grievances*; *General Bankruptcy* holds the *London Gazette*; *General Starvation*, a skeleton in regimentals, holds a *List of fast days in every week during the existence of the National Debt*. See No. 12779, &c. (Reid, No. 561; Cohn, No. 1091.)

12706 SIR ROBERT THOMAS WILSON, GÉNÉRAL ANGLAIS; SIR JOHN ELY HUTCHINSON, CAPITAINE; ET MICHEL BRUCE, CITOYEN ANGLAIS, . . . [*c.* Jan. 1816]

Engraving. A French print. The title continues: *accusés d'avoir facilité l'évasion de M^r de Lavalette, méditant à la Force, cour des opinions, leurs moyens de défense*. The three walk arm-in-arm (l. to r.) in a paved space outside the ground floor of a building with large barred windows. The first two wear top-hats and are typical tall Englishmen as depicted by the French (see No. 12365, &c.); all wear tail-coats and trousers; the third, Bruce, is boyish-looking and shorter than the others. The two officers gesticulate, talking together. A turnkey (l.) descends a flight of steps (l.) from a door, holding keys and a pitcher. In the yard are (bare) trees; an arched trellis with (leafless) shrubs trained over it covers the steps, facing which are ornamental shrubs in pots. A man, wearing a top-hat, watches the three prisoners from behind the bars of a window (r.).

Sir R. Wilson (see Nos. 9998, 12912), Captain John Hely-Hutchinson, and young Michael Bruce, son of Crawford Bruce, a Paris banker, were arrested on 13 Jan. for contriving the escape from France of General Lavalette, whose wife had changed clothes with him in prison where he was under sentence of death. The French Government had intercepted letters from Wilson to Lord Grey describing in detail Lavalette's escape in British uniform with a British passport procured by Wilson. He was escorted by the three men through the British lines to Mons. The imprisonment, refusal of bail, and the trial on 22 Apr. roused great interest in England (as in France, see De Vinck, Nos. 9699–9701) and much Whig sympathy. The sentence was the minimum: three months' imprisonment. A General Order was issued on 10 May by the Duke of York expressing the Regent's high displeasure, Wilson being an officer of high rank, and Hely-Hutchinson in the Army of Occupation. *Gent. Mag.*, 1816, i, pp. 73, 170, 625 f.; *Examiner*, 1816, pp. 36, 39, 52, 257 ff., 274–6; *Ann. Reg.*, 1816, pp. 329–36; Dupin (who defended them), *Procès des trois Anglais* . . ., 1816; Gronow, *Reminiscences*, 1892, i. 100–4. See Nos. 12623, 12707, 12707 A.
$7\frac{7}{8} \times 12\frac{3}{16}$ in.

12707 DREAMS OF TERROR! OR THE VISION OF LOUIS XVIII—!! [I. R. and G.][1] *C[k]*
Pub[d] by Sidebotham 96 Strand [? Jan. 1816]

Engraving (partly coloured). Louis XVIII lies on his back on a low bed, his mouth open, his obesity defined by the bed-coverings which are patterned with fleurs-de-lis. The Ghosts of *Ney* and *Labedeyre* stand by his head, at the farther side of the bed, drawing aside curtains and pointing towards a vision (l.) framed in clouds. They have fiercely glaring eyeballs and menacing teeth, blood gushes from many wounds. Both have naked torsos, except that Ney wears gauntlet gloves and aiguillettes. They say:

"*Wake! drowsy Sluggard wake & see*
"*The Lilly yeilding to the active Bee*
"*Hear Europe cry with one indignant voice*
"*The People's sovereign is the people's choice!!*

The vision is of Louis XVIII being chased from France while Napoleon is enthroned. French grenadiers, led by Marie Louise and the King of Rome, pursue Louis towards a sign-post which points (l.) to *Heartwell*. He flees with outstretched arms, pursued by bursting shells and by bees, and accompanied by pigs wearing ribbons decorated with fleurs-de-lis; these are *Compagnons de Lys*. Both Marie Louise and her son wear crowns; the boy, holding his mother's hand, extends a Hand of Justice (see No. 12247) towards the fugitive. The troops carry imperial eagles and a tricolour flag. On the r. sits Napoleon on a throne; he wears uniform, and holds a sceptre. He takes the crown which a kneeling officer holds out. Two other Frenchmen, one of the ancien régime, grovel before him.

In the foreground, beside the bed, papers lie on the floor: [1] *The Cause of Legitimate Tyranny Supported by British blood & Treasure, or Louis & Ferdinand for Ever.* [2] *Recal of the Emigrants.* [3] *Petitions from Madams Ney Labedeyre & Lavellette for the lives of their Husbands—Rejected.* [4] *Perpetual banishment of the Revolutionests.* [5] *Persecution of the Protestants by the Catholics!! of France.* [6] *Arrest & imprisonment of Sir R, Wilson & other English Subjects or Gallic gratitude for British Generosity.*

A comprehensive attack on the Bourbon restoration. For the execution of Ney (7 Dec. 1815) and Labédoyère (19 Aug. 1815), see No. 12623; for outrages on Protestants at Nîmes, No. 12704, &c. By the Law of Amnesty (12 Jan.), certain excepted persons might be exiled by the King within two months, not to return without his permission on pain of transportation. For the escape of Lavalette and arrest of Wilson see No. 12706. Louis XVIII created a new Order, Compagnons du Lys, in Jan. 1816; it was a French witticism to call them 'Compagnons d'Ulysse', changed into swine by Circe. *Examiner*, 4 Feb. 1816. For Hartwell cf. No. 12265. The design is based (remotely) on Fuseli's *Nightmare*, see No. 8671, &c.

Broadley, ii. 15. Reid, No. 558. Cohn, No. 1074. Listed by Broadley. De Vinck, No. 9420.
$8\frac{7}{8} \times 13\frac{1}{2}$ in. With border, $9\frac{3}{4} \times 14$ in.

12707 A A later state (published after 22 Feb.), aquatinted (coloured impression), the background re-drawn, increasing the Bonapartist bias. Ney and Labédoyère are surrounded by swirling clouds, their hair blows upwards. Ney is without gloves, &c., and Labédoyère points to a wound in his breast, saying:

[1] Douglas impression autographed 'by I. R. C., assisted by me, Geo. Cruikshank'.

"Sleep on while I by heaven's high ordinance
"In dreams of horror wake thy frightful Soul
"Now give thy thoughts to me, let 'em behold
"These gaping wounds——
"Now shall thy own devouring Conscience gnaw
"Thy heart & terribly avenge my Murder.

The lines in No. 12707 are spoken by Ney. Their names are removed and replaced, in the upper margin, by *Ghosts of Ney & Labedoyre*. The men kneeling to Napoleon are not burlesqued; he does not hold a sceptre and the crown is offered on a cushion. A grenadier running beside the King of Rome prods Louis XVIII with his bayonet. The shells are in the form of little beehives, one explodes above the head of Louis, who is more obese, gouty, and absurd than before. The King of Rome holds a sword in place of the hand of Justice. An officer behind Marie Louise cheers wildly. The letter *N* is added to the flags, and most of the French bayonets are sloped backwards instead of forwards. The pigs flee in wild confusion, instead of as a herd. By the foot of Louis XVIII's bed a large document is added: *Black Ingratitude & perfidy of the French Royalists in their base and Infamous treatment of Sir Robert Wilson & other English subjects in return for the generous and unexampled Efforts of the British nation which alone caus'd the downfal of Bonaparte & the Restoration of the Bourbons!!* Beside this is a smaller paper: *Silly communication to the Chamber of Peers about the will of the Queen of Louis 16th.*

On 22 Feb. Marie Antoinette's touching letter to Mme Elisabeth was read in the French Chamber. At the King's order a facsimile copy of 'the Queen's testament' was delivered to each member. *Examiner*, 3 Mar. 1816.

12708–12713

French prints[1]

12708 LE NOUVEAU ROBINSON DE L'ISLE STE HÉLÈNE.

Déposé à la Dir de la Libon

Engraving (coloured impression). Napoleon as Robinson Crusoe sits on a gun-carriage made of wood, the (dummy) gun pointing out to sea. His arms are folded, his legs are extended, and he gazes at the ground, registering ennui and weariness. An eagle hovers over him, ready to attack, its talons grasping his shoulder. He wears his petit chapeau, a tunic of furry skin, with partly bare legs and jack-boots through which his toes protrude. In his belt are a knife (or saw) with a notched blade, an axe, &c., and he also wears a short sword suspended from a sword-belt across his shoulders. At his feet lies an open umbrella surmounted by an eagle. Beside the gun-carriage, over which leans a small palm-tree, are a cask and cannon-balls. Across the sea or bay is a line of low hills.

A sequel to No. 12250, illustrating the decline in Napoleon's status since his sojourn in Elba. According to Broadley it derives from *Der neue Robinson auf . . . St. Helena* (De Vinck, No. 9810, pub. 1816), which, he says, is based on No. 12250. It is, however, a different design (see reproduction, Dayot, *Napoléon*, p. 370). Cf. Hennin, No. 13839, *Le nouveau Robinson apprivoisant des rats dans l'Ile de Sainte Hélène.* See No. 12592, &c.

Listed by Broadley. Reproduced, N. Young, *Napoleon in Exile at St. Helena*, ii. 80.

$8\frac{5}{8} \times 6\frac{15}{16}$ in.

[1] Dated 1816 by Broadley. Arranged before authentic dates were ascertained from De Vinck.

12709 JE MANGE UN FAMEUX FROMAGE. [12 Sept. 1815]

Engraving (coloured impression). Napoleon sits on the ground holding between his knees a huge cheese (or stone), flat and round like a mill-stone, and inscribed *Fromage de S^te Hélene*. This he tries to bite, with an expression of despair. He wears uniform with petit chapeau and jack-boots. The ground is flat and stony; behind is the sea with oddly shaped square-rigged vessels.

One of many French satires with punning inscriptions. Manger du fromage = être mécontent. Littré, *Dict.* See No. 12592, &c.

Broadley, ii. 84, 85 (reproduction). De Vinck, No. 9802. Van Stolk, No. 6462.

$8\frac{1}{4} \times 7\frac{1}{8}$ in.

12710 JE FUME EN PLEURANT MES PÉCHÉS

Se vend à Paris, chez Genty, Rue S^t Jacques, N^o 14.
Déposé au Bureau des Estampes. [16 Sept. 1815]

Engraving (coloured impression). Napoleon sits on a rocky terrace by the sea, looking slightly to the l. He smokes a pipe with a long curved stem, the bowl in the form of an inverted eagle. In his l. hand is a paper: *Mes dernières Reflexions de 1815*. Large tears fall down his cheeks. Behind him (r.) the land rises steeply in rocky terraces culminating in a fortress which flies an ill-drawn British ensign. Near his feet crouches a rat; on higher terraces are three others, one holding a musket and wearing a sword and knapsack. Near the horizon is a ship flying a similar British flag.

St. Helena (see No. 12592, &c.) was (and is) notoriously infested by rats. There were many complaints of the rats at Longwood (where Napoleon went on 10 Dec. 1815), but the many St. Helena caricatures in which rats figure may derive from common knowledge: a letter of 2 Aug. 1815 addressed to Napoleon on the *Bellerophon* speaks of 'ce vil Rocher fourmillant de rats'. J. H. Rose, *Napoleonic Studies*, 1904, p. 323. A punning title, fumer = to smoke or to fume. The same pun is used in an Elba caricature, *Je ne prise pas, je fume*, Napoleon smokes a long pipe in a doorway (Broadley, ii. 59). Cf. No. 10418. Similar rat-satires are Hennin, Nos. 13837–9; Van Stolk, Nos. 6464–8; De Vinck, Nos. 9811, 9813, 9815, 9816. For rats at St. Helena see also Nos. 12605, 12608, 12711, 12712.

Broadley, ii. 83. De Vinck, No. 9808; cf. No. 9367. Milan, No. 2748.

$11\frac{3}{16} \times 8\frac{5}{8}$ in.

12711 LES HABITANTS DE S^TE HÉLÈNE PRENNENT LA FUITE À LA VUE DE LEUR NOUVEAU SOUVERAIN.

Engraving (coloured impression). Above the design as a second title: —*entrée triomphante de bonaparte dans son nouveau royaume*. Napoleon, short and fat and with a large head, rides a cat towards a group of rats (r.) on their hind-legs. His legs are bent and his feet touch the ground. He extends his l. arm, saying, *habitants de S^te héléne soyons amis je vous déclare peuple libre, je vous donne pour garantie ce serviteur fidèle que j'ai avec moi*. He wears uniform with a knapsack and a bottle formed of a double gourd. The cat holds a tricolour flag, and a bâton decorated with bees and inscribed *Ney.*; it says: *Comme je vais me remplumer*. The rats flinch away from Napoleon, looking back at him over their shoulders. One says: *messieurs nous n avon* [sic] *pas un instant a perdre que notre conseil s'assemble sur le champ pour savoir comment nous pourons attacher le grelot*. They are on a plain at the base of a rocky hill on which is a sentry-box. In this stands a rat, shouldering a musket; looking towards Napoleon it says *qui vive*. Another rat, also with a musket, peers

round the side of the box, saying, *Sentinelle — prenez garde a vous.* Lower down the slope, a rat shouldering a musket addresses a file of rats with muskets: *freres rongeurs aux armes deux traîtres osent s'introduire dans nos etats.*

One of many French caricatures on Napoleon and the St. Helena rats, see No. 12710. It is also a satire on his return to France, on the defection of Ney, and on the *Acte Additionnel*, see No. 12546, &c. An English copy or adaptation, pub. McCleary, *Inhabitants of St. Helena alarmed at the appearance . . .*, is listed by Broadley.

A sequel, *Le père La Violette afficheur . . .*, is reproduced, N. Young, *Napoleon in Exile at St. Helena*, ii. 112 (Broadley, ii. 83 f.). The sentry is in his box, the rats are armed, and they chase Napoleon, who is a bill-poster with a ladder across his shoulder; the cat runs off beside him holding a tricolour flag and a paste-pot inscribed *mort-aux-rats*. Behind (r.). two rats try to tear down a bill pasted on a tree: *Conscription de 1815, 1816, 1817, 1818 . . .* (see No. 12087). One says: *Camarade, cetie colle tient comme le diable*, the other answers *c'est de la colle impériale* (colle, paste, also = falsehood). Another sequel, *C'est à qui n'en veut pas même jusques* [sic] *aux rats*, is reproduced, Broadley, ii. 82. Napoleon sleeps in a tent, smoking a pipe and saying *Je fume même en dormant.* The cat (? Ney) stands sentry, saying, *Enfin le voila donc tranquille.* In the background the rats form a circle round an orator who proposes a levée en masse, since no one dares 'lui mettre le grelot' (to bell the cat).

Listed by Broadley.

$7\frac{3}{8} \times 10\frac{3}{8}$ in.

12712 PROPOSITION DE CONSTITUTION AUX HABITANS DE L'ILE ST HÉLÈNE PAR L'EX EMPEREUR ET ROI.

A Paris, chez tous les Marchands de Nouveautés.
Déposé à la Direction des Estampes [12 Aug. 1815]

Engraving (coloured impression). Napoleon stands on a steep mound addressing the St. Helena rats. He wears elaborate ceremonial dress, with his petit chapeau overladen with ostrich plumes, a tricolour cockade, and belt. He has a grotesquely elongated nose, and wears a ruff and a mantle patterned with bees. All round him at the base of the mound are rats on their hind-legs. Above these are two larger rats, one with a shako and sash (l.), the other with a feathered cocked hat. Napoleon declaims with outstretched r. arm: *Vous le jurez ?* The large rat on the l. answers *Nous le jurons*; the one on the r. shouts *Oui ! Oui !*; both hold swords. Most of the other rats open their mouths as if shouting. One holding an eagle with a tricolour flag heads a file of rats shouldering sticks in place of muskets. At the base of the mound a rat holds a tricolour pennant inscribed *Champ de Mai 1816.* In the upper l. corner of the design is a huge eye in profile from which rays slant towards Napoleon. On the r. an owl with extended wings perches on a branch.

A satire on the Champ de Mai, 1 June 1815 (see No. 12546) when, at a great ceremony intended to be a national manifestation, the result of the plebiscite on the new Constitution was proclaimed, after which Napoleon distributed eagles and appealed to the assembled armed forces to swear to defend the imperial eagle, '. . . vous le jurez !' They answered 'Nous le jurons'. See Charléty, *La Restauration*, 1921, p. 56. For the St. Helena rats see No. 12710, &c.

Broadley, ii. 84 f. De Vinck, No. 9809. Van Stolk, No. 6463. Milan, No. 2747.

$8\frac{1}{2} \times 12\frac{1}{8}$ in.

12713 LE NOUVEAU DIOGÈNE.

Charles. Lith. de Fonrouge, quai Conti, N° 5 [? 1816][1]
A Paris, chez l'Editeur, rue du Coq, N° 4; Et chez Martinet.

Lithograph (coloured impression). Wellington, much caricatured, walks in profile to the l., holding out a lantern in his search for an honest man. He wears field-marshal's uniform with plumed cocked hat, ribbon and star, sword and high spurred boots. He registers dismay; below the design are his words: *Goddam! Je n'en trouverai donc pas un!* In the background, surrounded by conventional sea, is a piece of land on which the most conspicuous object is a throne with a crown in the otherwise empty seat. Behind it a tiny soldier holds a pennant. By the throne are shattered columns and blocks of masonry. Behind, little pinnacled canopies are grouped with a block of stone resting on two columns, suggesting an Italian and probably Roman scene. Two small oddly drawn ships are on the water. The land behind Wellington ascends into rocky pyramids which are perhaps symbols for a range of mountains.

The date being uncertain the precise application is doubtful. It illustrates the unsettled state of France and the importance of Wellington on the Continent, when commander-in-chief of the Army of Occupation. It may relate to the crisis, when at Wellington's instigation the *Chambre introuvable* was dissolved, see No. 12797. The background may indicate the ultramontanism of French reactionaries.

c. 11×8 in.

12714 ODDS & ENDS FOR FEBUARY [*sic*] 1816.

G Cruikshank fec[t]
Pub[d] Feb[y] 1 1816 by M Jones Newgate S[t]

Engraving (coloured and uncoloured impressions[2]). Pl. to the *Scourge*, xi, before p. 81. A central design flanked by subsidiary designs as in other plates to the magazine, but separated by lines instead of being set in a connecting landscape. Below each is a title. [1, the central design] *A Kean Manoeuvre to "Pay Old Debts"—or—"Drury is it's self again"!!!*— Kean, dressed as Richard III, see No. 12325, much burlesqued, straddles across a swarm of tiny men, holding out a two-handled goblet, which John Bull heaps with coins from a fat purse. He has huge glaring eyeballs and great gnashing teeth, which he turns threateningly to John Bull, brandishing a stage sword. The latter (r.), a plump 'cit' of the Pickwick type, perfectly bald and with chubby carbuncled cheeks, stands with flexed knees. He exclaims: *Oh dear Oh dear! You do make such Ugly faces, you frighten me out of my wits!! My very hair stands on end.* His wig and hat (together) have risen, and the peak which should cover the forehead is poised vertically on his head. Notes and coins shower down from the goblet to be eagerly collected by the delighted little men standing below, who hold out their hats and papers showing their claims on the theatre. One is a violinist, his fiddle under his arm, another wears an apron, a third is a tailor with shears in his belt. Others run up from behind (l.) holding up long papers inscribed with sums of money, *200* or *300*; they shout *There's my Bill* (twice), and *Heres mine, & mine.* A well-dressed man (not caricatured), on a larger scale than these mannikins but rather smaller than the two principals, kneels behind Kean, thrusting his arm between his

[1] Dated 1816 in pencil in a French hand.

[2] Not folded, showing that they were issued separately. The last two volumes of the *Scourge* (for 1816) are not in the B.M. The imprint was altered from that of Jones to James Johnston, Cheapside, and 335 Oxford Street.

legs, holding out his hat to catch the golden shower. He smiles, saying, *This is a golden Ray.* A looped-up stage-curtain borders the scene.

A satire on the change in the fortunes of Drury Lane owing to the acting of Kean, see No. 12325. The Management presented him with a loving-cup designed after the Warwick Vase to commemorate his first appearance as Sir Giles Over-reach on 12 Jan. 1816. The man at Kean's feet must be Alexander Rae (1782–1820), a handsome actor, who was Bassanio on Kean's first appearance at Drury Lane. He was also acting as stage-manager at Drury Lane on the death of Raymond. On the l. are [2] and (above) [3]. $7\frac{11}{17} \times 8\frac{1}{8}$ in.

[2] *Biscuit & Gingerbread or the Rival Bakers—* Curtis, in the burlesqued sailor's dress of No. 11353, &c., stands on the cobble-stones of a street, *Shire Lane*, hand on hip, gazing with dismayed astonishment at a rival baker who faces him with forefinger raised admonishingly, saying, *I tells you what you knows nothing atall about it.* A tiny man wearing a top-hat projects from the speaker's pocket and looks at Curtis. Immediately behind, and standing on the edge of the pavement is a stout man wearing top-boots, looking over the speaker's shoulder at Curtis. These two stand with their backs to a baker's shop, *Allpress & Co.* On the window is a bill: *The Best Bread at Nine Pence a Loaf.*

The subject is obscure. For Curtis as a biscuit-baker see No. 11354. The price of bread is correct: the quartern loaf (4 lb. 5 oz. 8 dr.) at the time was from $8\frac{1}{2}d.$ to $10d.$ (a very low price). *Cobbett's Pol. Reg.*, 27 Jan. $5\frac{3}{4} \times 5\frac{5}{16}$ in.

[3] *M^rs Wright doing Wrong——!!!!!!* A narrow channel (the English Channel) separates a deserted woman in England (r.) from a man with a Jewish profile (in France) who flees from the coast with a plump vocalist and two infants, carrying all three on his back. The deserted woman reclines theatrically on the ground, hand on breast, singing: *Far far from me my lover flies | a faithless lover he | In vain my Tears in vain my Sighs | No longer true to me | He seeks another.* She leans on a pile of music-books beside which is a violin. Behind her stand three children, equal in height, singing loudly. The eloping Mrs. Wright holds an open music-book and sings *Togather let us range the Feilds* [cf. No. 12309]. Two labels issue from her lover's mouth: [1] *The tuneful birds invite to rove | To softer joys let splendor yeild | O listen to the voice of Love* [cf. No. 9450]. [2] *I'm afraid I shall make but a Bad Bargins of dish.*

Braham elopes with Mrs. Wright, deserting Nancy Storace (who had lived with him as his wife for many years). The latter's death in 1816 is said to have been caused by Braham's marriage (to a Miss Oldham). In March he was hissed at the Oratorio, at Drury Lane, on account of a pending suit of crim. con., and on 23 July Mr. Wright obtained damages of £1,000. *Europ. Mag.* lxix. 272; *Examiner*, 1816, pp. 477–9.

Mrs Wright doing Wrong . . .!!!, apparently a copy of part of this design, is the frontispiece to the *Trial between Hy Wright and Mr. Braham . . .* (Mocatta Library, Rubens, No. 39 A, not in B.M.).

[4] *Parson B—— & the Butchers, or a Probationary Sermon at Christ Church Newgate S^t.* Augustus Barry leans forward in the pulpit; he gives out his text with a sly twisted smile and violent squint: *In the X^th Chapter of the Acts at the 13^th verse you will find these words—Rise up, Peter, Kill and Eat.* He wears a high coat-collar projecting from his shoulders like a horse-collar, a fashionable swathed neck-cloth from which project clerical bands. From his coat-pocket papers project: *Fanny Hill*; *Blairs Sermon*; *Ovids Art of Love*; *Cap^t Morris's Hymns* [cf. No. 6980]; *Cuckolds Chronicle.* On the side of the pulpit is a bill: *The Cat & Salutation Sing Song Society Newgate Market held every Wednesd^y Perpetual Chairman The Hon^ble Agustus* [sic] *Barry DD Admission one Penny—pipes one halfpenny—* [signed] *Treas^r Ja^k Cleaver.*

Immediately below the pulpit and in the foreground are the fat butchers (H.L.), all with the marrow-bones and cleavers with which they made rough music especially at elections. Behind, in side pews, appear the heads and shoulders of a sparse and conventional congregation.

Augustus Barry (1773–1818) was known as 'Newgate'; this name serves to associate him with the butchers of Newgate Market. The sermon and the other allusions derive from his being a rake in orders. See No. 7997, &c. A pendant to [2]. $5\frac{3}{4} \times 5\frac{3}{8}$ in.

[5] *A Peep into the Punch room at the Pavilion, or the Gouty Adonis!* The Regent lies in bed, with two swathed and gouty legs projecting from coverings which define his obesity. He wears night-shirt and night-cap, and holds up a glass, singing: *Punch cures the Gout &c.* [a popular catch, cf. No. 9449]. Beside him (r.) stands McMahon, on a much smaller scale, gleefully flourishing a large funnel (cf. No. 12181) and a decanter. Behind McMahon is a pair of squatting (china) mandarins, each with a large shallow punch-bowl resting on the apex of his hat. On a side-table (r.) are bottles, one a square brandy-bottle. Other bottles with a punch-bowl are ranged on two shelves.

The Regent was laid up at the Pavilion with a fit of gout and bulletins were being issued; for 'Adonis' cf. No. 12749. Also a satire on the Chinese decorations at the Pavilion, see No. 12749. A pendant to [3]. $1\frac{3}{4} \times 5\frac{3}{8}$ in.

Reid, No. 562. Cohn, No. 732.
$7\frac{15}{16} \times 19\frac{1}{8}$ in.

12715 THE PROPERTY TAX FOR EVER!!! OR A CITY MP FEELING THE PULSE OF HIS CONSTITUENTS!!!

G. Cruikshank fec^{t}
Pub^{d} by W. Hone Fleet S^{t} London Feb^{y} 16 1816

Engraving. Frontispiece[1] to *Resist, or be Ruined! The Property Tax must be Abolishd now, or a State Inquisition will be Established in England for Ever. . . .* A scene on the platform of Guildhall; Alderman Atkins advances to its edge, and harangues those in the body of the hall, whose astonished and horrified faces look up at him from the lower l. corner of the design. He holds his crescent-shaped hat, and raises his l. arm, clenching his fist: "*If I see fit I shall not be ashamed to lend my hand to FIX the Tax on Property!—I will never be* | "*restricted in my own Opinion!—No; I will not By GOD!!!—* | "*Conduct yourselves with more reason & calmness, for it is* | "*always the best policy!!!!*" *see Times.* He tramples on a paper: *Laws against Prophaness.* From the audience below ascends a stream of *Oh! O! O! O!!! O O O* [&c.]. Sir William Curtis, much caricatured, wearing his alderman's gown over striped sailor's trousers, turns his back on Atkins, holding up his little sailor's hat (see No. 11353, &c.), to protect his ear from profanity, and saying *I'm shocked!* Between and behind them stands the (unpopular) Recorder (Silvester), in wig and gown, putting a spy-glass not to his eye but to his temple and, looking towards Atkins, says: "*I never saw a Clearer Case*". The Mayor, Matthew Wood, sits (r.) on the chair of state, registering shocked disapproval. On his r. stands a tall thin alderman raising both arms, and saying, "*Oh Johnny Atkins! Johnny Atkins Oh!,, Wha would ha' thought it!—* (? Sir James Shaw, see vol. viii). Below the title: *Atkins was a daring bold fellow—much given to curse & swear & speak "de great damn!"——vide Robinson Crusoe Vol II.*

On 8 Feb. the Common Council unanimously passed a series of violent

[1] One impression is printed on thick paper, not folded, showing that it was issued separately.

resolutions against the Income Tax; next day similar resolutions were carried at a meeting of the more radical Common Hall. Atkins (a City M.P.) concurred, but (perhaps imitating Burke to the electors of Bristol) 'insisted on his right to vote against the wishes of his Constituents, and swore (yes, this supporter of Church and State absolutely swore by God, that he would give them no pledge!—upon this, many laughed and more groaned and hissed—and the worthy Alderman seemed much enraged'. *Examiner*, 1816, p. 94. Both meetings are reported at length in *The Times*, 9 and 10 Feb.

The anonymous pamphlet illustrated is quoted by A. Hope-Jones, *Income Tax in the Napoleonic War*, 1939, p. 114: 'a government exercising inquisitorial prerogative, in the collection of a single tax, will easily build upon this precedent of tyranny'. For the agitation against the tax, frustrated in 1815, see No. 12750, &c.; for Atkins, No. 13254, &c.

Reid, Nos. 566, 4678. Cohn, No. 689.

$5\frac{7}{8} \times 8\frac{5}{8}$ in. With border, $7\frac{5}{16} \times 9\frac{5}{16}$ in.

12716 THE NOBLE PEDLAR! OR THE LATE CHANCE-SELLER & PRESENT BROOM-SELLER!!

G C^k fec^t—
Pub^d by J Sidebotham 96 Strand [? Feb. 1816]

Engraving (coloured impression) with verses numbered I to VI printed below in four columns. Erskine, dressed as in No. 12717, walks (l. to r.), on a cobbled roadway, beside a small two-wheeled cart selling brooms; two are across his r. shoulder; he holds out a third, crying, *O the broom the bonny, bonny broom! who'll buy my charming brooms?!!* From his neck hangs on a ribbon a disk resembling the jewel of the Order of the Thistle, but inscribed *Licensed Hawker*. From his coat-pocket projects a paper: *Case for the Opinion of the Ex-Chancellor whether a peer of the realm carrying on the Trade of an Itinerant Vender of Brooms is not subject to the Bankrupt Law*. Behind him walks a little naked satyr, grinning fiercely; he flourishes in each hand a short-handled broom, as if to flog Erskine. The cart is inscribed *Ers—kin &ccc licenced Hawkers & Dealers in heath Brooms*. One of the brooms projecting from it is labelled *Industria ditat* [enriches]. Servants of Erskine carrying bundles of brooms walk with the cart, four men in livery and a maid-servant, all shouting *Buy a Broom!* A little hump-backed crossing-sweeper (r.), with dwarfish legs and the bent shins produced by rickets, very ragged, holds out his hat to Erskine, saying, *Bless your Honor remember the poor Sweeper*. On the ground (l.) is an open book: *Just Published A Sweeping manouvre to raise £2000 a y^r by a peer of the Realm*. On the corner of a building (l.) is a bill: *Public Office Bow S^t—Caution to Noblemen—Whereas Lord E——e* [the intermediate letters though erased are visible] *was convicted in y^e penalty of £10 for hawking & selling heath Brooms without a licence. All the Princes & Nobility are therefore caution'd not to turn Pedlars without first paying the Duty!* Below the title: "*To what base purposes may we not return Horatio—why may we not trace the Noble Lord Chancellor of England as a Hawker of Brooms!!*"

The verses are a 'New Song—The Bonny Brooms (Tune—*The Broom of Cowdenknows*)'. Verses II and IV:

Let Spankie prate and Fielding swell,
Like two unmanner'd grooms;
So I my pretty besoms sell,
And cry "who buys my brooms?"

The Thistle's ribbon decks my breast,
The splendid Star my doom;
But both to thee must bend the crest,
My bonny, bonny broom!

Refrain:

O! the broom, the bonny bonny broom,
The broom that sweeps so clear;
From cellar, garrett, street or room,
Two thousand pounds a year!!

Erskine had bought the estate of Holmbush, Sussex, which proved barren and profitless, therefore, being much in debt, he turned to the growing and manufacture of heath brooms, and employed persons to sell them in London. Action was taken against one of these, for vending (in Chelsea) brooms without a hawker's licence, at Queen Square Police Court on 5 Feb. 1816. Spankie was the barrister who opposed Erskine's son, who argued that the man was not a hawker but was a servant of Lord Erskine, to whom the profits accrued. The magistrate, William Fielding (see No. 6852) said that Erskine ought to have been licensed and imposed a penalty of £10. Erskine entered the court, and was informed by the magistrates that he must be convicted; he answered 'if you do it must be under a *sweeping* clause', and gave notice of an appeal to Quarter Sessions, but afterwards took out sixteen hawker's licences. *Examiner*, 11 Feb. 1816; *Europ. Mag.* lxix. 177. The sale of brooms was reported to bring in £2,000 a year. Erskine was made K.T. on 23 Feb. 1815. See No. 12717.

Reid, No. 563. Cohn, No. 1790.

$8\frac{1}{8} \times 12\frac{15}{16}$ in. Whole sheet (cropped), $11\frac{11}{16} \times 13\frac{5}{8}$ in.

12717 NEW BROOMS FOR JOHN BULL, OR SWEEPING MEASURES RECOMMENDED BY THE LATE CHANCELLOR.

London Pub^d by J. Sidebotham 96 Strand [? Feb. 1816]

Engraving (coloured[1] and partly coloured impressions). Erskine as a vendor of brooms addresses John Bull, an obese carbuncled 'cit'. He is plainly dressed, and only slightly caricatured, but wears a barrister's wig under a round hat. He holds one broom in his r. hand, as if sweeping the cobbled road; others are across his shoulder and are inscribed: *Sample of Brooms that sweep £2000 a year into my Coffers.* He says: *Here is a bonny broom with a long handle fra the North, that will sweep out aw the dirt & rubbish in ev'ry house except the P——* [Parliament] *House and C—t—n* [Carlton] *House.* John answers: *I want a broom to sweep away the* INCOME TAX, *and C—le—h* [Castlereagh]*!!* Behind Erskine and on the extreme l. is an open shed stacked with brooms, laid horizontally; it is inscribed: *Stock in Trade of E—sk—E and C^o Licensed Hawkers and Pedlars.* From this hang three objects: (?) a cloak, perhaps a peer's mantle; the Royal Arms with the heading: *Hawkers & Pedlars | Office | Licence*, and a *Plan of Broom Heath* (a wilderness dotted with bushes). In front of the shed stands a tub inscribed *Rods in Pickle*, with birch-rods inscribed *A Rod for the M——r* [Liverpool]; *a Rod for the B——ps* [Bishops]; *Rod for the P——e R——t*; *Rod for Ferdinand the 7^th*; *A Rod for the Inquisitorial Commis^rs under the Income Tax.* The brooms in the shed are inscribed: *Broom for Sweeping Clauses in Acts of Parliaments*; *a long Broom for the H—se of C—mm—ns*; *Broom for clearing away the Rubbish of a Chancery Suit*; *Broom for clearing away the National Debt*; *a Broom for dusting the China at the Pavillion* [see No. 12749]; *Broom to sweep out the House of L—ds.* The

[1] 'Caricatures', xi. 95.

space between the shed and Erskine is filled with a document: *Case for the Opinion of the Ex-Chancellor, whether a Peer of the Realm carrying on the trade of an Itinerant Vender of Brooms is not subject to the Bankrupt Laws.*

In the background are subordinate groups on a small scale. [1] A *House of Correction* (l.) is indicated by an open shed in which a schoolmaster in dressing-gown and night-cap birches a boy supported on the back of another boy. [2] A constable holding up his staff addresses a man standing beside a cart piled with brooms; he says: *Shew your License Fellow.* The man, who is supported on a crutch, answers: *Oh! I've none Sir my master's a* LORD. [3] A small spotted dog runs with a broom tied to its tail (perhaps an allusion to Erskine's fondness for animals, and to the dog which he used to take to consultations; cf. No. 10793). [4] A crossing-sweeper begs from a well-dressed pedestrian; he is a sailor with a wooden leg, a patch over one eye, and a long pigtail, and says: *Poor Jack y^r Honor I sweeps the dirty ways to Perfarment.* The man answers: *You've poor chance Jack, when Ex:Chancellors turn Broom Makers! & L—D Mayors Street Sweepers!!* A little chimney-sweep approaches him, saying, *Sweep soot O with y^e E k e Broom.*

See No. 12716. The reference to the Income Tax suggests a date before its abolition, see No. 12750, but the allusion (perhaps added later) to a Lord Mayor as street cleaner suggests the activities of Wood, see No. 12813, &c. $8\frac{1}{4}\times 13\frac{1}{16}$ in. With border, $9\frac{3}{4}\times 13\frac{3}{4}$ in.

12718 THE | GRAND MASTER | OR ADVENTURES OF | QUI HI? | IN | HINDOSTAN A HUDIBRASTIC POEM | IN | EIGHT CANTOS | BY QUIZ. | ILLUSTRATED | WITH ENGRAVINGS | BY | ROWLANDSON. | LONDON. | *Printed by Thomas Tegg, N° 111, Cheapside.* | *E. Gullan sculp. 1816.*[1]

Quiz fecit. Rowlandson sc.

Aquatint (coloured impression). Title-page, the title engraved (by Gullan) on a label, $4\frac{3}{8}\times 2\frac{1}{2}$ in., which is superimposed on a design by Rowlandson. The head and fore-feet of an elephant, India, are on the l., the feet standing on a prostrate Indian. A tall 'pagoda tree' borders the design (l.); this the elephant is breaking with his trunk, nevertheless, three British officers swarm up it towards the fruit-bearing summit. A skeleton sits like a mahout on the animal's neck extending a menacing hand towards the climbers, and holding up callipers and square (emblems of the draughtsman). The upper edge of the label, high above the elephant's back, supports a howdah-like canopy under which Hastings[2] sits on a bale of *Rupees*, taking the last fruit from the pagoda-tree to add to those he holds crooked in his l. arm. At his feet is a large jar of *Toddy*. The upper part of the tall tree-stem is inscribed *Exhausted*; it droops, terminating in palm-branches which shade Hastings. Behind him is a coat of arms encircled with a Garter ribbon, surmounted with a coronet, and with one of the supporters, a bear and ragged staff, see No. 12731, standing behind his back. Huge chains and a scourge hang from the label, over which peeps a grinning black head. Behind Hastings (r.) is an eye enclosed in a triangle, whose sides are: *Pro Rege* | *Lege* | *et Grege*; this is irradiated, the rays developing into conventional lightning which hurls downwards and head first an officer wearing a star and clutching a document; three others who have already fallen look up at him, not noticing the Devil who reaches out from behind the label to seize them. On the opposite side (l.), as a pendant

[1] The preface is dated London, February 1, 1816.

[2] Moira was created Marquess of Hastings on 7 Dec. 1816: since as Governor-General he is known as Hastings, the new title is here anticipated.

to the fallen officers, stands an officer who is pushing up one of the climbers of the pagoda tree. Under his feet is a paper: *Charlotte Smith's Works*. Behind Hastings are heavy clouds, broken by the triangle enclosing the eye. On the ground in the foreground is a palette inscribed *1816*, paint-brushes, a scourge, and an eye.

An attack on Moira (see vols. vi, vii, viii), Governor-General of Bengal 1813–22, the Grand Master or Burra Sahib of the title, and on British rule in India. The pagoda tree is a mythical tree producing pagodas, i.e. gold coins of S. India. The standing officer is Lionel Smith (1778-1842), son of Charlotte Smith, poetess and novelist; he was then Col. of the 65th Regiment, stationed at Bombay, a distinguished officer, see *D.N.B.*, against whom the author has an unexplained animus. Qui Hi? (Hindi for 'is any one there?'), a term for a servant of the Company, especially of the Bengal Presidency, is an Irish subaltern, a 'Johnny Newcome', cf. No. 11983, identified with Quiz, the narrator (pp. 48, 114 n.). Some of the plates (all coloured aquatints) are emblematic attacks on Hastings (and others) containing allegations not made in the text. The animus against him, in part at least, derives from his attitude to the Princess of Wales, see Nos. 12725, 12732. Missionaries are also attacked. Other plates are realistic illustrations of the career of Qui Hi. The book figures in a print of 1821 attacking Tegg as a renegade from his former Opposition politics. Since the book was not issued in parts, the imprints on the plates do not connote their dates of publication. See Nos. 12719–45, all signed *Rowlandson sc. Quiz. fecit*. Uncoloured impressions of Nos. 12719, 12721, 12725, 12727, 12729, 12731 are in the Print Room.

Grego, *Rowlandson*, ii. 299–301.

c. 8×5¾ in. B.M.L. C. 59. f. 11.

12719 A NEW MAP OF INDIA FROM THE LATEST AUTHORITY. *London. Published by T. Tegg. N° 111. Cheapside. Oct. 1. 1815.*

See No. 12718. Frontispiece. India is represented by an elephant, whose forelegs are bound by ropes inscribed *Restrictions*, the forelegs tied to a stout post inscribed *Board of Control* [see No. 7152], the hind legs to a similar but larger post (r.): *House of Commons*. The tusks are *Monopoly* and *Ambition*. The tail is *Patronage*. On the creature's back, in place of a howdah, is a small pavilion in which, enthroned on a canopied sofa, sits Hastings, between two members of his Council; he registers dismay, with extended arms. On the pavilion, at his feet, is the word *Imbecility*; above his head: *Ne Sutor Ultra Crepidam* [Let the cobbler stick to his last]. On the animal's head, as mahout, with a goad, sits a man in military uniform and bag-wig, wearing a coronet decorated with the Prince of Wales's feathers (apparently the Regent, though not resembling him). On its hind-quarters kneels a bishop, holding a paper, also in profile to the l., and as if praying to the Governor-General. On its back is a large saddle-cloth, with a border inscribed *Military Oeconomy*, *Civil Extravagance*, *Native Imposition*. Against the cloth hang many packages, centred by two large volumes: *New Charter*, a third and smaller book is blank; between them is a cask of *Rupees*. The packages are: *Blunders*; *Nature of Treatise* [sic] *not Complied With*; *Bonds Unpaid*; *Minutes of Council*; *Secret Correspondence*; *Civil Expenditures*; *Applications for redress Unanswered*; *Debts* [four]; *Letters from Court of Directors*; *Cotton Returned*; *Complaints not Forwarded*. A tight girth is *Oppression*; other harness: *Interest*; *Selfishness*; *Duplicity*. The elephant wears a bell under its neck, and a gold collar. Its trunk is raised as far as is permitted by a cord which ties it to a mitre (reversed) and crosier. On the ground in the foreground (l.) is an arm, the sleeve

inscribed *Independence*, the hand holding a slow-match which is lighting a bunch of tow, near a train scribed *Indignation* issuing from a barrel inscribed *Combustible* | *Vox Populi*, placed in front of the elephant; it is depicted just before the explosion which:

> Shook all the Indian empire round,
> And sent the Riders to the ground.
> The elephant threw off his chain,
> And sought his native wilds again. (P. 15.)

There is a landscape background with a few palm-trees: in the part framed by the elephant's belly and legs is a view of the Residency at Calcutta, flying a flag.

The 'New Charter' is that of 1813, the cause of much controversy, see No. 11999, &c. One of the questions at issue was the status of missionaries; under pressure from Wilberforce and an organized agitation, restrictions on missionaries were modified, and an establishment of a bishop and archdeacons was set up, the first bishop (of Calcutta) being Thomas Fanshaw Middleton. Hastings's appointment as Governor-General was made by the Regent without consulting Ministers. See *H.M.C.*, *Dropmore Papers*, x. 301. It is a theme of the book that military pay was inadequate, while that of Writers was excessive (p. 58, &c.).

$7\frac{3}{8}\times10\frac{7}{8}$ in. B.M.L. C. 59. f. 11.

12720 A SCENE IN THE CHANNEL.[1]

See No. 12718. P. 16. Interior of the steerage, with three passengers in two upper berths slung from the roof, and one lower, slung from an upper berth (l.). Two are seasick. A seasick boy droops over a sea-chest. A grinning sailor holding a sextant mounts a companion ladder.

$4\frac{1}{2}\times7\frac{1}{2}$ in.

12721 THE MODERN IDOL JAGGERNAUT.[1]

See No. 12718. P. 46. The car of the idol is being drawn and pushed by British officers and soldiers who trample under foot papers inscribed *Honor* (l.) and *Virtue* (r.). Crushed under the front wheels (l.), inscribed *Persecution*, *Injustice*, are five Indians, by whom is a paper inscribed *Napaul*. A skull and bones lie beside them. Under the back wheels (r.), inscribed *Oppression*, *Tyranny*, are two British officers (one also trampled on by a fellow-officer) who lie on papers inscribed *Merit* and *Humanity*. The body of the car is an oblong chest, open to show Lord Hastings, as the god, seated cross-legged and wearing a loin-cloth with the ribbon and star of the Garter. He has three pairs of arms; one held above his head, a dagger in the l. hand, one holding out behind himself a *Veil of Duplicity*, the third with a decanter of wine in the r. hand, a mask in the l. On the chest is a platform supporting a round temple, surrounded by niches in each of which stands a tiny nude figure; it is surmounted by a coronet and escutcheon. In front of the temple is a line of arches in each of which is an allegorical figure, larger than those in the temple, but too small for characterization. At each end is a pillar surmounted by a posturing quasi-classical figure, holding spear and sword, and, projecting at each end, a coat of arms with supporters, one a lion, the other a bear, each holding a flag with a St. George's Cross, and apparently burlesquing the Hastings Arms, cf. No. 12731. The two props of this platform flanking Hastings are (l.) *Parliamentary Influence* and (r.) *Ministerial Support*. The car above Hastings is inscribed *Infamy* | *MD CCC XV*; below: *Public Execra-*

[1] Imprint as No. 12719.

tion | *Corruption*. At each end of the car, in the place of the boot or basket of an English coach, is a little rectangular pen with a railing round it. The one in front contains a bishop and a senior officer, and is inscribed *Episcopacy*; the one behind is inscribed *Incapacity* and contains one officer and two civilians, apparently members of the Governor-General's Council.

An attack on the policy of Hastings directed especially against the Nepal war (see Fortescue, *Hist. of the British Army*, xi. 120 ff.): the Gurkhas had been raiding British India and killing or capturing the garrisons of small frontier stations; war was therefore declared in Nov. 1814; after reverses the British were successful, cf. No. 12729. For the Bishop of Calcutta see No. 12719.

$4\frac{1}{4} \times 7\frac{13}{16}$ in.

12722 MISERIES OF THE FIRST OF THE MONTH.

London. Published by T. Tegg. N° 111 Cheapside, Nov. 1. 1815.

See No. 12718. P. 53. The interior of a bare barrack-room. Qui Hi (l.), here called Lieutenant Newcome (see No. 11983), extended on two chairs and holding the mouthpiece of a large hookah, is beset by four Hindu money-lenders, presenting bills. They say (r. to l.): [1] *himgee Bhicagee send Salam to Master*; [2] *Carneron Sahib bot Salam. make plenty Complement. illy pay now. illy pay Next Month*; [3] *I got illy bill Master's Name.* [4] *Masters bill long time Owe plenty month gone not pay one rupee suppose not pay I make little trouble for Master.* The lieutenant exclaims: *Not got money, come next Month. boy dont let any more in.* He addresses a servant by the door (r.), where a young man wearing a jockey-cap and jacket with trousers stands, shouting: *I say Newcome let me have those two gold Mohurs I lent you I want to buy gram for my horse.* The servant says to him *Jou Banhute*. On the ground beside Newcome is a paper: *Abstract L^t N D^r | Bal D^r 50 R^s*. Against the wall is a sofa on which sits cross-legged an elegant Indian girl with a stout ayah standing beside her, attending to a hookah. An old Indian wearing a turban and loin-cloth sits on the ground beside Newcome's hookah. Two dogs bark at the duns. On the floor are trunks, boots, gun, and jockey-cap. A sword and pistols hang on the wall.

On account of his low pay, the subaltern is forced to borrow from shroffs, 'Money-lenders who advance young men in the Company's service almost any amount, on exorbitant interest, which generally keeps them involved in debt all their lives', p. 51 n. For the money-lenders cf. No. 11833.

$4\frac{3}{8} \times 7\frac{5}{8}$ in.

12723 THE BURNING SYSTEM ILLUSTRATED.[1]

See No. 12718. P. 54. A funeral pyre: a young Hindu woman reclines gracefully on her husband's body, silhouetted against a mass of flame. On the l. Indians closely grouped sound trumpets, drums, and a cymbal; others watch. In the background is an Indian slung from a cross-bar fixed to a high pole. On the r. a few suppliant and sinister Indians surround Hastings and the bishop (see No. 12719). Both hold their hands behind their backs to receive bags of *Rupees*. Hastings says: *This Custom tho' shocking to humanity we still allow in consequence of the revenue it brings in, which is of importance! I have also private reasons for not suppressing the burning System immediately*. The bishop answers: *Why my Lord with a view to Oeconomy under existing circumstances, it might be imprudent to press the measure at present, besides I think I feel also the private motives which actuates your Lordship.*

[1] Imprint as No. 12722.

An example of the libellous nature of the book; the allegation of bribery appears only in this plate, though a revenue is said to be derived from the custom. Suttee was made culpable homicide by Bentinck in 1829.
$4\frac{1}{2} \times 7\frac{5}{8}$ in.

12724 MISSIONARY INFLUENCE OR HOW TO MAKE CONVERTS.[1]

See No. 12718. P. 68. Four representatives of professional Christianity advance from the l. in single file to meet their opposite numbers among Indians. They are headed by the Bishop of Calcutta (see No. 12719) who holds up a crosier on which is spiked a medallion; on this is the head of Hastings, with horns, and inscribed *Medusa*. Under his arm is a roll: *39 Articles*. He wears mitre and surplice and says: *Infidels Barbarians! we are come to convert you to the european faith by Order of the great Authority whose Image I bear on this Shield the benignant beams of whose countenance enliven the ignorant inhabitants of this country. therefore destroy your Gods burn your books, be converted and be saved.* Behind him is a sour-looking man in lay dress holding before him a large book inscribed *Westley*. He is followed by a Catholic priest in gown and bands holding up, as an emblem of cruel bigotry, a cross inscribed *Cortes*. The last is a Greek Orthodox priest. The foremost Indian is a fakir almost covered by his long hair and beard; he holds a staff and a bag inscribed *Competency*; he says: *Wah! Wah! Topywalla*, alluding to the bishop's mitre (topi in Hindi = hat). The other three stand together (r.) and are struck by rays from the Hastings medallion inscribed: *Intolerance, Bigotry, Injustice, Oppression, Vice*. A Mahometan holds the *Koran*; a Parsee holds a roll inscribed *Pithagor[us]*; a Hindu wearing only a loin-cloth, clasping a book inscribed *Sha . . . ster*,[2] as in No. 12728, and a jar of *Ganges Water* is the spokesman- "*Master you very fine Gentleman got very fine Topy—but not speak too much good sense—Master I'm poor people all black fellow poor Man All Master slave—what for burra sahib* [Hastings] *behauden Send Master for black man not become christian business got one God already—What can I say more?* Between the two groups is the baggage of the Christians, a box inscribed *Charged* on which is a bag inscribed *Bible Society* from which an object inscribed *Gospel* projects. On this sits a monkey holding a razor. There is a background with domed buildings and two small palm-trees.

In the Charter of 1813 concessions to missionaries in India were made under great pressure from Wilberforce and the Evangelicals: he used arguments which were bigoted and ignorant: 'Our Christian religion is sublime, pure and beneficent. The Indian religious system is mean, licentious and cruel. . . . It is one grand abomination.' *Parl. Deb.* xxvi. 861. Qui Hi is concerned to show 'the dreadful effects of religious enthusiasm in India', instancing the Vellore mutiny. 'But this is nothing to what the consequences may be, if illiterate adventurers of methodist preachers get among them . . .', p. 68 n. See also No. 12726.
$4\frac{1}{2} \times 7\frac{1}{8}$ in.

12725 AN EXTRAORDINARY ECLIPSE.[1]

See No. 12718. P. 72. A group of officials, military and civilian, watch an eclipse across a piece of water. A dark planet, the earth, has almost eclipsed

[1] Imprint as No. 12722.

[2] 'The Shaster or *Hindoo Scripture*', p. 124 n.

a Garter star, symbol of Lord Hastings, leaving the words *Mal y Pense*. On the planet are the words *Europe* and *Africa*; and, along the Equator, *Public Disapprobation*. In the water below, inscribed *Dead Sea*, the eclipse is reflected. On a promontory below the eclipse is a fort, *Fort William*, indicating Calcutta. Those watching are probably officials of the Madras Presidency. An officer seated on a stool (? Sir Thomas Hislop, C.-in-C., Madras) says: *I am sorry for its decline it may shake the intire indian System of discipline.* A plainly dressed civilian, says: *I hope it cannot affect the prosperity of this presidency tho its influence may injure the harvest and destroy Barns.* A civilian seated on a chair (? Hugh Elliot, Governor) looks through a telescope, saying, *A very extraordinary Eclipse indeed! I think I should have a better prospect of its termination from the telegraph on the Admiralty Office—gentlemen has any of you calculated its duration? let me see Beginning 7h 57. 1 half M at Kensington in 1806 Middle 9 h—7 M somewhere about Westminster in 1813 total Obscuration I think may be expected in this country in 1815—perhaps it may be perceived sooner in England.* A standing officer, with embryo horns, holds up a sextant; he says: *Its sinking rapidly. that dark planet seems alarming, and may draw stars of a less magnitude into its vortex—dont you think Sir these signs are Omenous* [sic]*? I hope its not yet too late to repent.* Another officer looks through a telescope inscribed *Garrison Orders*. A fat civilian with ass's ears also uses a telescope; *Burns Justice* projects from his pocket, to show that he is a magistrate (or 'Just Ass', cf. No. 8187). A seventh man sits on the ground looking through a telescope. Heavy clouds cover the sky, and flashes of lightning inscribed *Vengeance* threaten the spectators.

The fall of Hastings is prophesied, as in No. 12729. The allusion to Kensington indicates his part in the 'Delicate Investigation' of the conduct of the Princess of Wales in 1806; 'Westminster in 1813' connotes the allegation that he had secured perjured evidence to damage the Princess, see No. 12032.

$4\frac{7}{16} \times 7\frac{5}{8}$ in.

12726 LABOUR IN VAIN OR HIS REVERENCE CONFOUNDED.[1]

See No. 12718. P. 82. Indians form a circle round a preacher who addresses them from an open-air pulpit, the base of which is a bale of *China Cotton*. On this rests a large cask inscribed *Best London Particular*; on this again is a brass-bound and padlocked money-chest inscribed *Subscription* which supports the preacher's book. In the foreground (l.) sits an emaciated snake-charmer piping to a snake which rears its head from a basket. On the r. three men squat on the ground, two of them casting dice on a chequered board. A fakir, as in No. 12724, stands near them. Among the closely packed Indians stand two British soldiers; one, an officer, is probably Qui Hi?

A satire on missionaries in India; he preaches in a language unknown to most of his hearers:

'with furious rant
And *holy* methodistic cant' (p. 84).

The money-box is for contributions from Indians 'T'wards the *converting* institution!'. The attack is qualified: 'no allusion is here meant to the *established clergymen*: he means the illiterate and dangerous crowd of missionaries'. But the preacher has lawn sleeves; cf. No. 12723 for the attack on the newly instituted bishop. See No. 12728.

$4\frac{7}{16} \times 7\frac{11}{16}$ in.

[1] Imprint as No. 12722.

12727 HINDOO PREJUDICES.[1]

See No. 12718. P. 92. Lord and Lady Hastings (l.), riding side by side, advance towards a startled family group of Hindus engaged in preparing or eating a meal under a few palm-trees: two men and two women break and overturn their pots and address protests to the Governor-General. Lady Hastings says: *My dear Lord! we had better take some other road these poor people are evidently disturbed by our presence we had better turn!* He answers: *No, No. your Ladyship is really too considerate, let us continue our ride, those wretches are unworthy of our notice, nothing but superstition curse their prejudices. if I allow these liberties I shall soon be as bad here as I was in England!!* One of the Indians, his back to the intruders, smashes a pot with a stick, saying, *Ban chut Soor Ṭerri mau—*. The other turns towards them, saying, *Hither rusta ni—What for Master come here, and spoil all peoples dinner—Master not proper character for Hindoo—all same cast as dog eat every thing, all chatty broke rice make spill, not eat dinner, all masters fault—other time Master keep proper distance see old man make too much angry*. His elegant wife, with raised arm, exclaims *decko! decko! Jungillee walla*. A naked child clutching her dress says *Topi walla!*, staring at the Governor-General's cocked hat (cf. No. 12724). An older woman seated on the r. lifts her hands in shocked surprise, saying *Arra Bobbery*[2] *Kubbar dar*. The intruders:

Not wishing to prolong the strife,
Their horses in an instant wheel.

$4\frac{1}{2} \times 7\frac{15}{16}$ in.

12728 JOHN BULL CONVERTING THE INDIANS.[3]

See No. 12718. P. 124. An uncouth Englishman in black bows, hat in hand, to three Indians; he holds a huge *Bible* under his arm, and says: *Gentlemen I have been so very busy these last twenty years, that I have been prevented seeing you. having settled my affairs at home. And having a little time on my hands I have put on my Sunday cloths to pay you a visit. I am much obliged to you for the few Acres of land you gave me, and the rupees you sent. And in return I have brought you a present as I understand you are no better than Savages.* One of the Indians (a Parsee) stands to answer the missionary: *Master what for make bobbery with black fellow? this not proper custom—plenty too much rogue Man come from Europe, cheat all poor people, get all Rupee then go to England: poor parsee man work hard, pay plenty money for company, what for Master not satisfied? what for make rogue fellow of poor people? all good Man go heaven all bad man go to the devil—What more master want?* A Hindu wearing a loin-cloth sits with an open book, *The Shaster* (cf. No. 12724) on his lap; he says: *Master take all country all money—every thing master take—Now take away poor Hindoos religion that not good fashion Master*. A Mahometan seated on the extreme l., the *Alcoran* on his knee, his slippers tucked under his belt, prays with clasped hands: *There is no god but god and Mahomet is his prophet—Sahib bot Salaam*. In the background (r.) is a covered wagon drawn by two oxen and inscribed *Missionaries*. The driver chants: *A -chill ou Banchut -Ky whasta toom ne go any faster-Toom junta, Sub Padree Dewana hi; bot rupee cherry merry dinga*—A sign-post points *To Bombay*.

For the ignorant and bigoted missionary see also No. 12726; for 'bobbery' No. 12727 n.

$4\frac{7}{16} \times 7\frac{1}{2}$ in.

[1] Imprint as No. 12719.

[2] Bobbery is Anglo-Indian for noisy disturbance from the Hindi Bap re! O father, an exclamation of surprise and grief. *O.E.D.* Cf. Nos. 12728, 12740.

[3] Imprint as No. 12722.

12729 MORE INCANTATIONS OR A JOURNEY TO THE INTERIOR.[1]

See No. 12718. P. 128. A skeleton with the head of Hastings, horns sprouting from his forehead, rides a galloping white horse; shafts of flame inscribed *Desolation* and *Pestilence* issuing from its nostrils. A coronet falls to the ground; he holds a paper inscribed *Napaul War*. Flames stream from the l. towards and past him, and issue from below a flat tomb-stone under his horse's feet, which is inscribed *Hic Jacit* [sic] *The Mortal part of Infamy Avarice and Tyrany*. Two officers and a civilian follow the horse on foot, the civilian clasping the animal's tail and holding up a firebrand. One of the officers (Lionel Smith) wears a belt inscribed *Vice* (as in No. 12733), and holds up a scourge and a firebrand inscribed *Discord*; he is clasped by a screaming Fury with snaky hair, and a raised dagger inscribed *Slander*. The other officer holds a mask. They are hastening towards a building (r.), apparently the Residency, Calcutta, outside which is a H.L. figure of Hastings, as an idol, with a book before him, on a pedestal inscribed *Search the Scripstures* [sic] *for therein &. &c.* He reads: *and I looked and beheld a pale horse and his name that sat on him was Death and hell followed with him.* On the horizon behind the horse are gibbets and small buildings surrounded by flames.

For the Nepal War (1814–16) see No. 12721. The other allusions are obscure; as in Nos. 12725, 12732, 12734 Hastings is threatened with calamity.
$4\frac{1}{2}\times 7\frac{9}{16}$ in.

12730 MISERIES IN INDIA.[2]

See No. 12718. P. 140. An elegant English lady lies in a four-post bed (r.) passively registering anguish at the attacks of large winged insects. An ayah stands behind the bed screaming at the sight. A man in night-cap and night-shirt sits on a sofa (l.) agonized at the attacks of the insects; an Indian servant stands behind him plying a feather brush.
$4\frac{1}{2}\times 7\frac{5}{16}$ in.

12731 THE BEAR & RAGGED STAFF.[2]

See No. 12718. P. 178. A bear with the head of Hastings stands in profile to the l., on a base of two slabs, the upper inscribed *Nobility.*, the lower *Degraded by Dishonor*. Round his neck are the ribbon and collar of the Garter with the George. A coronet is flying upwards from his head. British officers stand behind him, each on a smaller slab or pedestal, and closely grouped; some bend obsequiously forward. Opposite the head are three Hindus wearing loin-cloths. One asks: *Kiska nom ka?* Another says: *I not understand what kind beast this is not proper for Hindoos make worship to All face. look too much like fool.* The third who sits with a book before him says: *One Man not got Arm very good face. other Man, fools.* He refers to one of the officers who has an empty r. sleeve, and stands on a pedestal inscribed *Worth*. He wears an order, and his uniform is tattered, as is that of a very small officer, who stands aggressively on a pedestal inscribed *Contempt*. The two immediately behind Hastings have ass's ears; one stands on [*In*]*famy*; the other has also sprouting horns and stands on *Vice*; he is Col. Lionel Smith. Others (r.) turn aside in disgust or contempt. In the background (l.) is a small temple with two kneeling Hindus.

The title and the association of Hastings with a bear derive from the supporters to his arms, see No. 12718.
$4\frac{3}{8}\times 7\frac{1}{2}$ in.

[1] Imprint as No. 12722.

[2] Imprint as No. 12719.

12732 HINDOO INCANTATIONS A VIEW IN ELEPHANTA.[1]

See No. 12718. P. 194. Scene in one of the Elephanta caves. Hastings, his hair on end, sits on a stool in profile to the r., looking through a kind of telescope (a 'magic glass') at a vision. Immediately behind him is the triple bust of Siva (formerly thought to be of Brahma, Vishnu, and Siva, and described in the text as Brahma). The heads and helmets are altered, and the head in profile to the r. resembles a gigantic Hastings. A Brahmin stands behind Hastings (l.); another prostrates himself before the image of a sacred cow before which a lamp is burning. The vision (of the future) is contained in seven circles placed on a disk of (?) fire, which is connected by lines with the eye-piece of Hastings's glass. The circles enclose little scenes each within an inscribed border, six of these, all inscribed *Retribution*, surround [1] a central circle inscribed *God save the Queen May the Queen live for ever*. The Princess of Wales (now Queen) sits on a throne, holding a sceptre, with courtiers on the r. and l. [2] *View at Calcutta*, a large building, evidently the Residency, is in flames. [3] *View at Bombay*. A similar conflagration. [4] *View at Tower Hill*. Hastings kneels at the block, the headsman raises his axe; a monk stands by with an open book. [5] *View at the War Office*. An open book: *Army List 1815 L.S.* [Lionel Smith, see No. 12718], *out*. Above: *By Authority*. [6] *View at Bombay*; a man hanging from a gibbet. [7] *View at Charing Cross*, an officer and woman sit side by side in the stocks, evidently Sir John and Lady Douglas, punished for supposed perjury, see No. 12026, &c.

The seven prophecies conspicuously reverse the course of events. Hastings, as in No. 12725, is pilloried for his conduct in the Delicate Investigation and in 1813. The subject of [6] may be Sir Evan Nepean, see No. 12739.

Copy, Grego, *Rowlandson*, ii. 300.

$4\frac{7}{16} \times 7\frac{5}{8}$ in.

12733 PHANTASMAGORIA A VIEW IN ELEPHANTA.[1]

See No. 12718. P. 196. Scene in a bare room. A man standing on a paper inscribed *Fidelity* puts a slide in a magic-lantern inscribed *Liberality* which is on a base inscribed *Retrospection*. The Devil stands by the lantern holding up by the coat-collar Col. Lionel Smith, see No. 12718, &c., forcing him to look at the scene thrown by the lantern on the wall: two short ungainly men stand beside a tall and elegant lady; she puts her hand on the shoulder of one who holds a paper inscribed *Sorties*; the other (? Smith) holds a key. Smith, who wears a belt inscribed *Vice* as in No. 12729, sees some incident of his past life. Above his head hovers an owl. On the ground below him is a pile of large books: *Retribution*; *Charlotte Smiths Works*; *Art of Tormenting*; *Don Quixote*. Two men sit together watching the vision on the wall. One is an officer, with a seat inscribed *Avarice*, the other has been transformed by the colourist into a civilian; his seat is *Misery*. There are four standing and inconspicuous spectators on the extreme l. One of these is seized round the neck by Death, a skeleton with a javelin raised to strike. Through an open doorway on the extreme r., and in deep shadow, is seen a nude and muscular man, much larger than the other figures. Close to the ceiling is a row of framed pictures: [1] buildings; [2] *Parel*, a view of a French château; [3] *Poetical Tour in France* (above Smith's head), figures near a small cottage or wayside chapel, probably intended for Charlotte Smith, her husband, and two children; [4] *Dungaree*, men on galloping horses with a background of buildings and palm-trees, see No. 12737.

An attack on Col. Lionel Smith with obscure allusions. Charlotte Smith

[1] Imprint as No. 12722.

and her family lived for a time in a dilapidated French château. For phantasmagoria cf. No. 9962.
$4\frac{1}{2} \times 7\frac{1}{2}$ in.

12734 THE MODERN PHAETON OR THE HUGELY IN DANGER.[1]
See No. 12718. P. 198. Hastings (r.) sits in profile to the l., in a chariot drawn through the air by three horses abreast, out of control and snorting fire and lightning, which is joined by darts from a sun on the extreme l., inscribed *London*. One barbed shaft is aimed at Hastings, who clutches his chariot in terror, saying, *That cursed Lightning—and from that quarter too, there is no Alternative I must Fall*. His chariot is inscribed *Fear*; *Incapacity*; *Weakness*. From his feet a label inscribed *Interest* is about to fall. The horses are *Anger*, *Rage*, and *Impetuosity*, the names on their saddle-cloths. They and the chariot are supported on heavy clouds of smoke rising from blazing buildings which border the river Hooghly, in which floats a scroll, *River Huguly*, to show that the burning buildings are in Calcutta. On the water which forms the base of the design float two Indian bodies on rafts, each being devoured by a vulture. The head of a crocodile rises from the water, a label inscribed *Anticipation* issuing from its jaws, which are ready to receive Hastings.
A repetition of the theme of No. 12729.
$4\frac{7}{16} \times 7\frac{3}{4}$ in.

12735 QUI HI ARRIVES AT THE BUNDER-HEAD.[2]
See No. 12718. P. 205. A stone jetty stretches across the design. On this are many Indians, landing trunks and bales, and a British sentry. 'Qui Hi', in civilian dress, stands beside a palanquin, with an Indian holding an umbrella over his head. He has arrived by sea in Bombay and his trunks, marked *I. N* (John Newcome), are being landed. Small boats lie in the foreground against the jetty. Behind it (l.) is a fortified wall with cannon. Vessels lie at anchor in the background.
$4\frac{3}{8} \times 7\frac{1}{2}$ in.

12736 QUI HI IN THE BOMBAY TAVERN[2]
See No. 12718. P. 206. In a well but sparsely furnished room the hero, in civilian dress, sits in a chair holding up a tumbler of wine. An Indian servant stands by with a decanter. The master of the tavern, Duncan, a Scot, in shirt and breeches, draws a cork. Across a landing, where an Indian carries a trunk upstairs, is seen a billiard room with two men playing. The room is lit with hanging lamps in inverted glass shades. Three pictures are on the wall, a landscape, seascape with men-of-war, and a reclining Venus.
$4\frac{3}{8} \times 7\frac{9}{16}$ in.

12737 PAYS A NOCTURNAL VISIT TO DUNGAREE.[2]
See No. 12718. P. 215. A group of small houses shaded by palm-trees, in moonlight; in the open space in front of them are courtesans, sailors, soldiers, couples, &c., with a palanquin and women in a covered ass-cart. Dungaree is described as a place of brothels near Bombay.
$4\frac{3}{8} \times 7\frac{9}{16}$ in.

[1] Imprint as No. 12722.

[2] Imprint as No. 12719.

12738 ATTENDS GENERAL KOIR WIGS LEVEE[1]

See No. 12718. P. 220. A stout general with gouty legs (r.) stands in profile to the l., shaking hands with an officer who heads an irregular string of officers, some advancing from the door, others walking away. One short paunchy man holds a paper: *Sold by Authority*. A tall officer, apparently Col. Lionel Smith, holding a paper, *New Art of Tormenting to be submitted*, walks off arm-in-arm with a very small man. Outside an arched doorway a sentry is walking. The room or hall has an arcaded wall. In the recesses hang pictures: an architectural view of *Recorders Court* [Bombay]; an ass: *The Ass Natural History*; *View of Goree coast of Africa*; a man flogs a negro. On the shelf are books: *Johnston Spelling Book*; *Oeconomy*. A board on the wall is headed *Memorandum for Myself.—Eighteen Manue*^{vus}; below, in two columns, are the figures *1* to *18*.

The general is the Commander-in-Chief, Bombay; his levée, consisting of military officers only, should be compared with the much larger levée at Government House, Calcutta, see No. 8162. Sir Miles Nightingale had been appointed Commander-in-Chief on 10 Jan. 1815, but did not arrive in Bombay until 24 Feb. 1816. His predecessor, having been captured at sea, had been transferred to Madras; the identity of 'Koir Wig' is thus uncertain. 'Goree' is an imputation of murderous cruelty exemplified by Governor Wall, see No. 9845.

$4\frac{3}{8} \times 7\frac{1}{2}$ in.

12739 QUI HI'S INTRODUCTION & COOL RECEPTION.[1]

See No. 12718. P. 225. In a plainly furnished room, the hero in civilian dress bows to an elderly man, who faces him, holding up in a questioning and unfriendly manner a sheaf of papers, letters of introduction just presented by the visitor. There are pictures on the wall: (?) Indian topography, a reclining nude, two views of buildings.

Newcome (Qui Hi) calls on the Governor of Bombay, Sir Evan Nepean (1751–1822), but is not asked to sit, much less to dine.

$4\frac{5}{16} \times 7\frac{5}{8}$ in.

12740 QUI HI SHEWS OFF AT THE BOBBERY HUNT.[1]

See No. 12718. P. 229. A disorderly hunt, the quarry being a dog; while a bull and an Indian also run off to the r., and an Indian woman carrying an infant hastens to get away from the horses. One man is kicked from his horse; a horse and rider (the hero) fall. There are no hounds or professional huntsmen. A scene near Bombay. A bobbery (cf. No. 12727) pack = naval slang, 'borrowed from the sportsmen ashore', for a heterogeneous squadron, *c.* 1820–90. F. Bower's *Sea Slang*, 1929.

$4\frac{7}{16} \times 7\frac{13}{16}$ in.

12741 QUI HI AT BOBBERY HALL.[1]

See No. 12718. P. 230. Young sportsmen in regimentals and top-boots sit or stand, or fall to the ground, drinking toasts at a long dinner-table on which is dessert. Hunting-caps and whips hang on the wall or lie on the floor. There are three Indian servants. The room is high and bare; on the wall are three pictures of horses: *Macgill*, *Rothimurches*, and *John Bull*, with one of a horse-race, *Byculla Turf*.

$4\frac{3}{8} \times 7\frac{15}{16}$ in.

[1] Imprint as No. 12719.

12742 ALL ALIVE IN THE CHOKEE.[1]

See No. 12718. P. 237. Three young Englishmen in a debtors' prison in Bombay. They sit at a table, drinking spirits; two rollick, but the hero registers distress. He is ill, and his Indian mistress is seated on a trunk marked *I. N* (as in No. 12735) nursing her infant. An Indian servant takes bottles from a canteen.
$4\frac{3}{8} \times 7\frac{5}{8}$ in.

12743 LAST VISIT FROM THE DOCTORS ASSISTANT.[1]

See No. 12718. P. 242. Qui Hi lies on a couch, dying, in the prison room depicted in No. 12742. His Indian mistress weeps with her hand on his forehead. The infant plays by a chair. A Mahometan, the doctor's emissary, watches the dying man with raised hands.
$4\frac{3}{8} \times 7\frac{1}{2}$ in.

12744 QUI HI'S LAST MARCH TO PADREE BURROWS'S GO DOWN.[2]

See No. 12718. P. 250. A funeral procession passes along the shores of a bay towards a cemetery whose gate is on the extreme r. A plumed hearse is drawn by two bullocks. A file of seven soldiers marches in front, headed by a drummer. A palanquin carried by four men follows the hearse, with the Indian mistress and child seated inside. By the roadside (r.) a body burns on a funeral pyre, attended by three mourners.

The senior chaplain at Bombay was the Rev. Arnold Burrowes.
$4\frac{7}{16} \times 7\frac{5}{8}$ in.

12745 STRANGE FIGURES NEAR THE CAVE OF ELEPHANTA—1814.[2]

See No. 12718. P. 252. Above the design: *Auspicio–Regis. et Senatus Angliæ.* Three fragments of frieze in high relief, burlesque carvings in the Elephanta caves, the figures being caricatures of officials at Bombay. [1] The Governor, Sir Evan Nepean, sits cross-legged on the floor between two members of his Council. [2] Three H.L. portraits of civilians, above four bust portraits. The centre figure has a Janus-like double profile, with ass's ears and small horns. [3] A long strip with nineteen H.L. figures crowded together, wearing regimentals, and apparently representing the Commander-in-Chief, his staff, and other officers at Bombay, see No. 12738. Only Col. Lionel Smith can be identified, see No. 12718; he is one of two with ass's ears.
$4\frac{1}{2} \times 7\frac{1}{2}$ in.

12746 THE PALL MALL APOLLO, OR R——TY IN A BLAZE!!!

G. Cruikshank fec[t].
Pub[d] by M Jones 5 Newgate S[t] March 1[st] 1816

Aquatint (coloured impression). Pl. from the *Scourge*, xi, before p. 161. The Regent is Apollo, with his hair on fire; he drops his lyre, terrified, while McMahon as Mercury stands on a table to pour the contents of a big chamber-pot over his flaming head. The Regent is naked except for scanty drapery and Roman sandals. McMahon, smaller in scale than the Regent, wears his ordinary dress with top-boots, but with wings attached to shoulders and

[1] Imprint as No. 12719. [2] Imprint as No. 12722.

boots, and wearing a winged cap. He has dropped a caduceus from which flames emerge. On the l. are two life-size and realistic statues on pedestals: the Belvedere Apollo, in profile to the r., faces the Regent as if to challenge comparison with his ungainly bulk and agitated movements. On the extreme l. the stout Lady Hertford, in back view, holds up a lorgnette to gaze at the Venus de' Medici, saying, *Well, I think I may compare notes with her!* She wears a scanty gown, revealing bare shoulders and legs, with Roman sandals. On her head is a small crown. There is a dark background with heavy clouds to the l. and centre of the design. On the r. of the table on which McMahon stands crouches a man (? Castlereagh) wearing a long frogged and braided overcoat, registering consternation, his hair on end. Beside him is the royal footstool, decorated with the Prince's feathers, kicked away and overturned by the Regent. On the extreme r., at some distance from the Regent, sits Brougham as Hercules, in profile to the l., resting his hands on his club. He is naked except for a lion's skin draped round him, the head resting on his barrister's wig. He gazes with a reflective scowl at the conflagration.

A scene in a small theatre forms a background to the r. part of the design. A fat Neptune (probably the Duke of Clarence) holding a trident, seated in a large floating chamber-pot (emblem of Mrs. Jordan), is drawn by a calf whose head and tail appear above the water. On a distant shore (r.) a winged and naked man, wearing a ribbon, gleefully takes the hand of a man who runs up, also naked, who has stag's antlers and a sack on his back. Suspended above the sea is a large hammock-shaped cloth decorated with sun, moon, and stars. A ladder leans against its l. end: a pretty almost naked woman is about to step from it into the hammock, helped by a naked satyr, resembling the Regent, and holding a bottle. Just below her on the ladder is a Cupid (? Prince Leopold, see No. 12748, &c.) with bow and arrows, youthful except for a hint of whisker, and naked except for knee-breeches. In the centre of the hammock is a large punch-bowl, at which presides a thin woman (? Queen Charlotte), crowned and holding a ladle. On the r. of the bowl are Eldon, crowned and with a trident, Ellenborough fiercely holding out a sheaf of thunderbolts, with (?) Wellington on the extreme r. holding a baton. There are other subordinate figures, including three women behind the punch-bowl and a man with antlers, holding a hammer against his shoulders. They seem to be the Regent and Ministers, &c., represented as gods: Silenus, Neptune, Jupiter, Mars, and Vulcan.

An obscure allegory. The Belvedere Apollo was in the public eye, see No. 12619, and there had been reports that it was to be acquired by the Regent. From the opening of the session on 1 Feb. Brougham showed that he intended to take the leading part in opposition. See his letter to Creevey of 14 Jan. with its 'plan of campaign'. *Creevey Papers*, 1912, pp. 247–9; Aspinall, *Brougham and the Whig Party*, 1927, pp. 49 ff.

Reid, No. 567. Cohn, No. 732.

$7\frac{5}{8} \times 18\frac{1}{2}$ in.

12747 SICK OF THE PROPERTY TAX OR MINISTERIAL INFLUNZA [*sic*]

G. Cruikshank fec^{t}

Pub^{d} by S, W, Fores, March 8 1816 at N^{o} 50 Piccadilly London

Engraving (coloured and uncoloured impressions). On the r. is a group of Ministers vomiting taxes. On the l. the Regent stands directed to the r., supported on crutches, one inscribed *More Money*, the other *Increase of Income*. The swathing of his gouty leg is tied above the knee by his *Garter*,

inscribed *Honi . . . Pense*. Under each arm are large rolled documents inscribed *Expences of Pavillion, d° of Thatch'd Cottage, D° of Furniture, D° of Pall Mall, Pulling down Rebuilding &c Pulling down again for New Street!, Drinking Expence*. Beside him and on the extreme l. is the end of a cloth-covered table on which are balls; one larger than the others is *Economy*, and is labelled: *This bolus to be taken immediately*. Beside it are four others, all inscribed *Petition against Property Tax*. The Regent, ill and melancholy, says: *Aye, this comes of your cursed Pill economy which you forced me to take a Month back, no one knows what I have suffered from this Econmical* [sic] *Spasm; I am afraid we shall all be laid up togather*.

Six Ministers stand over a low, wide-mouthed sack inscribed *Budget*, the edge of which is held by Vansittart (r.), wearing his Chancellor of the Exchequer's gown and a large wig. Facing him, and with his back to the Regent is Castlereagh, his hands on his stomach. These and two others vomit streams inscribed *Property Tax, Economy, Standing Armies, increase of Salaries, Cock Bugs provi[sion]*. The contents of the full sack are similarly inscribed. Another Minister (? Liverpool) stands behind Vansittart, with open mouth and distressed expression.

A satire on the agitation against the Income Tax, see No. 12750, &c., supported by mass petitioning. The Opposition demanded economy; the military establishment was especially attacked, and contrasted with that from 1783 to 1792; 'standing armies' were denounced. The Army Estimates were debated for ten nights. 'Cock Bug' is probably Prince Leopold, see No. 12758, possibly Sir George Cockburn, whose expenses involved the St. Helena establishment, see No. 12786. The Regent's extravagance was attacked, including the street improvements by which the 'New Street', afterwards Regent Street, was planned to lead from Carlton House to Marylebone (afterwards Regent's) Park. *Parl. Deb.* xxxii. 576 f. Sir R. Heron said (12 Feb.): 'the Prince Regent expends as great a sum for a thatched cottage as another monarch would on a palace; . . . he cannot endure to see the same furniture . . . for two successive years . . . he pays 6000 l for a Chinese Cabinet'. Ibid. p. 409. On 29 Feb. Brougham and others moved for accounts of the increased staff of tax-collectors and of their salaries since 25 Mar. 1815, because, he alleged, they impeded petitions against the Property (Income) Tax. Ibid. pp. 1021–5. The first of many allusions to the Thatched Cottage (Royal Lodge) in Windsor Great Park, designed by Nash, begun in 1812, first lived in by the Regent for the Ascot Races of 1815. Fulford, *George IV*, 1935, p. 157 f. The Regent's words refer to his speech at the opening of the Session on 1 Feb., when he professed 'a disposition . . . to concur in such measures of economy as may be consistent with the security of the country and with that station which we occupy in Europe'. See Nos. 12754, 12756, 12762, 12766, 12787, 12793, 12802, 12804, 12806, 12875, 12987.

Also a state in which 'Influnza' is corrected by the addition of an 'e' with a caret. ('Caricatures', xii. 66.)

Reid, No. 568. Cohn, No. 1978.

$8\frac{7}{8} \times 13\frac{1}{2}$ in.

12748 R——L ADMONITION.

Marks fec[t] [Mar. 1816]
Pub[d] by S. Knight

Engraving (coloured impression). The Regent (l.), his gouty leg (cf. No. 12714) supported on a stool, sits beside a table facing Prince Leopold, who wears ornate Hussar uniform. On the table by the Regent, who holds a large

full goblet, is a decanter in a wine-cooler, its neck in the form of a Chinese pagoda. He wears a night-cap terminating in a bell (symbol of folly and of chinoiserie), and a dressing-gown patterned with mandarins, &c. His slipper is also Chinese. He holds up an admonishing finger, saying: *You are certainly a very fortunate young man to have form'd an Alliance with a Magnificent Prince who now advises you how to act in your future state from his own Experience!! 1st Be cautious not to forsake your Wife!!! 2nd Not to addict yourself to Drunkenness!!!— and 3rd Not to associate in Evil Company such as lew'd Women &c!!!* Prince Leopold: *I Am happy to think I am to be Allied to so Virtuos a Prince who's wise Councils appear to be the result of his own Experience!!* Behind him and on the extreme r. Princess Charlotte looks in through an open window; she says: *May he act well from Dictates witout* [sic] *any Experience!!!* She wears a simple but décolletée white dress with a necklace to which a small heart is attached. The woodwork round the window is decorated in the Chinese manner. The Regent's chair and footstool are supported on squatting (gold) mandarins; others decorate the chair-back, one leaning forward to hold out a bottle and glass. A bottle is introduced in the decoration of the chair.

For Princess Charlotte's acceptance of Prince Leopold see *Corr. of George IV*, 1938, ii. 140 f. He arrived in London on 21 Feb., went to Brighton, 23 Feb., and met the Princess there on 27 Feb. Fulford, *George IV*, p. 240. For the Regent and his wife cf. No. 12028. The marriage was on 2 May. See Nos. 12749, 12753, 12754, 12755, 12758, 12759, 12760, 12761, 12764, 12765, 12767, 12769, 12770, 12771, 12773, 12774, 12775, 12776, 12785, 12793.
$8\frac{5}{8} \times 12\frac{3}{4}$ in.

12749 THE COURT AT BRIGHTON À LA CHINESE!!

G Cruikshank fec^{t}
London Pub^{d} by J. Sidebotham N^{o} 96 Strand [Mar. 1816]

Engraving (coloured impression). The Regent, immensely obese, sits on a divan holding the mouthpiece of an oriental pipe, and holding out a document to Lord Amherst (r.), who bows to receive it. Both are in (burlesqued) Chinese costumes and have finger-nails elongated into talons. Both wear round Chinese hats (of varying design) with a central peak, that of the Regent is surmounted with antlers, a little Union Jack waves from that of Amherst. The Regent has a very long drooping moustache ending in little spirals, that of Amherst is comparatively small. On the Regent's paunch his feathers are embroidered, with a star at their base; on the stocking or trouser that defines an enormous leg, a pagoda is embroidered; his feet are thrust into ornate Chinese shoes. A looped tube extends from the long mouthpiece to a vessel in the form of a squatting mandarin with smoke rising from the hat. The document has pendent seals, is headed with quasi-Chinese characters, and is inscribed: *Instructions for L^{d} Amherst to get fresh Patterns of Chinese deformities to finish the decorations of y^{e} Pavillion—GPR.* Amherst wears a tunic above loose trousers and Chinese shoes. A sword is slung from a ribbon, and a huge Garter star is embroidered on the back of his tunic; his hair is tied and from it hangs a long bag, reaching below the skirt of his tunic. Lady Hertford (see No. 11853, &c.) sits on a cushion on the divan, on the Regent's r.; she rests an elbow on his shoulder, while she turns to Lord Hertford, who leans against her (l.); she arrogantly holds up two fingers above his (bald) head to signify that he is a cuckold (Lord and Lady Jersey were similarly depicted by I. Cruikshank in No. 8809). She is not dressed in the Chinese manner, but wears a simple décolletée gown defining her fat curves; curious braces project

above her shoulders in large loops. Hertford is in Chinese dress, with a tiny pigtail projecting from a bald head and terminating in a little bag. He wears a long robe over vest and trousers, embroidered with a pattern of antlers. As Lord Chamberlain he holds a long wand; this terminates in a tiny stag's head with antlers from which hang little bells. He looks complacently towards the Regent. Beside the Regent (r.) stands Princess Charlotte, putting a hand on his l. arm; she points to Amherst, saying, *Papa had'nt you better tell him to bring me over a China Man instead of getting me a Husband among our German Cousins!* The Regent gazes impassively before him, disregarding her. The Princess wears a décolletée high-waisted dress, with three feathers in her hair. Prince Leopold stands close behind her, tall and handsome, looking down at her with quizzical complacency. He wears hussar uniform, with a large plumed busby. He stands on a paper: *To Prince Leopold.*

This large central group is flanked on the r. and l. by figures standing against the wall. On the l. are Lords Eldon and Ellenborough, both in judge's wig and robes, standing close together and looking sideways at the Hertfords. They wear Chinese hats, that of Eldon (Scott) inscribed *Scotia*, that of Ellenborough, *Banco Regis*. On the extreme r. are two mandarins standing rigidly with dropped arms; they have drooping Chinese moustaches, round hats with central peak, long gowns, each with a ribbon and star. The ribbon of one is inscribed *A Sly Go!*, of the other (r.) *A Blooming Field*, to show that they are the Marquis of Sligo and Sir Benjamin Bloomfield. On the extreme l. the profile head of Castlereagh projects into the design; his dress is not Chinese.

In the foreground (l.) Queen Charlotte, much caricatured, and grinning broadly, pours coins from a bag shaped like a big stocking, and inscribed *Pin Money & Royal Saveings*, into a huge netted purse held open by McMahon, a grotesque little Chinese, who looks up at her with an answering grin. He wears a short belted tunic over wide trousers, a pen projects like a pigtail from his bald head to show that he is Private Secretary to the Regent, see No. 11861, &c.; he bestrides the purse which extends along the ground and is labelled *Privy Purse* [see No. 11874]. The Queen wears a bonnet, and high-heeled shoes of antique pattern. Beside her on the ground is a large snuff-box inscribed *Queens Mixture*, cf. No. 12066. Behind Amherst, and in the foreground on the r., are gifts from the Regent to the Emperor of China. From an open chest placarded *Presents for the Emperor of China* project two portraits of the Regent, the heads only being visible: *Front & back view of myself.* Beside these are large volumes inscribed *Fanny Hill* and *Pretty books* [cf. No. 12763]. Against the chest leans a portfolio of *Curious Prints*. A basket of bottles is labelled *Cordials*. Next this are two books: *The Art of making Punch in 2 vols*. A round band-box contains *Wigs & Whiskers*; next it are curling-tongs and a hair-brush. In front of the Regent's divan lie papers, &c.: *Message to Par^lt to provide for the Marriage & Maintenance of Prince Leopold & Charlotte of Wales*; *Petition from the Strand Bridge Comp^y for a free grant of the Site of the ruinous pallace of the Savoy which at present impedes the the* [sic] *further progress & completion of that grand & important National Improvement*; an open book: *Royal Rantipoles or the Humours of Brighton by Peter Pinder*; *Proposal to continue the Property Tax for ever, to pay off Arrears of y^e Civil List occasion^d by y^e Regency Whims, Fairs, Carnivals, & other Royal Fooleries.*

Behind the royal divan are curtains shading an alcove which are flanked by statues, one a life-like representation of the Hottentot Venus (see No. 11577), in profile to the l., inscribed *Regency Taste!!!!!* The other is the *British Adonis*, the Regent in profile to the r., walking like a dancing-master

with chest thrown out, and a strongly marked waist at the back, with coat-tails hanging grotesquely over his projecting posterior, a corseted figure contrasting with the corpulent monstrosity on the divan. From the roof hangs a large bronze dragon holding in one claw a pagoda-shaped lantern. The wall is divided into panels by narrow strips of Chinese decoration; there is a cornice of small overlapping gold tiles or scales, from which hang little bells.

A satire conceived after the establishment for Princess Charlotte was announced in Parliament on 15 Mar., see No. 12754, and probably before the defeat of the Income Tax on 18 Mar., see No. 12750, &c. Lord Amherst left (Feb. 1816) as envoy to the Emperor of China with propitiatory gifts which were received with the same contempt as those delivered by Macartney, see No. 8121. For the impending storm on the Civil List see the letter from Ministers to the Regent of 15 Mar., *Corr. of George IV*, 1938, ii. 158 f., and No. 12756. For the Queen's supposed miserliness, No. 7836, &c. The *Morning Post* had called the Regent an 'Adonis of Loveliness' in 1812. For the Strand Bridge see No. 12787, &c. The Chinese décor may reflect a speech of Lord Stanley against the Income Tax on 12 Mar. 'He hoped they should have no more of that squanderous and lavish profusion which . . . resembled more the pomp of a Persian satrap, seated in the splendour of oriental state, than the sober dignity of a British prince, seated in the bosom of his subjects.' *Parl. Deb.* xxxiii. 201. Cf. Moore's *Morning Chronicle* verses *Fum and Hum, the two birds of Royalty*, reprinted *Fudge Family*, 1818. A phase of lavish expenditure on the Pavilion began in 1815. Dragons, pagodas, and bells were the principal motifs of the *chinoiserie* there, see H. D. Roberts, *Hist. of the Royal Pavilion Brighton*, 1939, pp. 45, 51, 52–5, &c.

Reid, No. 583. Cohn, No. 1026.

$9\frac{7}{8} \times 14\frac{1}{8}$ in. With border, $10\frac{5}{8} \times 14\frac{11}{16}$ in.

12750 STRONG SNUFF OR 37 DISCARDED FOR PRINCES MIXTURE

[? W. Heath.]

Pub March 23 1816 by S Knight Sweeting alley Cornhill

Engraving (coloured impression). Vansittart stands at the counter of a snuff-shop, resting one hand upon it (as if it was the table of the House of Commons), to address John Bull, who leans forward across the counter. He says: *No M^r^ Bull I'll have no more 37 its too Strong for me and makes me Sneese I intend now to discard it & take once again to Princes Mixture.* A paper inscribed *Vansi*[*ttart*] projects from his coat-pocket. He wears pantaloons and Hessian boots. John Bull is hideous, with carbuncled nose, and spikes of hair projecting from under an ill-fitting wig; he wears over-sleeves and an apron, and holds a small scoop; an open snuff-box lies on the counter. He says: *Why really Sir I am sorey I cannot serve you I have been in such a bustle about this new mixture of 37 that I have Turn'd the Princes Mixture up side down and its all run out.* On a shelf behind him are four large round snuff-jars, three inscribed *37*; the fourth (r.), *Princes Mixture*, is upside down (though the inscription is not). On the wall below the shelf is a bill: *A Pleasant Mixture of 37 Just arrived from S^t^ Stephenss.* Outside the street-door (l.) is a crowd, with men waving their hats; a woman with broadsides cries *Last Dieing Speach of the Property Tax.*

On 18 Mar. Vansittart brought in a motion for the continuance of the Income Tax at a reduced rate (5 per cent.) and with especial abatements and exemptions for farmers, to defray 'the extraordinary charges occasioned by the war in the first years of the peace'. To the general surprise (a majority of

40 was expected), it was defeated by 238 to 201 and 'loud cheering . . . continued for several minutes'. The result was attributed to the petitions against the tax; it was influenced by resentment at the Army Estimates and impatience for the reduction of war establishments (see No. 12756, &c.): party agitation exploited an 'ignorant impatience of taxation' and some real grievances. The *Examiner* (24 Mar.) said 'The victory has been gained *by* the many and *for* the many'. *Parl. Deb.* xxxiii. 391–455; *Memoirs of Horner*, 1843, ii. 317–19; Smart, *Econ. Annals of the Nineteenth Century*, i. 461–70; A. Hope-Jones, *Income Tax in the Napoleonic Wars*, 1939, ch. vii. This defeat did not prevent subsequent abuse of the Ministry for abandoning the tax. See Nos. 12452, &c., 12715, 12717, 12747, 12749, 12751, 12752, 12754, 12756, 12757, 12758, 12786, 12863, 12864, 13004, 13269.
$7\frac{7}{8} \times 12\frac{3}{8}$ in.

12751 DEATH EXTRAORDINARY.

[W. Heath.] [Mar. 1816]

Engraving (coloured impression) with printed title and text. A tiger-like monster sprawls on a couch (r.), turning huge eyes up at Vansittart who stands beside it, putting a paper between its teeth, and saying, *Take a little more old Rag you may yet recover*. He wears a mob-cap, long quasi-feminine gown, slit to show a leg in knee-breeches, and with sleeves like that of the Chancellor of the Exchequer; a paper addressed *Vansi* . . projects from his pocket. The monster says: *That Curst Draught of Opposition made me so sick I shall never recover no I can Live No Longer*. Behind the couch and on the extreme r. the ghost of Pitt emerges from clouds, his hair on end, his arms raised. He exclaims: *Oh my poor lost Child* [cf. No. 12452]. Five women stand on the l. behind Vansittart, watching the dying beast. The first couple are Castlereagh and Croker, the latter wearing a large poke-bonnet. They say: *I never will resign my Castle while a single Ray of hope remains* and *Now I may Croak Indeed*. A fat woman in back view exclaims *Oh what will become of us*; one with clasped hands (Liverpool) says: *This is too deep a Pool for us* [to] *ford*. The fifth is poorly characterized. Below the title: 'Died, on Monday night, in St. Stephens Chapel, . . . that singular phenomenon, the Property Tax. . . . It was a monster that resembled the *Vulture* in its claws—the *Hawk* in its eyes—and the *Tiger* in its appetite. Mr. P—tt, that great *quack Doctor*, . . . brought it into the world, and found the birth extremely difficult. It was generated in the French Revolution, and attained its full vigour in the course of the wars that succeeded that event. In its infancy its diet was principally a species of *yellow earth*, but the supplies . . . having failed, it fed latterly upon *old rag*, which it devoured in amazing quantities. . . . It was in a very low and declining way about a year ago, but its existence was prolonged by Mrs. V—ns—tt—rt, an old Dutch Lady, whose skill in *bleeding* [cf. No. 12756] had brought her into some repute . . . but in spite of all her efforts, added to those of some other old women . . ., who administered wish-wash, *palaver*, and *humbug* in large doses, the monster-patient languished under repeated attacks, and died of a suffocation, having lived about sixteen years—*and no longer!!!*'

See No. 12750, &c. For Pitt and the tax, first imposed in 1799, see No. 9363, &c. After the suspension of cash payments in 1797, see No. 8990, &c., gold was little seen, but notes did not obviously depreciate till 1809, after which the disappearance of gold became a subject of satire, see No. 11576, &c.
$7\frac{7}{8} \times 12\frac{1}{2}$ in. Sheet, $9\frac{5}{8} \times 12\frac{7}{8}$ in.

12752 THE DEATH OF THE PROPERTY TAX!!!

G Cruikshank sculp
London Pub^d by J Sidebotham 96 Strand— [Mar. 1816]

Engraving (coloured impression). The title continues: *or 37 Mortal Wounds for Ministers & the Inquisitorial Commissioners!!! !!! !!!—* Brougham, John Bull, and the British Lion attack a hydra representing the Income Tax. The monster has large savage heads, with fanged and gaping jaws, horns, and writhing serpents for hair, a serpent's body with a barbed tail. One head is being devoured by *Leo Britannicus* (l.); two others lie on their long scaly necks; two still rear up in savage frenzy. Brougham stands in back view, raising a great rolled document to smite, saying: "*Down! Down to h—ll! & say I sent thee*"*!!* His parchment club is inscribed: *Glorious Majority of 37 against the Renewal of a most oppressive & Obnoxious Tax its existance hav^g Violated & threaten'd the total overthrow of British Liberty.* He is in back view and is identified only by inscriptions; at his feet lies a scroll: *A Nation's Gratitude to M^r Brougham & the other Patriots, that deliver'd England from the Property Tax.* Facing him (r.) stands John Bull holding a similar weapon inscribed *Petitions from every Town in the United Kingdom ag^t the Property Tax—*. He is a stout 'cit', in waistcoat and shirt-sleeves, with a cap of Liberty inscribed *Libertas* and encircled with a laurel-wreath. In the foreground (l.) behind the lion lies a paper: *Last Will & Testament of the Property Tax who Died of 37 Mortal Wounds given in the House of Commons 1816—I give & bequeath to y^e British people all my Expectancy to future Riches togather with their liberties & privileges that I have unjustly deprived them of in my life time—* Behind this, Britannia reclines half-seated on the ground, her shield beside her. Tierney stands over her, pointing to the monster, and saying, *Rise Britannia! the Monster that so long oppress'd & trampled on you is at last Subdued.* He is identified by a paper in his pocket directed *to M^r Tierney.*

This scene is bordered inconspicuously by rock indicating the mouth of a cave. In the background (l.) four men hasten up a slope from r. to l., beside a sign-post pointing to *Economy.* Their very thin leader is evidently Liverpool; next comes the Regent hopping on crutches (cf. No. 12714), looking apprehensively towards the monster, Castlereagh follows with outstretched arms; last comes Vansittart in his gown, his hair on end. In the upper margin is written in pen: *This Monster was Bred in a PITT suckled by a FOX cherish'd in a ruinous CASTLE & swept out by a BROOM!!* According to Cohn this inscription, when engraved, ends with 'Fox!'.

See No. 12750, &c. Brougham led the attack on the tax: on 22 Feb. he rose to speak with a huge petition in his arms. The (financially unsound) campaign depended on outside agitation and on organized petitioning; there were about 400 petitions, 130 being from Devonshire and Middlesex. Smart, *Econ. Annals of the Nineteenth Century*, i. 467 n. Tierney made himself conspicuous by demanding that the whole of each petition should be read instead of the title only: 'it was the least thing the House could do to listen to the prayers of the people'. *Parl. Deb.* xxxii. 837. The tax was 'suckled by a Fox', in that the Talents Ministry in 1806 raised the rate from 6¼ to 10 per cent. (which Fox said disposed of his great objection to the tax), and reduced the exemption limit; see No. 10557, &c.

Reid, No. 569. Cohn, No. 1047. Reproduced, G. T. Garratt, *Lord Brougham*, 1938, p. 86.
$8\frac{13}{16} \times 13\frac{5}{16}$ in. With border, $9\frac{7}{8} \times 13\frac{3}{4}$ in.

12753 THE INTERVIEW—OR—MISS OUT OF HER TEENS.
[Williams.]
Pub[d] March 1816 by Johnston Cheapside

Engraving (coloured impression). In a room at the Pavilion Prince Leopold is introduced to Princess Charlotte, a bashful girl holding a skipping-rope in her gloved hands. She is pushed forward by Queen Charlotte (r.), lean, ugly, and wearing court dress with a tiara. The Queen holds a large snuff-box inscribed *Strasbo[urg]* (see No. 12066) and says: *Go along Scape grace speak kindly to him.* The Regent in the doorway on the extreme l. propels the prince forward with the end of a crutch, using the other as a support to his gouty l. leg. He says: *Courage Man! don't be bashfull!* A garter inscribed *Honi soit* holds up the bulky covering of his gouty leg. Prince Leopold wears a braided and fur-bordered hussar tunic with tight pantaloons and spurred Hessian boots. His l. hand is on the hilt of a large sabre, and he holds his heavily plumed and tasselled shako before his face. He says: *Madam I have no money, but I'm of the right breed, true German, an blood Royal.* The Princess answers: *I had rather you was English! but a German husband is better than none.* Both stand with flexed knees and lowered eyes.

Behind Princess Charlotte is a much-festooned window looking on to the sea. Dragons dominate the decorations of the room, and, as in No. 12754, the Regent's crutches. They support the curtains, a window-seat, and a console-table (r.) where a large china mandarin sits with his back reflected in a wall-mirror; below it is a large Chinese jar. Bells dangle from the curtain draperies.

See No. 12748, &c. Princess Charlotte was taken to Brighton by the Queen and the Princesses. Her twentieth birthday was on 7 Jan. 1816. For the Chinese décor at the Pavilion see No. 12749, &c. The dragons in this and other prints resemble those in the Pavilion, see H. D. Roberts, *The Royal Pavilion*, 1939, plates 43, 52, 56, 57. Cf. No. 12749.

Reproduced, H. D. Roberts, 'Brighton Caricatures', *Print Collector's Quarterly*, xxiii. 114.
$9\frac{5}{8} \times 12\frac{7}{8}$ in.

12754 LEAP YEAR, OR JOHN BULLS PEACE ESTABLISHMENT—
[Williams.]
Pub[d] March 1816 by S W Fores 50 Piccadilly

Engraving (coloured impression). John Bull, a fat 'cit', bridled and heavily burdened, crawls on his hands and knees towards a sign-post (l.) pointing (l.) *To Camelford House.* He carries two large panniers marked with *G R* and a crown; he exclaims: *Oh! my Back! I never can bear it—! this will finish me.* Though respectably dressed his breeches are unobtrusively patched and the soles of his shoes are worn. Prince Leopold sits in the near pannier, looking up at Princess Charlotte who stands in front of him holding the reins and flourishing a heavy whip above John Bull's head. He looks up at her, saying, *Oh mine dear! you drive so fast I shall be off!!!* She turns her head to answer: *Never fear! I'll teach you an English Waltz.* Prince Leopold wears hussar uniform with a tasselled and plumed shako. Round his waist is a bulky sash in which two large money-bags are tucked, each labelled *12.000 Pocket money.* His heavy sabre dangles to the ground and is inscribed *German Steel.* Beside him in the pannier is a large money-bag labelled *50.000 P[r] An[m].* His r. hand rests on John's saddle, inscribed *G R* with a crown, which is slipping sideways and has a broken strap. In the other

pannier are huge bundles of documents inscribed *Army for Peace Establishment 150.000*; *Assessed Taxes*; *Increase of Salaries*; *Bill for pulling down and rebuilding Lond*[*on*]; *Plans for Thatched Cottages*. Two bundles have fallen to the ground: *Economy* and *Income Tax*. Behind, the Regent hurries towards them from the r. He has a gouty leg, the swathing tied to the knee by his Garter, inscribed [Honi soit] *qui Mal*. He walks with two ornate golden crutches, one inscribed *from Pekin*, the other *from Canton*, the arm-pieces formed of dragons and decorated with bells. He calls out: *Push on! Preach Economy! and when you have got your money follow my example*— On the sky-line behind the Regent is the façade of the Pavilion. A tiny sign-post in the Chinese taste (see No. 12749), inscribed *Brighton*, points towards it. After the title: *When two ride upon a Horse, one must ride behind*.

Prince Leopold was introduced to Princess Charlotte at the Pavilion, see No. 12748, &c. On 15 Mar. the marriage establishment was propounded to Parliament: £60,000 a year of which £10,000 was for the personal expenses of the Princess. If the Prince should survive his wife he was to have the remaining £50,000 for life. There was to be a grant of £60,000 for dress, jewels, and furniture. The house had not then been selected; it was soon afterwards decided to lease Camelford House from Lord Grenville at £2,700 a year. *Parl. Deb.* xxxiii. 378–9, 1064–78. For the discarded Income Tax see No. 12750, &c.; for the attack on the Army Peace Establishment, No. 12756, &c.; for 'Thatched Cottages' and the rebuilding of London see No. 12747. In the Regent's Speech on the opening of Parliament on 1 Feb. there was a pledge to economy (*Parl. Deb.* xxxii. 3); on 20 Mar. it was referred to as 'discarded by Ministers' (ibid. xxxiii. 477); see No. 12747, &c. For national distress see No. 12779, &c. That the Princess intended to dominate her husband is the theme of several prints, see Nos. 12770, 12771, 12772, 12774, 12780. Queen Charlotte wrote 7 Feb.: 'if it is possible to make her feel before marriage that tho' the Prince becomes an object of consequence by marrying her, he must be the head of the family . . . all will do well'. *Corr. of George IV*, 1938, ii. 146. For the Princess's establishment see ibid. ii. 150 f. and Nos. 12756, 12758, 12760, 12762. See No. 12987, &c.

Copy, Everitt, p. 50.

$8\frac{1}{2} \times 12\frac{7}{8}$ in.

12755 A GERMAN SUITOR AT THE COURT OF WALES. [Williams.]

London Pub^{d} *by J Sidebotham N*^{o} *96 Strand* [Mar. 1816]

Engraving (coloured impression). The introduction of Prince Leopold to Princess Charlotte, differing from No. 12753 in spirit as well as in details: the young couple are eager not bashful. The Regent (r.), supported on crutches, stands behind the suitor with extended hand, saying, *Here's my consent, so shew her your Credentials and the Job's done*. He holds a paper with two pendent seals: *Royal assent to the Marriage & for a Marriage & for a Settlement In-tail*. Prince Leopold, bold, stalwart, and muscular, stands with r. hand on his breast, and holding in his l. hand a large cylindrical document which is directed towards the Princess: *Full powers for the connexion of Prince Leopold with the house of Hanover*. On the two seals are double-headed eagles. He says: *Fortune has not made me Rich. but I have one thing Madam that may recommend me to your favor, a faithfull heart, which has inclined me to forsake my own Country that I might enjoy the felicity of spending with you the remainder of my days*. Under his r. arm are three other cylindrical documents: *Marriage Contract, Outfit 60,000, Grant from Parliament 60,000 Pr An*. The Queen,

skinny and ugly, pushes the Princess forward, saying, *Go & take him my Dear!—Dont be afraid of him tho' he is so terrible large!* The Princess advances, saying, *Bless me he is Two Yards Long.* In place of the simple white dress of No. 12553, she wears a trained over-dress, patterned and fringed. Behind the Queen and on the extreme l. stand Princess Charlotte's aunts, three spinsterish princesses, who gaze at Prince Leopold with prurient and envious astonishment. He wears a high busby with plume and tassels, with braided tunic, tight pantaloons, and Hessian boots. His cheeks are almost covered with heavy whiskers. Dragons and bells are introduced in the decorations of the room, as in No. 12753, but in place of the window is a curtained alcove containing a couch. See No. 12748, &c.
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

12756 STATE PHYSICIANS BLEEDING JOHN BULL TO DEATH!!—*G. Cruikshank fec[t]*
London Pub[d] by J. Sidebotham 96 Strand [Mar.–Apr.] —— *1816*

Engraving (partly coloured and uncoloured impressions). John Bull sits four-square in an arm-chair, between two surgeons, his arms extended horizontally and supported by the vertical poles which he clutches; these are spirally striped, like the barber's pole, and are such as were used by practisers of phlebotomy. The one in his r. hand is inscribed *Additional Military Staff to support the Peace*; the other: *Wellington's Staff*. The surgeon on the l. is Vansittart, in his Chancellor of the Exchequer's gown, triumphantly holding up his lancet as guineas spout from the incision in John's r. arm. The coin is collected by Prince Leopold in a warming-pan inscribed *60,000 per Ann.* [see No. 12754] and by Princess Charlotte, who holds out a large receptacle inscribed *For Wedding Garm[ents] Diamond Trinkets & Baubles.* She looks sideways at the warming-pan; her very décolletée dress has a train, and she wears a small crown or coronet. His military tunic is covered with stars, and he stares intently at the golden shower. Castlereagh, with a cynical smile, operates on the l. arm. A tiny McMahon swarms up the pole and holds out his 'Privy Purse', see No. 11874, to catch a trickle from the wound. The main shower of guineas falls into the enormous jaws of a squatting and grotesque Chinese mandarin (see No. 12749) whose obese body, in the form of a large bag, is inscribed *To pay off Arrears of the Civil List.* Over this bag, the biggest of the receptacles depicted, the gouty Regent stoops forward, supported on crutches, his head turned to the l., staring with apprehensive malevolence at Brougham who stands on the extreme l., not caricatured.

John Bull, a stout 'cit', wears patched and ragged waistcoat and breeches. His empty pockets are inside out. He registers alarm, and exclaims: *Pray good folks have a little mercy & spare the Vital stream which sustains me!—Consider what Oceans I have spilt in the late Wars!—I am too much exhausted to Bleed as freely as formerly—You have Open'd so many veins & drain'd me so incessantly that I fear my Constitution is impair'd for ever! My Friends, say that I am Declining fast & will certainly Die of a Galloping Consumption!!!* Two hussars with drawn sabres stand on guard behind his chair, watching the operation with pleased surprise. Behind them, the middle distance and background are filled with soldiers standing at attention with drawn sabres or fixed bayonets, wearing braided tunics and high hussar caps. They have British flags, faintly indicated, one being a Union flag, another the Royal Standard, and a fringed banner inscribed *Standing Army For the Peace Establishment.* On the r., behind the Regent, the Tsar walks off to the r.,

looking over his shoulder with a pleased smile; he carries a sack across his shoulder inscribed *Subsidies Russia*. With him, but less conspicuous, are Francis I and Frederick William; each carries a basket on his head heaped with coins, one *Subsidies For Austria*, the other *Subsidies for Prussia*. All three wear uniform.

Brougham, who wears a long loose coat, with trousers, and holds a top-hat, stands in profile to the r., his r. arm extended with admonitory finger pointing at John Bull. He says: *Retrench! Johnny, Retrench!—practise a little more Economy in your present Wretched State, or you'll never Recover!—you have too many Physicians & their constant Employment is very Expensive they will not leave you till they have the last Shilling!—Kick out the Doctors & a fig for the Disease!!* At his feet and in the foreground is a neat box inscribed *37 Styptics* [see No. 12750, &c.] *for Curing John Bull's Dreadful Disorder by Brougham & Co.* Near it are the fragments of a broken tub inscribed: *Property Tax receiver rendered useless by the "ignorant impatience" of John Bull.* In front of John are a jar of *Leeches* and a book: *The Red Book or or* [sic] *a list of Persons Holding Sinecures*. Three tubs heaped with coin stand on the r., each progressively larger in size, inscribed: [1] *Regency Presents & Yearly Allowance to Bonaparte & the Govenors* [sic] *Establis[t] at S[t] Helena*; [2] *To Support the Allied Army in France*; [3] *Extra Allowance for Commiss[rs] of Dockyards & other fresh-water Agents of the Navy who will on the Peace Establishment of 1816 greatly exceed in expence the War Estab[t] of 1804 when the British Navy with 140,000 seamen Covered the Ocean.*

A comprehensive satire on the burdens of taxation with especial reference to the Army Estimates and the supposed danger of militarism. The Opposition repeatedly attacked the size of the General Staff, and the extent of the 'standing army'. In the prolonged debates on the Estimates the Government defeated the Opposition motions, but brought forward (5 Apr.) reduced estimates in deference to public opinion, the reductions being in the Staff and the Ordnance. *Parl. Deb.* xxxiii. 958–78. It was urged that the expenses at St. Helena should be shared with the other Powers. Ibid., pp. 94, 254 (see No. 12786). The especial application is to Brougham's speech of 20 Mar., demanding retrenchment, and attacking the Regent as one of those who 'unable to trust to the attachment of the nation for their security yet desired the House of Commons to enable them to lavish on their favourites the money extracted from the suffering people of England.' Ibid., pp. 490–7. The speech was cheered, and was acclaimed by the Radicals, praised by Cobbett (*Pol. Reg.*, 30 Mar.), defended in the *Examiner*, but outraged many Whigs and destroyed the Opposition hopes of office, raised by the defeat of the Income Tax (see No. 12750); it was satirized in a squib in the *Courier*, 29 Mar., reprinted in the *New Whig Guide*. See Aspinall, *Brougham and the Whig Party*, 1927, pp. 60–7, and No. 12766. The allusion to the peace establishment of the Navy is to the famous and crucial debate of 25 Mar. The Opposition had determined to defeat the Navy Estimates, but were foiled by Croker, who showed that for administrative reasons on the return of peace the estimates for seamen were much reduced, and the establishment estimate, commonly called the Navy Estimates, proportionately increased, and that this had been so on every occasion since the Peace of Ryswick. *Corr. of George IV*, 1938, ii. 161; *Croker Papers*, 1884, i. 79–84; *Parl. Deb.* xxxiii. 567 ff. 'Ignorant impatience of taxation' was a phrase used by Castlereagh and quoted against him, e.g. 18 and 20 Mar. Ibid. xxxiii. 394, 458. The perennial subject of arrears on the Civil List (see Nos. 12749, 12864), involving the Regent's extravagance (see No. 12747, &c.) and his debts was debated on many occasions from 28 Feb.,

Tierney being the Opposition speaker, Castlereagh expounding the intricate accounts and defending the Regent. Ibid. xxxii. 953, &c.; xxxiii. 1034, &c.; xxxiv. 255 (6 May), &c.; see No. 12786. For the Red Book see No. 12781, &c.; for subsidies to Allies, now past history, No. 12542, &c. The Allied Army of Occupation, 30,000 being the British quota, was paid by France. The print, like others, illustrates the position of Brougham as a radical leader after Whitbread's death. The theme is that of I. Cruikshank's *Doctor Sangrado . . .*, No. 8620, and cf. Nos. 9986, 10965, 11732, 12110, 12812. For the Army Estimates and militarism see also Nos. 12747, 12754, 12762, 12778, 12786, 12805. Cf. No. 13288.

Reid, No. 582. Cohn, No. 2005.

$9\frac{1}{8} \times 14\frac{1}{8}$ in. With border, $10\frac{1}{16} \times 14\frac{11}{16}$ in.

12757 THE PRIVY COUNCIL, OR NECESSARY ARRANGEMENTS TO SUPPLY A SUBSTITUTE FOR THE PROPERTY TAX!!!

[G. Cruikshank.][1]

London Pub^d^ by J, Sidebotham 96 Strand [Mar.–Apr. 1816].

Engraving (coloured impression). Above the design in large letters: *House of Office*. The Regent and his advisers are seated as if in a latrine. He is bulkier than the others, his seat has a Gothic-shaped back and is surmounted by his coronet, feathers, and motto: *Ich Dien*. On his l. hand is McMahon, much smaller in scale, on a similarly shaped seat, inscribed *Privy Purse* (see No. 11874], and surmounted by an ink-pot with three pen-feathers (see No. 11861). The Regent, holding a crutch and with a swathed and gouty r. leg resting on a mat, turns to McMahon: *Mac! we must Strain hard & practise a little Economy & endeavour to fill the Privy purse with our own Exertions & not call upon John Bull.* McMahon looks up at his master with an agonized stare. On the Regent's r. is Eldon (Scott), his seat inscribed *Wool Sack*. He wears his Chancellor's wig and gown; both feet are planted on the Purse of the Great Seal; a roll of *Chancery Bills* lies beside him. He says: *Oh! sweet Edinboro' I smell thee now!* [cf. No. 7034]—*I feel a pleasure in Doing my Business among such worthy Colleagues!—Tax any thing but Scotch Snuff as I doubt whether our present proceedings may not stink in the nostrils of the Nation!*— Next him sits the more massive Ellenborough (Law), his seat inscribed *Kings Bench*. He holds bulky rolls of paper inscribed *Waste paper* and *Lord Cochran's Charges!*— He says with a fierce scowl: *Oh Law! Oh Law!—I'll Grunt & Strain as much as any of you in favor of Retrenchment Therefore abridge Bonapartes princely allowance at S^t^ Helena in Short do any thing except abolishing the Sinecures in Banco Regis!!* Castlereagh and Vansittart sit on the extreme l. and r., facing each other, and at r. angles to the other four. Castlereagh writhes with pain; beside him is a snuff-box inscribed *Irish Blaguard*.[2] He exclaims: *The expence of restoring the Bourbons & keeping them on the Throne has given us the Gripes & brought us to a Stool—of repentance!—The People* (*with their usual ignorance & impatience* [see No. 12756]) *say there is a terrible Looseness in our Operations & that we are Privy to the present Disorders in the Intestines of France—Our Bowels are too tender to bear such insinuations without great pain Oh!—Oh!—Oh!—Oh! oh! &c.*— Vansittart is on a seat inscribed *Treasury Bench*, too high for him, as his Chancellor of

[1] The Douglas impression was autographed 'Geo. Cruikshank is now sorry that he should have anything to do with such a dirty affair'. Cf. No. 5479, &c.

[2] Blackguard is a name for a kind of snuff, also called Irish blackguard. See *O.E.D.*

the Exchequer's gown is too large. At his feet is a paper: *To Mr Vansh—ttart C—r Ex—r.* He registers pain, saying, *My bowels yearn for the loss of the Property Tax! we shall be forc'd to lay a Tax on the Necessaries of the People & purge the State from all useless Offices!—* On his r. is a great stack of bulky rolled documents inscribed: *4000 Petitions agt the Property Tax destined for the use of Privy Councellors in the Temple of Cloacina.* On the floor is a paper: *37 Cathartics for Ministers—from the Majority agt the Property Tax.*

The defeat of the Ministry over the Income Tax, see No. 12750, &c., raised a cry against extravagance and a demand for economy by which it was hoped the Ministry would be forced to resign, see Bagot, *Canning and His Friends*, 1909, ii. 13 ff.; cf. No. 12766. On 5 Mar. 1816 Lord Cochrane laid thirteen lengthy charges against Ellenborough for his conduct of his, Cochrane's, trial (see No. 12209, &c.); these were ordered to be printed; on 30 Apr. he moved that they should be referred to a committee of the House, as a preliminary to impeachment, but his sole supporter was Burdett. *Parl. Deb.* xxxii. 1145 ff.; xxxiv. 103 ff.; Lord Ellenborough, *The Guilt of Lord Cochrane*, 1914, pp. 180 ff. Cf. Nos. 12788, 12864. For the expenses of St. Helena see No. 12786; for the restoration of the Bourbons see No. 12609, &c.

Reid, No. 571. Cohn, No. 1873.

$8\frac{5}{8} \times 12\frac{3}{4}$ in. With border, $9\frac{1}{2} \times 13\frac{7}{16}$ in.

12758 NOCES ROYALES

G. Cruek [sic] *Fecit*
Pubd April Jst 1816 by J. Johnston Cheapside.

Engraving (coloured impression). Above the design: *Caricature Anglaise.* A copy of *Royal Nuptials* (not in B.M.) with the same date and imprint. The inscriptions are in English followed by literal translations, only one of which is transcribed. Prince Leopold (l.), much caricatured, approaches John Bull from the shore. Princess Charlotte, coyly eager, gazes at him from the r.; she stands below a balcony from which the Queen delightedly watches the arrival. Between John and the Princess stand Vansittart and the Regent, discussing the situation. Prince Leopold wears ragged hussar uniform without breeches. His short fur-bordered tunic is worn over a smart stock and shirt-frill and a tattered shirt. On his bare legs are spurred Hessian boots. John, a squarely solid countryman in a smock, holds out to him a pair of embroidered breeches. Prince Leopold says: *Mr Bull me no come here to spy de naked ness of your land but to cover my own me help to cross de breed—Mr Bull, moi pas fenir ici pour épier la nudité de fotre pays, mais pour couvrir la mienne. moi aider à croiser la Race.* John answers: *Why look ye Master Foreignear in my own opinion we could very well have dispenced with your visit altogather—However since you are come heres a pair of Breeches for you that you may'nt put the Ladies to the blush—* Next (r.) stands Vansittart, in his Chancellor of the Exchequer's gown, facing the Regent with an expression of puzzled dismay, and pointing behind him to the visitor. He says: *Lack a day! where shall we find lirings* [sic] *now the Property Tax is abolishd?* The Regent: *D—n the linings—he may think himself devilish well off to get the breeches to cover his nakedness & a bed-fellow into the bargain.* He is in back view, turning to Vansittart, with a much swollen gouty r. leg, supported on a crutch. His l. hand, holding a crutched stick, is on his hip. The Princess wears a very décolletée and short-waisted dress, slightly trained, showing ankles with cross-gartered shoes; a small crown and three feathers decorate her hair. She partly screens her face with a fan, and holds a small reticule. She says: *A promising*

youth upon my word, though rather lank about the Thighs but good feed de warm covering will soon put all that to rights. The Queen, a witch-like old woman, wearing an apron, takes snuff, goggling delightedly. She says: *Oh dare be de boar from my Country to improve de breed he look very well—* Like Prince Leopold she speaks French with a German accent. Behind her stands a smiling Princess (? Sophia), registering surprise. Below the imprint: *Extrait d'un Journal* (*Panorama d'Angleterre*) [cf. No. 12811].

See No. 12748, &c. No demur was made to the request on 15 Mar. for a provision for Princess Charlotte (see No. 12754), the Opposition being anxious for the favour of the Princess, but on 9 Apr. there were demands that the £30,000 which her establishment had cost before marriage should revert, not to the Civil List, but to the public, and Tierney complained that Camelford House was not fit for the heiress of the Crown, and did not justify an annual expense of £60,000. *Parl. Deb.* xxxiii. 1064–78. Cobbett attacked Brougham and Tierney for their approval of the grant, and expressed his own unprintable opinion in asterisks. *Pol. Reg.*, 23 Mar. 1816. The grant was very unpopular, see Aspinall, *Brougham and the Whig Party*, 1927, p. 68. For the abolition of the Property Tax see No. 12750, &c.

Copy of Reid, No. 573.

$8\frac{9}{16} \times 12\frac{3}{4}$ in.

12759 A GERMAN PRESENT—OR—THE LOVERS TOKEN.

[Williams.]

Pub^d^ April 1816 by S W Fores N^o^ 50 Piccadilly

Engraving (coloured impression). The Regent sits in an arm-chair, one gouty leg supported on a stool, and holding a crutch, between Princess Charlotte (l.) and Prince Leopold, who stand facing each other. The Prince wears hussar uniform with a large busby and sabre, and holds out a big German sausage, saying, *Dere mine Frow, dere is de best part of a Yarmany Man, dat is vat de Yarmany Ladies love so vel!!* She bends forward eagerly, arms outstretched, saying, *O dear me it is the longest and the thickest I ever saw, do let me taste it.* The Regent looks up at her with a pained expression, saying, *There's for you! —I told him you liked a good thing as well as your Father, its all scented, perfumed, curry'd & spiced, but you must not take too much of it at a time, you'll find it very hot.* She wears a white high-waisted décolletée dress, slightly trained, and is scarcely caricatured. Behind her is the end of a cloth-covered dinner-table, with decanters and a bird. Over this hangs a W.L. picture of a Chinese sage, inscribed *Confucius*. The chimney-piece, partly visible on the extreme r., is supported by the carved figure of a standing mandarin; on it are a Chinese vase of flowers and a squatting mandarin.

A coarse satire on the approaching marriage of Princess Charlotte, see No. 12748, &c. For chinoiserie at the Pavilion see No. 12749.

$8\frac{13}{16} \times 13\frac{5}{16}$ in.

12760 THE NUT-CRACKER—A GERMAN TOY.

[Williams.]

Pub^d^ April 1816 by J, Johnston 98 Cheapside

Engraving (coloured impression). A dinner-table scene at Cranborne Lodge. Princess Charlotte (l.) sits beside the table, directed to the r., her r. foot on a footstool. The Bishop of Salisbury sits on the extreme r., with two ladies on the farther side of the small table. The Princess plays with a model of Prince Leopold, standing on a dish, whose wide jaws form a nut-cracker; she

puts into its mouth a large 'nut' inscribed *60.000* and *off-set*. The 'nut-cracker' wears military uniform and holds a paper inscribed *Commission £800 p. A.* She says: *Now my Lord! you shall see how well my New Toy can crack a Nut.*— The Bishop, who is helping himself to wine, smiles broadly, saying, *I should not be surprised your H——ss; if after a little time he was able to swallow a Plumb!* Between them is a dish of plums, inscribed *John Bull Plums*; each is inscribed *100.000*. In the Bishop's pocket is a paper: *View of Salisbury*. Beside the Princess is a dish of nuts, inscribed respectively *£10.000 for Jewels, 10,000 for plate, 50,000 Pr Anm*. The lady on the Bishop's r. says to him with a knowing smile: *We can soon find plenty of expert ones at that Trick— my Lord!!* The other, who is younger, stares amiably at the Princess, saying, *What a usefull Toy!* Dessert and decanters are on the table, which is covered with a cloth. There is a centre-piece of gold plate, a column supporting a dish containing a pine-apple, and encircled with vine-branches from which hang (gold) baskets of bon-bons. Behind the Princess is a heavily draped French window in which stands a jardiniere with pot-plants.

See No. 12748, &c. For the income settled on Prince Leopold see No. 12754. He was given the rank of General in the British Army. A plum means a fortune of £100,000, or a man with that amount. The ladies are probably Lady Ilchester, her governess, and Lady Rosslyn, both widows, who were appointed when her former ladies were dismissed by the Regent, see No. 12292, Dr. Fisher being present.

$8\frac{1}{2} \times 13$ in.

12761 THE MOTHERS GIRL, PLUCKING A CROW, OR—GERMAN FLESH & ENGLISH SPIRIT!

[I. R. and G. Cruikshank.][1]

Pubd by S W Fores No 50 Piccadilly April 28th 1816

Engraving (coloured impression). Princess Charlotte has risen from a writing-table (l.), overturning her chair; she takes a stride towards Queen Charlotte (r.), lunging at her with outstretched l. fist; her pen still in her r. hand. A letter on her desk begins *My dear Mother*. The Queen, much burlesqued, flinches back in alarm. The Princess says: *C——e me if you shall,—Have her present I will: & I'll soon convince you that I'll think & speak, & act for myself and I have no fear of finding plenty of Friends. & no German shall ever govern me, if they think to do it they will be devilishly mistaken.* The Queen, witch-like, in old-fashioned dress, with pointed stomacher, answers: *You think indeed? I'll let you know Miss, that you shall do as I order; Have no one about you but those I shall choose for you; Live where & how I please; Keep what company I like & conduct yourself exactly in my way.—She be present indeed!! I say she sha'nt that she sha'nt; Pray who are you writing to?—I will see—* The Princess wears a white décolletée dress, with an ermine-bordered robe hanging from her shoulders, and a small crown. Prince Leopold, a grotesque 'foreigner' in hussar uniform, peeps in round the door, dismayed at the fracas; he says: *She does not take her lesson so quiet as I did I suppose we must have two pair of Breeches*. On the wall is a pair of bust portraits, side by side: the Princess of Wales, young, comely and serene, the Queen ugly and antique. The frames are respectively surmounted by coronet and feathers, and by a royal crown, the glass of the latter being badly starred.

Princess Charlotte's attitude towards and correspondence with her mother were under the influence of her revelations to the Regent in Dec. 1814 of her

[1] An impression in the collection (1931) of Mr. W. T. Spencer, is annotated 'By my Brother I.R.C. assisted by me. G. Cruikshank'.

mother's attempt to compromise her, and the consequent reconciliation between father and daughter. See *Corr. of George III*, 1938, i. 514–23, ii. 73. The Princess of Wales, amusing herself in Italy, was not an element of discord in the marriage arrangements.

Reid, No. 575. Cohn, No. 1764.

9×13 in.

12762 ECONOMICAL HUMBUG OF 1816 OR, SAVEING AT THE SPIGGOT & LETTING OUT AT THE BUNGHOLE

Des[d] by an Amateur *Etchd by G Cruikshank*
Pub[d] by S W Fores 50 Piccadilly April 28[th] 1816.

Engraving (coloured impression). A huge vat, inscribed *The Treasury of J. Bulls vital spirits*, receives six streams of golden liquid from tubs resting on cross-beams high above the heads of those who surround the vat. The four most prominent streams are *Assessed Taxes*, *Property Tax*, *Customs*, *Excise*. A trickle runs out at the spigot (r.) into a small tub inscribed *Public Service*. Vansittart stands over this in his Chancellor of the Exchequer's gown, his arms extended, displaying it to John Bull, a fat 'cit', who stands (r.) watching the flow, and scratching his head in perplexity. He says: *You see M[r] Bull, I am not a quibbling Petty fogger; I am a man of my word;—for you see I have thrown away the Great War Spiggot & have substituted a small peace one in its stead—which will cause an unknown saving to you.* A huge spigot lies at John's feet. On the opposite side of the vat a copious stream gushes from a bung-hole into a much larger tub than that on the r., inscribed *Deficiences of the Civil List!!* The stream is inscribed: *King Tax* [sic], *Assessed Taxes*, *Property Tax*, *Excise*, *Customs*, *Malt Tax*; coins splash over on to the ground. The Regent squats beside the tub, holding the hammer with which he has knocked out the bung; he beckons slyly with l. forefinger to those behind him, who hasten up to share the golden flood. A crutch lies beside his gouty r. leg. He says: *come my friends make haste & fill your Buckets, whilst Van is keeping noisy Johnny quiet with fine speeches & promises of Economy, which I am determined not to practise as long as I can get anything to expend; & while he is saving at the spiggot we will have it out of the Bung-hole.* A man holding a tub inscribed *For Cottages & Pavillions* resembles John Nash, then employed by the Regent on both buildings; next him is Prince Leopold, with a small cask inscribed *60,000 for Fun.* Both grin broadly. Looking over the shoulders of the Regent and Prince Leopold is Princess Charlotte, wearing a miniature crown. The two behind carry their tubs on their heads: that of (?) Liverpool is *For Sinecures Places & Pensions*, that of Castlereagh, who defended the Army Estimates and the debt on the Civil List in the Commons, is *For Household Troops & Standing Army.*

A satire on the Regent and the Ministry illustrating the attacks of Opposition, sometimes supported by the country gentlemen, since the opening of the Session on 1 Feb., and ignoring the repeal of the Income Tax, see No. 12750, &c. On this defeat the Government gave up the malt tax, Ministers thinking it 'better to add two millions to the amount of the loan, than to make perhaps an ineffectual attempt to force this tax upon the agriculturists and upon the poor, when the rich had deliver'd themselves from the property tax'. (Castlereagh to the Regent, 20 Mar.) *Corr. of George IV*, 1938, ii. 161. For the contest over the Army Estimates see No. 12756, &c. Castlereagh wrote to the Regent 7 Mar. 1816: 'In the present state of the country, the three great measures of the Session, viz the Army—the property tax, and the Civil

List Bill will all be severely contested, and we must expect to encounter more serious difficulty than when we were engaged in war.' Ibid. ii. 154. For attacks on extravagance see No. 12747, &c.; for the establishment of Princess Charlotte see No. 12754, &c. The theme of spigot and bung-hole is that of No. 7842 (1791).

Reid, No. 576. Cohn, No. 1080.

$9\frac{1}{4} \times 13\frac{1}{8}$ in.

12763 SMUGGLERS IN HIGH LIFE! BLOWN UP BY M^R^ BROUGHAM & THE CONGREVE ROCKETS!

[? I. R. Cruikshank.]

London Pub^d^ by J. Sidebotham[1] *N^o^ 96 Strand* [Apr. 1816]

Engraving (coloured impression). The title continues: *or the Sham Ordnance Stores brought to Light!! NB These Contraband Articles were Shipp'd at Rouen as return'd Ordnance Stores & pack'd by British Artillerymen under the Inspection of the Commissary & the bases mark'd with the Ordnance Seal & the whole consign'd to Sir W^m^ Congreve at Woolwich!* The hull of a vessel, *The Assiduous*, lies against a quay (l.), where Brougham stands in back view holding a firebrand towards the ship which is in violent explosion. At his feet is a placard: *M^r^ Brougham's Motion in the house of Com^s^ To Inquire into the Smuggling Affair at Woolwich & to publish the Names of all the parties Concern'd.* Flames and smoke rise into the air, carrying with them a mast and many packing-cases on each of which its owner sits or sprawls. The Regent bestrides the largest and central case; he has gouty swathed legs and holds out a crutch in each hand, the arm-piece being a dragon (cf. No. 12754). Behind him sits a tiny and agitated McMahon. The case is inscribed: *Fanny Hill improved or a choice collection of obscene Books & prints &c for the R—g—t sent as Ordnance Stores & mark'd Bombs & Shells!* [cf. No. 12749]. Just above and behind this case is that of an officer (Congreve). He extends his arms, saying, *Oh Billy Congreve, Billy Congreve!—I Grieve that thou should'st be caught in thine own Trap & Blown up with thine own Combustibles!!!* His case is inscribed *Congreve Rockets* and *Gloves & Jewellery for sir William Congreve.* This obscures the head of an officer seated on a chest inscribed *Lace for Ladies Liv . . p . . l & Cas . . l . . . . h.* Close to Brougham an officer is head first among flame on a chest of *Snuff Boxes with pretty pictures in them for Cap^n^ Rudyard mark'd Stores.* Just above him Sir W. Robe bestrides a chest inscribed *Models! or plans for Smuggling Porcelain & Books for Sir W Robe.* A leg bestrides a chest which is partly cut off by the l. margin: *Silks & for Colonel Quish* [Lt.-Col. Charles A. Quist] *mark'd Stores.* In the opposite corner (r.) a fat parson is about to fall from a chest of *Delicate Books & prints to improve the Morals for the Rev^d^ M^r^ Arnold mark'd Stores.* Below him Lady Derby, in an evening gown, with feathers in her hair, sits on a chest, displaying stocking and bare thigh; her chest is *prints & Silk Stockings for Lady Derby, mark'd Bombs.* She appears much younger than as Eliza Farren (b. ? 1759), see vols. v, vi, vii. An officer, head downwards, sits on a falling chest of *Congreve Rockets & Gloves for Lieu^t^ Colquhoun*; another sits on one of *Watches & Seals for Sir G A Wood marked Shot.* The heads of both are concealed. Other chests are inscribed: *Shot & Lace for M^r^ Jarvis*; *Stores W^m^ Stace Esq^r^*; *Gloves &c for M^r^ Tibbs Stores*; *Prints &c for—Trotter Esq^r^ mark'd —Stores.* From the last a flamboyant young woman has fallen; she is just above the heads of four men in an open boat (r.) marked *Revenue Cutter.*

[1] Name erased.

They surround an open chest filled with bottles and inscribed *French Brandy for Lady Dickson & Lady Frazer mark'd Grape Shot!!!* One of the four holds up a bottle of *Brandy*, another drinks from a bottle. Between cutter and vessel the legs of an officer project from the water beside his chest of *Shells & Shot*.

On 29 Mar. 1816 Brougham, who was carrying on an aggressive campaign against official abuses, cf. No. 12756, moved for copies of all correspondence between the Boards of Customs and Treasury on the seizure of the transport *Assiduous* at Woolwich, and for the names of the persons to whom the packages were addressed, with the actual goods in each, together with their alleged contents. He said goods had been smuggled in as rockets or returned ordnance stores. *Parl. Deb.* xxxiii. 716 f. The motion was agreed to, but nothing more is recorded in the *Debates*. Congreve was Controller of the Royal Laboratory at Woolwich 1814–28; he was in the public eye as the inventor of the Congreve Rocket, the friend of the Regent, and director of the fireworks of Aug. 1814, see No. 12301, &c. The assignees are notorieties, soldiers, distinguished and otherwise, and persons of (apparently) little note. Col. William Robe, R.A., Lt.-Col. Jeremiah Dickson, A.Q.M.S., Lt.-Col. Augustus Simon Fraser, R.A., all received the K.C.B. in 1815. Col. Sir George Adam Wood, R.A., knighted in 1812, commanded the artillery at Waterloo. Quist (temporary Lt.-Col.) was a Captain Commissary of Royal Artillery Drivers. Stace was a Chief Commissary of the Field Train, Department of Ordnance. *Army List*, 1816. For Trotter see No. 12837.

$8\frac{1}{4} \times 12\frac{1}{2}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in.

12764 THROWING THE STOCKING.

[Williams.]

Pub^{d} April 1816 by S W Fores 50 Piccadilly.

Engraving (coloured impression). Princess Charlotte lies in a heavily draped four-poster bed holding back a curtain to watch her four aunts who hold up their arms to catch a stocking. The Queen, small, witch-like, and ugly, more décolletée than her daughters and with a shorter petticoat under her train, watches them with her back against the door (r.), which the Regent and Prince Leopold are trying to push open. She says: *Aye Girls this reminds me of former times, I could wish for it to come over again—Oh dear what can the matter be.* The head of Prince Leopold, wearing a busby, is seen through the crack of the door; he says *Do let me come in now.* The Regent, holding a crutch, is pressing his back against the door, saying, *Do let the Man in, have you no feeling for the poor fellow who has been kept in sight of roast beef full of gravy for these three months without being permitted to touch a bit would you like to be served so.* His gouty leg is visible. One of the Princesses (l.) is a little apart from the others, and out of reach of the stocking: she seems to be the oldest, i.e. Princess Augusta. She says: *Thats your sort* [see No. 8073] *we are all of the same flesh & blood, but stolen bread is always sweetest, Johnny's so long at the fair!* The next says: *Here we go up up up! Dear how hot I am.* The third, probably Princess Mary, who is about to catch the stocking, says: *It's my turn next, so I'll make sure of it now.* The fourth (r.) says: *Push on keep moveing!*, a catch-phrase of 1797, see No. 9010, &c. All wear feathers in the hair, a trained over-dress over a flounced petticoat, short puffed sleeves, and long gloves. On the extreme l. is a draped dressing-table with a draped mirror; on it stand two lighted candles. After the title:

At night our brisk neighbours the stocking would throw,
But I must not tell Tales tho I know what I know.—An old Song

For the approaching marriage of Princess Charlotte see No. 12748, &c. The old custom of flinging the bride's (or bridegroom's) stocking is variously described, see W. C. Hazlitt, *Faiths and Folklore*, 1905, ii. 564 f. That the four Princesses were pining for husbands and cruelly secluded was a popular belief: cf. *Examiner*, 9 June 1816, 'A princess is a political nun'. Princess Augusta (1768–1840) had in 1812 entreated the Regent to consent to her secret marriage with a man to whom she had been attached for twelve years. D. M. Stuart, *The Daughters of George III*, pp. 109–21. Princess Mary's marriage followed that of Princess Charlotte, see No. 12783. Princess Elizabeth (1770–1840) married in 1818, see No. 12986, &c. Princess Sophia (1777–1848) may have been secretly married to General Garth, by whom she had a son in 1800. Ibid. 272 ff. Cf. Nos. 11023, 11386.
$8\frac{5}{8} \times 13\frac{1}{2}$ in.

12765 A BRIGHTON HOT BATH, OR PREPARATIONS FOR THE WEDDING!!

[G. Cruikshank.]
London Pub^d^ by J Sidebotham N^o^ 96 Strand— [Apr. 1816]

Engraving (coloured impression). Prince Leopold, in an oval bath-tub filled with water and surrounded by steam, undergoes treatment by the Queen, the Regent, Lord Eldon, and McMahon. Queen Charlotte (l.), a large kettle in each hand, pours boiling water upon the sufferer, saying, "*Aye theres the Rub*"; she grins delightedly and is much burlesqued; she wears a short petticoat and apron, and a hat with a curtain-frill. Behind her is a kitchen fire, on which stand a third kettle and a boiler with a tap. Eldon uses his Chancellor's wig to scrub the victim, saying, "*out! out! damn'd spot out I say!*" On his own head is a turban. The Regent stands behind Prince Leopold's head pouring into his mouth the contents of a tube-shaped bottle labelled *Quintessence of Roses to sweeten the Breath*; he says: *More hot Water!! I'm afraid he's not half clean, I recollect I was served this way myself some twenty years ago.* He has a gouty leg and supports himself on a crutch. Prince Leopold exclaims: *For heaven's sake Gentlemen Try all you can to help me out of this unpleasant business & send me to WALES as soon as possible I have had Rubbing enough.* His words obscure the head of a statue of *Mercury* pointing his caduceus towards the Regent (cf. No. 7592). Beside the Regent a tiny McMahon stands on a stool combing the Prince's lank hair; he exclaims: *Delay the Marriage he's not yet ready!* Behind and on the extreme r. stand three huge bottles; one with a funnel in the mouth is labelled *Sarsaparilla Decoction*, another *Decoction*. Beside them is a gigantic box of *Pills*. Various objects are strewn in the foreground. A cat stands on the bridegroom's breeches, which lie on the ground beside his busby and coat. Three papers are inscribed respectively: *Ovids Art of Love*; *Aristotles master-Piece*; *Royal assent to the marriage of Prince Leopold with Charlotte of Wales—Grant of 60,000 Per ann^m^ from Parli^t^* [see No. 12754]. A large German sausage on a dish with a chain of small sausages is labelled: *A German Sausage for my intended Wife Newly dress'd & Cook'd up in the best manner.* Beside this are the Prince's (Hessian) boots and stockings. On the wall (l.) is a picture: *Battle Royal*: Prince Leopold, using a German sausage, and Princess Charlotte, retaliating with a pair of bellows, fight for a pair of breeches (cf. No. 12771).

A coarse satire on the approaching marriage, see No. 12748.

Reid, No. 579. Cohn, No. 955.
$8\frac{3}{4} \times 13\frac{1}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{3}{4}$ in.

12766 ECONOMY—

[G. Cruikshank.]
Pub^d by J. Johnston May 1^st 1816 96 Cheapside London—

Engraving (coloured impression). Pl. to the *Scourge*, xi. 321,[1] one of two designs placed side by side, see No. 12767. Brougham, in the guise of John Bull, wearing top-boots and a round hat, appears to the Regent, holding up a broom which points towards a small scene surrounded by clouds, in the upper r. corner of the design. The Regent, who has been revelling over a large bowl of punch, falls back terrified, overturning his chair. Brougham, his l. arm extended towards the Regent, declaims: *Retrench! Retrench [debauched Prince²], reflect on the distressed state of your Country, & remember the Security of y^e Throne rests on the happyness of y^e People; that its lusture* [sic] *does not consist in finery, or five-Clawed Dragons—neither is its stability consulted, by treating its supporters with contempt.—"Venienti Occurrite Morbo"—meet the evil; take timely warning, & retrench, before it be too late.* The Regent falls on to McMahon, a tiny figure on hands and knees, gazing up at Brougham; he supports himself with his r. hand on the knee of Lady Hertford (see No. 11853, &c.) who is seated beside him. All three register astonishment and terror. The Regent exclaims: *D—n such Economy say I, why I might as well turn to eating husks at once! What the Devil do You want? have I not recommended Economy [in my speech²]? have I not enforced precept, by Example? Have I not discharged four of my footmen? What more would you have?!!* Behind the Regent and Lady Hertford are the fringed curtains of a canopy. Four terrified heads, on the extreme l., peep round the curtain, one above the other. The lowest resembles John Nash, the next (? Lord Hertford, Lord Chamberlain) says: *Have we not turn'd away a number of petty clerks & supernumeraries? what other retrenchments wo^d these Grumblers wish for?* A pair of legs from a prostrate courtier projects into the design (l.). Another pair belongs to a man who crawls under the table-cloth of the round table on which are punch-bowl, decanters, and dessert. From behind the punch-bowl looks an angry face (? Castlereagh), saying: *curse that Broom 'tis always conjuring up something to frighten us.*

The vision above Brougham's head is of the Regent and McMahon, both ragged, seated facing each other at a plain wooden table on which are a jar of *Spring Water* and a lighted candle-end stuck in a bottle. The Regent gnaws a bare bone; McMahon (in miniature) takes up a small fish by the tail.

For Brougham's speech on 20 Mar. see No. 12756. He called the Regent one of those 'who in utter disregard of the feelings of an oppressed and insulted nation, proceeded from one wasteful expenditure to another, who decorated and crowded their houses with the splendid results of their extravagance [see No. 12747, &c.], who associated with the most profligate of human beings . . . [&c.]'. *Parl. Deb.* xxxiii. 497. Castlereagh informed the Regent that the debate would probably have ended in a ministerial defeat 'upon the principle of economy', 'if Mr. Brougham had not made a most violent speech . . .'. *Corr. of George IV*, 1938, ii. 161. See also *Memoirs of Romilly* (20 Mar.) who calls the speech 'very injudicious as well as very unjust' and 'in terms not too strong to have described the latter days of Tiberius'.

Reid, No. 577. Cohn, No. 732.
$7\frac{3}{8} \times 9\frac{1}{16}$ in.

[1] One impression is not folded, showing that it was issued separately.
[2] These words are almost obliterated.

12767 ANTICIPATION.

G Cruikshank fec^{t}

See No. 12766. Scene in a small ante-room used as a breakfast-parlour, leading from the garden to Princess Charlotte's bedroom (r.). The Princess sits with folded arms and crossed legs, gazing at the ground, her back to the table, abandoning her tea-cup and (overturned) egg-cup. She wears a small crown or coronet, and a high-waisted décolletée gown with long sleeves. Prince Leopold, his chair tilted forward, holds an egg-cup and spoon; he looks up with an expression of anxious surprise at his wife. In the centre of the round table is an urn, the water pouring from the tap into a tea-pot which overflows into a sugar-basin. By Prince Leopold are a coffee-pot and coffee-cup. On the table is a portion of German sausage, cf. No. 12759. A dialogue floats above both heads: *Husband.* "*My dear Vife vat make you so solky dis morning?*" *Wife*—"*Nothing.*"— *Husb^{d}.*—"*Is any ting de matter?*" *Wife*—"*Nothing;*"— *Husb^{d}*—"*You vare in de verry good humours last night;—if I have offended you! Vat have I done?!!!*" *Wife*—"*You have done Nothing*". He is much caricatured and very thin, with an expression of grotesque alarm. He wears a round flat cap with a tassel, a dressing-gown and slippers with shirt and breeches. Through the doorway (r.) is seen part of the bed, a night-cap on the pillow; on the ground lie a pair of boots, spurs upwards. The Princess faces a large French window. See No. 12748, &c.; cf. No. 12775.

Also another impression ($5\frac{1}{16}\times7\frac{3}{4}$ in.), cut on the upper and r. margins, removing the dialogue and the bedroom.
$7\frac{3}{8}\times9\frac{1}{8}$ in. Page, with No. 12766, $8\frac{3}{16}\times19\frac{5}{16}$ in.

12768 ROYAL METHODISTS

[Williams f.][1]

Aquatint (coloured impression). Pl. to the *Busy Body*, i. 97, 1 May 1816. The Dukes of Kent and Sussex, in quasi-clerical dress, with a (Garter) star, stand together at the corner of a high brick wall, inscribed *City Road.* It encloses trees, with a notice-board: *Beware of Man Traps.* A placard on the wall points to [*C*]*olliers Chapel.* The Duke of Kent holds his hat in one hand, in the other is a book: *The New Road to Salvation.* The Duke of Sussex, very stout, holds a large book: *A Shove for Heavy* [word obscured] *Christians*, an allusion to W. Huntington, see No. 11704.

For the Dukes and Collyer, a Congregationalist minister, see No. 12624. They are viciously attacked in the text by 'the Craniologist'. Cf. No. 12776.
$6\frac{1}{2}\times4\frac{1}{8}$ in. B.M.L. C. 117. bb. 26/3.

12769 PREPARING FOR THE MATCH—OR—MAY 2ND 1816—

G. Cruik^{k} fec^{t}
Pub^{d} by J. Johnston Cheapside London. May— 1816—

Engraving (coloured impression). Two designs side by side: [1] Prince Leopold sits in a chair, wearing only a shirt, while four Germans complete his toilet. One foot is in a steaming foot-bath, the other is being dried by a kneeling valet who pulls a wry face. An old officer (r.), wearing jack-boots and an apron over his uniform, paints his l. cheek with rouge. A barber stands behind him curling his hair. A grotesquely thin man holds out a pair of embroidered pantaloons. The Prince holds (upside-down) an open book: *Holy Matrimony.* He says with a complacent smile: *Scrub & Scratch away you*

[1] His signature seems to have been erased.

dogs for the honor of Germany & you shall all have preferment—Bring me my crimson plush galligaskins, my Opera glass—my stays—my chapeau—my Sword —my insignia, & to night—but my courage fails—for what perils have I to encounter this very night! On the wall are two pictures: *A German* [Stall]*ion*—a heavy prancing horse in the foreground, a mare in the background. *Cobourg Castle*, a small castle beside a narrow river. On the floor in the foreground are shoes, toilet appliances, &c.

[2] Two ladies dress Princess Charlotte who stands in back view, turning her head in profile to see her reflection in a cheval-glass (r.). One adjusts her head-dress, a coronet with triple ostrich plume; the other laces a pair of short-waisted stays over a plain short petticoat or long chemise. The Princess touches the mirror, saying, *Aye let me have one more look at my self & bid farewell to my Virgin featurs* [sic] *Oh! dear Oh dear, I wonder how the fellow will behave himself—Heigho! to wed & thus to brave the countless ills of life—but then not to wed & to live & die an old maid, & then to lead apes, my minds made up to wed & then for a hop, skip & a jump into bed.* On the wall is a picture almost hidden by a curtain, but showing the Princess in bed. The furniture of the room is a wash-stand (l.) and a bidet behind the mirror. On the floor is a dish containing a German sausage (cf. No. 12759, &c.).

See No. 12748, &c. Old maids were said to lead apes in Hell, cf. Beatrice in *Much Ado about Nothing*, II. i.

Reid, No. 578. Cohn, No. 1865.

Each design, $8\frac{3}{8} \times 6\frac{3}{8}$ in. Pl., $9\frac{11}{16} \times 13\frac{5}{8}$ in. 'Caricatures', xi. 119.

12770 THE · BATTLE · R——L

[? W. Heath.][1] [May 1816]

Engraving (coloured impression). Frontispiece from *The Co—gh Honeymoon*.[2] Prince Leopold (l.) and Princess Charlotte (r.) tug hard at a pair of breeches, the Prince is helped by the Regent who puts his arms round his son-in-law's waist, the Princess by the Queen who is in a similar attitude. A tiny McMahon behind the Regent tugs at the Garter, inscribed *Ho*[*ni soit*], at his knee; both the latter's legs are gouty and have clumsy swathings. From the former's pocket hangs a purse: *Privy Purse*, see No. 11874. The bridegroom wears a plumed cocked hat with jack-boots and British uniform, in place of the hussar uniform and Hessian boots of earlier prints, doubtless on account of his new rank in the British army, see No. 12783. Princess Charlotte wears a petticoat or under-dress with slippers; three feathers are in her hair. In weight and height the two men overwhelm the women, who are more aggressive and hold their own. Leopold says, without animosity: *Vat Shall I do she vill Tear my best C——ge's.* The Regent says: *Pull away my boy pull away! my Rib wanted to wear mine but they would not Fit her!! hold fast M'c!!!* The Princess says: *I will have them Granny says I must.* The Queen: *yes! yes! you shall have them your Granfather allways let me wear his never give up hold fast.* Under her foot is a paper: *And that old Scratching hen of Strife That hatchd the Royal Chick to Life.* The face of John Bull, bloated and larger in scale than the others, looks in through a window (r.), angry and alarmed. He says: *by Goles they be at it they Tear them and I shall have to buy a new pair.*

See No. 12748, &c. The Queen took a different attitude, cf. No. 12754. By the same artist as No. 12772.

$8\frac{3}{8} \times 12\frac{1}{2}$ in.

[1] The script is not in his hand.

[2] According to E. Hawkins, but not in the B.M.L. copies; see No. 12771.

12770 A A reissue, *Pub June 5th 1816 by T Tegg 111 Cheapside*, serial number *369*.

12771 SCENE IN THE R——L BED-CHAMBER; OR, A SLIT IN THE BREECHES!!

[G. Cruikshank.]

[Published by John Fairburn, 2 Broadway, Ludgate Hill] [May 1816]

Engraving (coloured impression). Heading to printed verses, with the note: 'See Peter Pindar's Poem of the Co—gh Honeymoon; or, R—l Love Lyrics, Price 1s. 6d.' Prince Leopold (r.) sits up in bed, angrily holding out a clenched fist towards Princess Charlotte, who stands (l.) with her back to the bed, legs astride, putting on a pair of breeches, her nightgown or négligeé raised; on one leg is a stocking, the other is bare. A small cap is tied over her curls. A seam splits. She says: *I'm resolved to wear the Breeches | Although I burst ten Thousand stitches:* Prince Leopold exclaims: *Vare is she gone? | Got dam, she's got my Breeches on!!* On the wall (l.) is a picture: the Prince and Princess tugging hard at a pair of breeches (as in No. 12765). From the frame hangs a German sausage (cf. No. 12759). Under the bed-valance appears a chamber-pot on its side, decorated with a grinning face inscribed *What do I see?* The last two of fourteen verses:

"Throughout my life, I've had my will,
"And you shall find I'll have it still;
"Yes, spite of Father, Grandmamma,
"Whate'er I said was always law.

"Then think you, Sir, I will be check'd,
"By one whom I've with all things deck'd
"Given a wife, house, food, and riches,
"No; curse me, but *I'll wear the breeches.*

See No. 12754, &c. Verses 58 and 60 of 121 verses. B.M.L. G. 18981/14. Reid, No. 581.

$7\frac{3}{4} \times 9\frac{5}{8}$ in. Broadside, $15 \times 10\frac{3}{16}$ in.

12772 TRYING ON THE BREECHES!!

[? W. Heath.][1]

Pub 17 May 1816 by Sidebotham Strand

Engraving (coloured impression). After the title: *The New made General taking a lesson from the White Serjeant.* Prince Leopold, tall and handsome, in the uniform of a British general, wearing a plumed cocked hat, and holding his sword, looks down at Princess Charlotte, who stands beside him, her head on the level of his waist. In his pocket is a *Map of Coburg.* She is very décolletée and has turned back a petticoat to display masculine breeches, embroidered like those of the Prince's hussar uniform. In her hair are three ostrich feathers, and at her knee a garter inscribed *Honi Soit.* Her husband touches her lightly on the shoulder. She says: *Your Breeches I'll wear | For they fit to a hair!!* On the ground are papers: *Miss Lump & the Grenadier a Poem by Peter Pindar*; *Just publish'd The progress of a German Traveller in Wales!*; *Road to Wales*; *Just pubd Battle Royal or Who wears the Breeches* [cf. No. 12770]; *Theatre Royal—Royal Nuptials* [cf. No. 12758]—*Honeymoon* [by John Tobin, 1805] *& Three Weeks after marriage!* [by Murphy, 1776].

See No. 12754, &c. 'A man fetched from the tavern by his wife, is said to be arrested by the white serjeant', cf. No. 8220. By the same artist as No. 12770.

$12 \times 8\frac{3}{8}$ in. With border, $13\frac{1}{8} \times 9\frac{1}{16}$ in. 'Caricatures', xi. 113.

[1] The script is not in his hand.

12773 THE CONTRAST! OR THE CI-DEVANT GERMAN CAPTAIN IN GOOD QUARTERS!

[Attributed to G. Cruikshank, ? by W. Heath.]
London Pub^d by J Sidebotham N° 96 Strand [May 1816]

Engraving (partly coloured). Two designs, each with a heading: [1] *A Single Life on the Continent starving on Sour Krout!!* Prince Leopold sits on a stool at a rough table in a miserable room, shovelling greenstuff into his mouth, bending forward towards the only dish, a broken platter of sausages and greenstuff, standing beside a broken pitcher of *Water*. He wears fashionable but ragged uniform with plumed cocked hat, and jack-boots through which his toes project. Behind his back a bearded and barefooted soldier (l.), wearing Turkish trousers and a high fur-bordered cap stands at attention. The sloping roof is raftered; on the wall is a bill headed *The Poor Soldier* [comic opera by O'Keefe]. On the ground lies a paper: *Thoughts on a Journey to Wales to seek my fortune & better my Condition*. Beside this is a *Map of the principality of Coburg 800 square feet!* A rat nibbles at a corner of it. There is also a barrel (r.) of *Sour Krout*.

[2] *Comes to England, Is made a General & Marry's a Lady of £60.000 per annum*. Prince Leopold leans back in his chair, one arm thrown over its back, reflectively holding up a glass of wine. His r. foot, in an elegant Hessian boot, rests regally on a footstool. He wears many stars and orders. The table is almost covered by an enormous round of beef and a plum-pudding. Princess Charlotte's contented face appears above the steam rising from the beef. Two decanters are labelled *Burgundy* and *Champaigne*. On the ground are two wine-coolers, one inscribed *Hock*, and a number of bottles, with two open books: *Love makes a man, a play* ['. . . or The Fop's Fortune', by Cibber] and *Billing & Cooing or the R— Wedding a poem*. An attendant stands behind the Prince's chair; the profile of a second is on the extreme r. On the wall is a picture of *Camelford House* [see No. 12754].

See No. 12748, &c.; cf. No. 12778. For the needy German officer cf. No. 9510; for the German eating sauerkraut, No. 10170, both by Gillray. By the same artist as No. 12770.

Reid, No. 580.

Each design $8\frac{1}{4} \times 5\frac{13}{16}$ in.; $8\frac{1}{4} \times 6$ in. Whole design with border, $9\frac{9}{16} \times 13\frac{1}{2}$ in.

12774 SPLASH—DASH—BANG UP!!—OR C——E TAKING THE WHIP HAND OF C——G. [? May 1816]

Engraving. Princess Charlotte drives with aplomb a phaeton and four, flicking her whip over the head of a leader. Prince Leopold, wearing uniform with a cocked hat, sits beside her in profile, with folded arms, and an expression of melancholy apprehension. Between his feet is a large German sausage (cf. No. 12759). The Princess wears décolletée dress with short sleeves, feathers streaming from her bonnet, and gauze from her shoulders. The four-wheeled carriage is on high springs, the galloping horses leave a cloud of dust behind them. She says: *I soon gained the Whip hand of my Jockey!! and I am determined to keep it to*. He reflects: *She drives with a Vengeance to it!! She has taken the Reins entirely out of my hands, and makes me look a —— Ninny*. They drive towards a sign-post (l.) pointing (r.) *To Claremount*, where an outrider rides towards the large house, among trees, and in a wooded landscape.

See No. 12754, &c. The decision to buy Claremont was announced in the *Examiner* of 26 May. For 'Bang up' cf. No. 11700, &c.

$8\frac{5}{8} \times 12\frac{15}{16}$ in. With border, $9\frac{11}{16} \times 13\frac{5}{8}$ in.

12775 A HOW-DO-YOU-DO—OR THE INTERVIEW AFTER MARRIAGE.

[Williams.]
Pub^d May 1816 by J Johnston 98 Cheapside

Engraving. Scene in a breakfast parlour at Claremont (see No. 12774), with Princess Charlotte seated in an arm-chair beside the round table, facing the empty seat of her husband, who hides behind a screen (r.). The gouty Regent hobbles in from the l. accompanied by the Queen. The latter stands over the Princess with raised hands, exlaiming: *Well child how do you do! I allways feel compassion for young married Females, it was my own case once you know! but come you don't look so knock'd up as I expected it's nothing when we are used to it.* Princess Charlotte coyly holds up the edge of her morning gown to screen herself from the Queen; she answers: *Oh! dear Granny dont make me blush so! you talk so funny.* She wears a mob-cap over loose hair. Prince Leopold holds a piece of bread with a bite out of it, and a pamphlet: *Oeconomy of Love Book 1^st.* He wears (for the first time in these prints) civilian dress, with long coat, knee-breeches, and slippers. The Regent, poised on one toe and on crutches, with his gouty leg in a bulky swathing, calls to him: *Ah! ha I see you behind the skreen! I was just such a modest young man myself once, come shew your face and let me see how you look, after your labours!!* Prince Leopold answers: *I am noting now but de little Greek in my Back.* The small breakfast-table is almost covered by a tray on which is a large heavily embossed urn with tea-things. There are also a coffee-pot, two boiled eggs, and two jellies in glasses. After the title:

"*He talk'd and kiss'd and lov'd*"
"*And made me shame the morning with my blushes*".

Cf. No. 12767.
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

12776 CHIEF PILLARS OF AN ILLUSTRIOUS HOUSE.

[Williams.]

Aquatint (coloured impression). Pl. from the *Busy Body*, i. 145, 1 June 1816. Princess Charlotte and Prince Leopold (see No. 12748, &c.), on hands and knees on a cobbled pavement, support the Regent who stands full-face with a foot on each back. His gouty l. leg and his crutch rest on his son-in-law. He is in a narrow gateway and touches the arch over his head with the butt end of his r. crutch, saying, *I will uphold the Brunswick line!* | *I will support the Throne!* Prince Leopold says: *I will assist thee!* | *most illustrious Prince.* Princess Charlotte exclaims: *Yes Yes! we'll support Father;* | *we'll keep up the line of Brunswick, never fear us.* He wears uniform with orders, she wears evening dress with long gloves. The doorway, with heavy iron-studded doors folded back, is flanked by sentry-boxes and bracket lamps which frame the design. Within, a screen of seven columns recedes in perspective.

The title should be, according to the text, *Chief Pillar* . . . . The 'Seven Pillars' (in the background) are the House of Brunswick, the Regent and his brothers, all attacked (the Regent violently) except the Dukes of Kent and Sussex, who are described as sound and respectable, though less ostentatious than the others; they would support the House if the other pillars should decay. Cf. No. 12768.
$6\frac{3}{8} \times 4$ in.

12777 A SPIRITED DEBATE UPON POTEEN SHEWING THE ADVANTAGES OVER Y^E^ LEGAL IRISH WHISKEY!!*

[Williams.]

London Pub^d^ by J. Sidebotham. N^o^ 96 Strand June 1816.

Engraving (coloured impression). Below the title: *Vide the speech of the Tipperrary Member in the House of Commons 22 May 1816.* A realistic representation, with the Speaker's Chair slightly to the l., the Opposition benches nearer the spectator, and more crowded. On the table, across the mace, lies a paper: *Motion to put down illicit Distillation in Ireland.* General Mathew, senior M.P. for Tipperary, stands in profile to the l., both hands raised. He says: *It is impossible to put down illicit Distillation in Ireland because all the great people encourage it by drinking the Poteen in preference to the Legal whiskey, it is call'd Poteen because it is made in a little Iron pot, over a turf fire in a mud Cabin—The Marquis of Abercorn & Lord Chancellor Manners are both very fond of it & so was the late Duke of Rutland! I am also very fond of it myself. I never go to bed without taking the full of a Quart Noggin!!*—The present Duke of Richmond when Lord Lieutenant of Ireland always preferr'd the illicit Whiskey, & would never smoke his pipe without a pint of it made into Punch; in short, it is the most wholesome drink imaginable & the finest Diuretic in the world,†. The numerous military Parties employed in Ireland to hunt out & destroy unlawfull Stills, only multiply their number & increase the Consumption of the prohibited Spirit, Tenfold, as it is notorious that all the time they are out upon Duty they do nothing else but drink the Poteen from Morning†† to Night!!!—*.* An arrow from Mathew's mouth points to his speech and to a final asterisk. After the bill are notes: * *a laugh*—†*Several members laugh'd so immoderatly that they soon found by woefull Experience that the speech of the Gallant Gen*[*eral*] *was as violent a Diuretic as Poteen could possibly be* ††*Here the General having exhausted his Spirits sat down amid peals of laughter.* In the hat on Mathew's seat is a paper: *Tis not in Mortals to command Success.* Opposition listen with broad grins. On the Ministerial front bench above the gangway are four members; only Castlereagh being recognizable; he holds a document and listens stonily; his colleagues are not amused. The M.P. next but one may be Peel (Chief Sec. for Ireland), who answered Mathew. Mathew has a powdered queue resting on his shoulders as in No. 10163. He wears wide trousers gathered at the ankle, cf. No. 12831.

On 22 May Benjamin Shaw, a London merchant, M.P. for Westbury, presented a petition from the distillers of Dublin for reduction of duties, to enable them to compete with illicit distillers. Part of Mathew's speech resembled that of the print; he declared his preference for poteen over inferior whisky, that all the soldiers who enforced the excise laws increased the consumption, because there was nothing else to drink, that Lord Manners found it 'the finest diuretic in the world'. He maintained that the only way to destroy the evil was to alter the Irish magistracy who connived at the offence, and were intolerable. *Parl. Deb.* xxxiv. 704–7. Cf. No. 12788.

$8\frac{11}{16} \times 13$ in.

12778 A FRONTISPIECE TO THE NEW RED BOOK

[? W. Heath.]

Pub June 13 1816 by T Tegg 111 Cheapside

Engraving (coloured impression). A procession of John Bull's pensioners walks from r. to l., headed by Napoleon. It is watched by a lean and ragged

John Bull standing on the extreme r.; his clothes hang in folds and only his bulbous nose and his wig recall his wonted appearance; he shouts: *Well you have got it all, Pray what do you all do for it.* Napoleon, short and plump, his hands behind his back, wearing jack-boots and petit chapeau with uniform, answers: *I have my money for being a Prisoner in stead of haveing my Head cut off.* He is followed by the much taller Wellington, also in uniform, wearing orders, cocked hat without a plume, tight pantaloons, and smart Hessian boots, who marches along, a drawn sword in his hand; in his pocket is a paper: *Titles & Money.* He says: *my money is for beating your Enemies.* On his l. and slightly behind walks Castlereagh, stooping and very thin, laden with money-bags, one inscribed *Cash*; a paper in his pocket is addressed *to Lord Castle mar.* He says: *and mine for Robing your Friends.* On Wellington's r. walks Ellenborough in wig and gown, carrying money-bags and scowling in silence. Behind Castlereagh the Regent walks on crutches, both legs gouty and enormous. He says: *the cash I have is for Drinking Eating Sleeping & W——eing.* Next him walks a tiny McMahon carrying across his shoulder a vast *Privy Purse* [see No. 11874] which trails behind him on the ground. He says: *You cannot M^r Bull think much of my Little considering the weight I have on my back.* Behind the Regent are Prince Leopold and Princess Charlotte; he is in British uniform with plumed cocked hat and high jack-boots. He wears more orders than the Duke, and has a pinched waist which gives him a foreign appearance; under each arm are two large money-bags, one inscribed *60.00*[*0*]; he says: *Vot I got vas for takeing a vife and all the Troubles with her.* The Princess has no money-bags but holds a paper: *Milliners Bill for John Bull to pay—6.600.* She says: *Mine M^r Bull was for takeing a poor Man for a husband to make him rich* [see No. 12773]. She wears a short-waisted décolletée dress with bishop sleeves hanging from below the shoulder and a skirt reaching only to the calf. Behind her is Queen Charlotte, ugly and sly; she holds an open snuff-box and says: *I would not take my Little M^r Bull but the Times are so hard & Strasburge* [see No. 12066, &c.] *so Dear.* Behind her, less characterized, are two bishops. The vast procession curves so that those in the background walk from l. to r. Soldiers marching with fixed bayonets are *Gentlemen of the Army on the Peace Establishment*; they have their money-bags, and follow fat lawyers and judges, one with a bag inscribed *Cost*; these are *Gen^y of the Gown Loaded.*

One of many satires on the burdens of taxation, see No. 12756, &c. For the St. Helena expenses see No. 12786, &c. On news of Waterloo Parliament added a sum of £200,000 to previous (and larger) grants to Wellington. Castlereagh's foreign policy was much attacked by Opposition and the radicals; Cobbett wrote of 'The united howl of the French Protestants, the Spanish Patriots, and the English Landlords and Farmers', *Pol. Reg.*, 16 Mar. 1816. For the Establishment of Princess Charlotte see No. 12754, &c.; for the Army Estimates, No. 12756; for the Red Book, No. 12781, &c.
$8\frac{1}{8} \times 12\frac{9}{16}$ in. With border, $9\frac{3}{16} \times 13\frac{1}{4}$ in.

12779 NATIONAL BANKRUPTCY OR IOHN BULL TAKEING THE BENEFIT OF THE INSOLVENT ACT. *372*

[Elmes.]
Pub^d June 15 1816 by T^s Tegg N^o 111 Cheapside

Engraving (coloured impression). John Bull stands in a court of law, in profile to the r., facing the judge, who sits in a high carved chair of Gothic design. He is a 'cit' with a gouty foot in a large shoe; his crutch and hat are under his r. arm, his r. hand deep in his coat pocket. He wears old-fashioned dress

with an ill-fitting wig, and scratches his forehead, saying, *My Name Your Worship—is John Bull my buisness here is to give notice to my Creditors to avail myself of the benefit of the Insolvent Act.* His short, broad, and over-dressed wife stands behind him, saying, *I long thought it would come to this, I told him over and over a gain what would be the end of his Mad career.* John's bull-dog is at his feet, morose and aggressive. The judge, counsel, and attendants look at John with pained surprise. The judge, perhaps intended for Lord Ellenborough, says: *however such a Circumstance might be looked forward to, it—certainly was not expected Just now.* Clerks sit in the foreground (r.) writing. On their table is a paper with the Royal Arms and the words *London Gazette.* Behind is a Gothic window.

A satire on the distressed state of the country due to a crisis in agriculture, stagnation in trade, home and foreign, with many bankruptcies. Cobbett wrote: 'that "national *ruin*" which is no longer a rhetorical figure but a literal and naked *reality*'. *Pol. Reg.*, 23 Mar. 1816. See *Ann. Reg.*, 1816, pp. 91–6; Smart, *Economic Annals of the Nineteenth Century*, 1910, i. 460 f. The Bankruptcy Laws were fundamentally unsound, giving opportunities for fraud. For national distress see also p. 630 and Nos. 12754, 12786, 12787, 12794, 12798, 12802, 12806, 12812, 12818, 12863, 12873, 12875, 13497.
$8\frac{3}{8} \times 12\frac{11}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

12780 HERCULES AND OMPHALE, OR MODERN MYTHOLOGY. [Williams.]
Pub^d June 1816 by Tho^s Teg [sic] *111 Cheapside*

Engraving (coloured impression). Prince Leopold sits on a chair holding a distaff; he is in uniform and jack-boots, but without breeches, his shirt forming a short petticoat. Princess Charlotte (l.) stands beside him, supporting a large crowned club in the form of a German sausage (cf. No. 12759). He raises her long skirt to touch the knee of his breeches which she is wearing; he wears her rose-trimmed turban, she wears his cocked hat. He says: *Come now!! let me have my Breeches, I shall get cold.* She looks down, touching his chin, and answers: *Can't spare them yet love! I must use myself to them so that they may sit easy when I am obliged to wear them for good my dear! Queen Ann did so before me!* Below the title:

The Lidian Queen fair Omphale, as Poets tell of old,
Tamed Hercules to spining set, tho he was stout & bold,
What are we to imply from this? Thus far my judgement reaches
Had they but been in fashion then, she would have worn the breeches
Tis much the same these modern times for Beauty so bewitches,
With married pairs, tis ten to one the Wife will wear the Breeches.

See No. 12754, &c.
$11\frac{1}{2} \times 8\frac{1}{2}$ in. 'Caricatures', xii. 64.

12781 IOHN BULL READING THE EXTRAORDINARY RED BOOK. 205
[Elmes.]
[Pub.] *by Th^s— Tegg— 111 Cheapside.* [? 1816]

Engraving (coloured impression). John Bull, a spectacled citizen, sits by the table in the Commons reading an *Extraordinary Red Book* and registering frantic anger. He shouts: *Oh!!—Monstrous!!!—that twenty six State Cormorants should swallow annually an aggregate sum: under the name of salaries, independent of the indefinible emoluments which result from other sources of gain*

amounting to—£453,692. Can we any longer wonder that the love of Place in these men should supersede every more exalted consideration. The mace rests on a scroll which hangs from the table: *Plac[es] Earl of Liverpool 14,000,—M^r Vansittart £7,500, &—G^e Rose £16,551—Vis^t Melville £11,000—M^r Wellesley Pole £10,000.* On the floor is a paper: *Droits of Admiralty* [see No. 10967]. On the r. behind John's chair Ministerial members sit in a close row, with a second row standing behind them. One stands on the extreme r. holding a long scroll whose coiled end is under John's chair. It is *A List of Placemen Pensions and Sinecures—Lord Arden £38,574* [cf. No. 12802]*—Earl Bathurst and C^o—£37,225—Lord Castlereagh for Two Years Service £71,000—L^d Ellenborough £24,100—L^d Eldon £40,000 & & &c—Marquis Camden £23,000.* The members are burlesqued; four of them say: *I swallow—£10,000 and do very little for it*; *and I £16,000—for doing next to nothing*; *and I 40,000£—for doing less*; *and I* [Castlereagh] *£71,000—for doing nothing at all.* A fifth, wearing tartan with a Scots cap and taking snuff from a ram's horn mull (evidently Melville), says: *and I 18,000—for doing worse!*

A recurrent theme: the names show that the print is after 1810, when the agitation against the 'Red Book' (*Royal Kalendar*), i.e. against placemen and sinecurists was active, see No. 11537. In 1816 'The Extraordinary Red Book' by 'A Commoner' appeared (4th ed. 1821). Castlereagh's large sum probably connotes his expenses as plenipotentiary in 1814 and 1815, cf. No. 12778. Arden (elder brother of Perceval) heads a list of sinecurists in the *Examiner* of 18 Aug.; he, Camden, with a Tellership of the Exchequer (see No. 12867), and Bathurst were the arch-sinecurists from the Whig and Radical standpoint (the Grenville family being the corresponding target of Tories). Rose, cf. No. 12800, was a special butt of Cobbett. Wellesley-Pole was Master of the Mint, see No. 12865. The words of Melville (First Lord 1812–27) reflect his father's reputation, cf. No. 10377. For the 'Red Book' see Nos. 5657, 10745, 11537, 12756, 12778, 12798, 12818, 13277.
$8\frac{1}{2} \times 12\frac{3}{4}$ in.

12782 HOW ARE YOU OFF FOR SOAP *375*

[Elmes.]
Pub^d June 21 1816—by Tho^s Tegg—111 Cheapside

Engraving (coloured impression). A young woman stands over a wash-tub raising her hands in astonishment to see a little man standing waist-deep in the soapsuds, saying with a smile: *here am I!! Betty!! how are you off for Soap.* She answers: *Lord!! M^r Vansittart!!—who could have thought of seeing You in the Washing Tub.* She wears a mob-cap and pattens. Two tubs stand on a bench, with a basket beside it on which lies a pair of breeches. Through a window (r.) are seen clothes on a line, and trees. A fire burns under a large copper (l.) from which rise clouds of steam. Against the wall are coal-box, shovel, and broom.

A satire on the Act for altering the excise on hard soap, brought in unobtrusively in May as a regulating Act only (to protect the whale fisheries), but producing an estimated revenue of £150,000 and an increase in excise duty of 8 and 9*s.* a cwt., or a charge per annum of 3*d.* a head. It was attacked by Brougham. *Parl. Deb.* xxxiv. 773 f., &c. See No. 12812. Cf. No. 5968, *Lord No—h in the Suds*, 1782, a similar satire on an increase in the soap duty.

Mentioned, Smart, *Economic Annals of the Nineteenth Century*, 1910, i. 487, &c.
$8\frac{3}{8} \times 12\frac{7}{8}$ in.

12783 FARMER GEORGE'S DAUGHTER POLLY, LONGING FOR A SLICE OF SINGLE GLOUCESTER! *377*

G C fec^{t}
Pub^{d} by T. Tegg 111 Cheapside June 21st 1816

Engraving (coloured impression). Scene in a dairy. The Duke of Gloucester, wearing an apron over his uniform, embraces Princess Mary, a fat dairy-maid. She stands in profile to the r., her back to a churn and tubs which are under a casement window. Against the wall is a dresser on which are cheeses and a cream-bowl. A large pile of cheeses is on the ground (r.). A lean cat drinks from a dipper. A miniature McMahon, much burlesqued, enters from the r., carrying a huge *Field Marshalls Batoon*; from his pocket hangs a large *Privy Purse* [see No. 11874]. He says with a grin: *Please Sir my Master has sent you this Churning Stick as you are so kind as to Work in his Sisters Buttery.* Princess Mary says: *Oh! My dear Coz, I do so long for a Slice of your Single Gloucester, I shall never be easy 'till my cravings are satisfied—and if as you said you will take me into partnership—All I have shall be thine & you Know I've an excellent Dairy & good Strong Chees press & a capital Churn, so if you like you may Swim in Milk! in Cream! in Butter Milk! & Curds & Whey!!* The Duke, his hand on his breast, answers: *My dear Poll, I have felt all you have said to be true. Therefore as to my single & double Gloucester you may have your belly full of 'em whenever you please & I dare say with our Joint exetions* [sic] *& our Joint Stock we shall get into a large Concern—we'll Milk the Cow we'll make the Curd. You'll mould them & thus merrily we ll make lots of little Gloucester Cheeses!!!*

Princess Mary (1776–1857) married her cousin on 2 July 1816; like Prince Leopold, he had been made a Field-Marshal in May (*Ann. Reg.*, 1816, Chron. p. 208). Negotiations for the marriage were opened in Dec. 1815. D. M. Stuart, *The Daughters of George III*, 1939, pp. 227–30. The Duke (1776–1834) was known as 'Slice of Gloucester' or 'Slice', a name perhaps deriving from Gillray's caricature-portrait: *A Slice of Glo'ster Cheese*, No. 8716 (1795). According to the Queen of Würtemberg (Princess Royal) the Duke had shown her steady attachment . . . for near twenty years. *Corr. of George IV*, 1938, ii. 166. He was 'Silly Billy', regarded as the nincompoop of the family. See Nos. 12764, 12784, 12789, 12792, 12793, 12996, 13278.

Reid, No. 586. Cohn, No. 1104.

$8\frac{11}{16} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{7}{16}$ in.

12784 MISS MARY & HER LOVING COUSIN! OR—SINGLE GLOUCESTER PREFER'D TO GERMAN SAUSAGE!!!— *N^{o} 38*

Inv^{t} by Yedis Etchd by G C^{k}
Pub^{d} June 1816 by J. Sidebotham 96 Strand.

Engraving (coloured and uncoloured impressions). The Duke of Gloucester, wearing uniform with the plumed cocked hat of a field-marshal and gauntlet gloves, sits on an upright chair with Princess Mary on his knee. Her arm is round his shoulder, her (plump) cheek against his. Her dress resembles that of Princess Charlotte in prints of this year: very décolletée with long bishop sleeves. She wears feathers and a wreath of roses, and gloves. Beside them (l.) is a table on which is a cheese-dish holding a disk of cheese inscribed *Single Gloucester* from which a large portion has been cut. On a side-table (r.) behind Princess Mary's back is a large dish of German sausages (cf. No. 12759) partly covered by a dish-cover inscribed: *German Sausages to be sent back again*

Untasted as some of the Female branches of the family are beginning to be Sick of the Article & prefer Native Commodities. Under the dish is a piece of music: *The Coburg Waltz.* The Duke:

Bread, Cheese & Kisses with good will
Is better than Sour Krout or Cabbage
So live with me & take your fill
And never ask for German Sausage!!

She answers:

What's German Sausages to me?
Such foreign things I will not foster
And when I wed, the World shall see
I love a bit of Single Gloucester!!

On the ground is a *Field Marshals Batoon* with a paper: *A present from my Cousin George for Kissing his Sister.* Also a paper: *Mary's Dream a Song.* The Duke's chair is decorated with coronets; one jack-booted foot is planted regally on a footstool.

See No. 12783, &c. The Duke, son of Lady Waldegrave, the illegitimate daughter of Sir Robert Walpole, always insisted on his royal status, but became a Royal Highness only on his marriage. *Diary of Lady Shelley*, 1912, i. 28 f. For bread, cheese, &c., cf. No. 12400.

Reid, No. 584. Cohn, No. 1739.

$12\frac{5}{16} \times 8\frac{15}{16}$ in. With border, $13\frac{1}{2} \times 9\frac{1}{2}$ in.

12785 BALANCIG [*sic*] ACCOUNTS—I E PROVING THE WEIGHT OF A CROWN

[Williams.]

Pub^d^ June 1816 by T. Tegg N^o^ 111 Cheapside

Engraving (coloured impression). John Bull, on hands and knees, supports a plank serving as see-saw for Prince Leopold and Princess Charlotte. The Princess (r.) weighs down the plank, resting her l. elbow on a huge tasselled bolster on the ground behind her, inscribed *Amor Patriae.* In her l. hand is a bunch of flowers: a rose and thistle. Her r. hand rests on a crown which is on a document inscribed . . . *Succession* lying on the end of the see-saw, and weighing it down. She and her husband gaze amorously at each other. She wears a décolletée dress with short puffed sleeves; he is in British uniform with jack-boots. The Prince leans forward, resting his hands on a gold bâton inscribed *Field* [Marsha]*l* which lies across a paper inscribed *Duke of Saxe*; from between his arms a large *G*[er]*man* [Saus]*age* is slipping from the plank (cf. No. 12759, &c.). John, a prosperous-looking citizen, kneels on a large document: *Magna Charta*; in his r. hand is a big club inscribed *Heart* [of] *Oak*; on his shoulders is a sack, *Supplies for Contingencies*, on which the plank rests; a bag inscribed *£60,000* [see No. 12754] stands on the plank at the point of contact. The Regent, with a vast gouty leg (see No. 12714) and supported on a crutch, places three bottles of wine on the plank above this bag, looking up to his son-in-law to say: *I told you she'd outweigh you, and if these eight bottles won't bring you to a balance I can do no more, they have overbalanced me sometimes!* McMahon is hurrying up from the r. with a bottle in each hand, while three others stand against a bank behind him. He says: *I question wether a Crown bowl of Punch would mak any difference.* From his pocket hangs a small purse inscribed *P P.* [see No. 11874]. On the bank is a flag-staff with the Royal Standard; at its base lies the British Lion.

John turns his head with an affectionate smile towards the Princess, saying,

Never mind my dear! here's a Knight at my right hand and my switch will bring the balance in your favour again. He refers to his club and to a dish on the ground (l.) inscribed *Sir Loin*, and containing a large joint of beef. She answers: *This Thank you Johnny* [sic] *I know you'll always be ready, but this only a trial, and I shall get heavier in time you* [sic]. *so I'll let him down before he is giddy!* The Prince says: *I give up & acknowledge your superior weight of metal, there's the sausage falling off! now I shall lose weight!!* There is a landscape background. By the Princess lies a pile of broadside-ballads: *The tight little Island, The Days of Queen Bess, The Brittania the Pride of the Sea.* After the title:

"*What tho his heart be great his Actions Gallant*"
"*He wants a Crown to poise against a Crown*"
"*And power to balance power— Dryden*

A print reflecting the popularity of Princes Charlotte and of a marriage which gratified 'the wishes and hopes of this nation . . . [for] the third instance in our history of the wisdom and glory of the reign of a British queen'. *The Times*, quoted *Examiner*, 5 May. See No. 12748, &c. Cf. No. 12894. $8\frac{3}{4} \times 13$ in.

12786 THE BRITISH ATLAS, OR JOHN BULL SUPPORTING THE PEACE ESTABLISHMENT.

[Williams.] [*c.* June 1816]

Engraving (coloured impression). John Bull stands almost full-face, bending under the weight of the military establishment, represented by two tiers of castellated fortifications, manned by tiny soldiers, and with cannon in embrasures. The bayonets of the soldiers on the upper and smaller tier support a platform on which Louis XVIII is enthroned. The massive lower tier, projecting beyond John's broad shoulders, is inscribed: *Standing Army of 150.000 Men | a numerous & extravagant Military Staff.* From the upper tier a large Royal Standard flies, with the fleur-de-lis (abandoned in 1801). The platform above this is inscribed *The Cause of the Bourbons.* Louis XVIII seated on the throne turns his head in profile to the l.; his gouty legs have clumsy swathings, one is thrust forward on a footstool. In his r. hand is a sceptre, in his l. a small cross. From the back of the throne flies the Bourbon flag.

John is a 'cit' with patched and ragged clothes; his hands are on his hips, in both pockets is a sheaf of *Bills unpaid.* He stands on the shore with his back to the sea, where floats a torn paper inscribed *Prop | rty Tax.* Behind one foot is a thick roll of *Bills unpaid.* The ground at his feet, in the foreground, is covered with papers: [1] *Irish Economy—reducing the number of Clerks & Commissioners in the public departments to a peace Establishment by turning adrift all the wretched & necessitous Drudges of 50l a Year* [see No. 12802] *& at the same time augmenting the already enormous Salaries of those who remain, thereby rendering the different Government Offices more burthensome & expensive than they were in time of War.* [2] *Civil List.* [3] *A Fact—The enormous Sum of £10.000 a year charged to the Nation for Dining half a dozen Officers belonging to the Guard at St James's for performing the important service of Watching the Crows in the Park.* [4] *Expenc of keeping Bonaparte in St Helena 300.000*£*—Military Guard, 10.000 Cruisers 10.000, Table 10.000.* [5] *Just Published.* [6] An open book: *The Age of Wonders or the Blessings of Peace more desructive* [sic] *to the English than the horrors of War.* Near the horizon (l.) is the tiny island of St. Helena, with Napoleon as a colossus

striding across Jamestown Bay, from peak to peak (cf. No. 12611, &c.). His hands are on his hips. A ring of ships surrounds the island.

A satire on the burdens of peace; for national distress cf. No. 12779; for the Army Estimates see No. 12756, &c. Special complaints were made of the expense of the Staff (and this was reduced, see No. 12756) and of the Household Troops; for dinner in the mess-room at St. James's see No. 9037, by Gillray. For Louis XVIII supported on British bayonets cf. No. 12623; for the defeat of the Income Tax see No. 12750, &c. The allusion to 'Irish Economy' echoes Tierney's speech on the appointment of a Deputy Vice-Treasurer for Ireland on 14 June: 'How many poor clerks must be dismissed to make up the salary of this officer . . .'. *Parl. Deb.* xxxiv. 1117. The Civil List Bill was acrimoniously debated on 3, 6, and 24 May. Ibid. 185 ff., 255 ff., 789 ff. Demands were made on 5 Apr. for a return of the annual expenses of St. Helena, and an estimate was presented on 8 May: a total of £117,854 from which the average previous expense of the garrison, £80,384, was to be deducted (though this had been paid by the East India Co.). Of this total the estimated annual expense of Napoleon and his suite was £8,000. The squadron on the Cape of Good Hope station was estimated to cost £131,275, £76,712 of which would be incurred without the St. Helena establishment. *Parl. Deb.* xxxiv. 362 f. See Nos. 12700, 12756, 12757, 12778, 12875.

Broadley lists *The British Atlas* as published by Sidebotham in 1818, when this print was perhaps reissued.

$11\frac{3}{4} \times 8\frac{1}{8}$ in.

12787 THE ELGIN MARBLES! OR JOHN BULL BUYING STONES AT THE TIME HIS NUMEROUS FAMILY WANT BREAD!!—

Yedis Inv^t G. Cruikshank fec^t
Pub^d by Sidebotham, 96 Strand London. [? June 1816]

Engraving (partly coloured). Castlereagh stands like an insinuating salesman, displaying to John Bull a collection of broken statues. John, a stout 'cit', in patched but neat clothes, stands directed to the l., his hand deep in his coat-pocket, gazing in dismay at a battered and broken Hercules to which Castlereagh points. Three starving children tug at his coat; an elder boy, emaciated and ragged, stands behind; an infant in the arms of a plump Mrs. Bull is sucking a bare bone. An older boy and girl stand behind, the latter holds by the frock a screaming child who tries to run forward. They exclaim together: *Don't buy them Daddy! we don't want Stones. Give us Bread! Give us Bread! Give us Bread!* Castlereagh, who has a star on his coat, and wears long full trousers gathered at the ankle (cf. No. 12840), says: *Here's a Bargain for you Johnny! Only £35.000!! I have bought them on purpose for you! Never think of Bread when you can have Stones so wonderous Cheap!!* At his feet is a paper: *Ministerial Economy a Farce of 1816 by . . . & Castlereagh.* John answers: *I don't think somehow that these here Stones are perfect! & had rather not buy them at present—Trade is very Bad & provision very Dear & my family can't Eat Stones!—Besides they say it will cost £40,000 to build a place to put them in—As the Turks gave them to our Ambassador in his official Capacity for little or Nothing & solely out of compliment to the British Nation—I think he should not charge such an Enormous price for packing and Carriage!!* At his feet: *Good News for J Bull—In consequence of the Glorious Peace—Increase of Taxes & Decrease of Trade, the Quartern Loaf will be sold in future for one Shilling & Sixpence.* An enormously fat and disreputable woman of the Billingsgate

or St. Giles type, stands on the r., scowling towards Castlereagh; she says: *Let him take his Stones back again to the Turks we dont want them in this Country!!* Beside her is a little ragged boy. At her feet is a large document: *The Grand National Stone Build^g of the Strand or Waterloo Bridge impeded & delay'd by an Enormous & illiberal Demand for the purchase of the Crown land in the Savoy.* On the wall is a bill: *Just Publish'd Speculation!! or Travels in the East in search of ruinous fragments of Stone by Lord Elgin.* The more prominent statues, a Hercules, a much mutilated Venus, and Mercury holding a caduceus have no relation to the marbles; a fragment from waist to thighs is mere burlesque; behind these are fragments of frieze based on the originals which had been displayed to the public by Lord Elgin on account of the controversy on their merits. There are also a shattered capital of a pillar, and small fragments of ornament.

After a prolonged controversy a Committee of the Commons reported in favour of buying the Elgin marbles for £35,000, the cost to Lord Elgin having been about £74,000. The grant was opposed on the ground that the country could not afford such a sum. Peter Moore, M.P. for Coventry, said (7 June) he would claim the £35,000 on behalf of his constituents, rather than give such a sum to look at broken legs, arms, and shoulders (*Examiner*, 1816, p. 357, not in *Parl. Deb.*); Brougham brought forward the cost of housing the marbles and voted against their purchase to redeem his share of the pledge to economy. *Parl. Deb.* xxxiv. 1027–40. On 10 June the sum was voted. For the pledge to economy see No. 12747, &c. A bad harvest in 1816 increased the distress, see No. 12779, &c. The completion of the Strand Bridge (the name already changed to Waterloo Bridge) had been delayed, and the shares in the Company had fallen. Cf. the complaint of a 'ruined Proprietor'. *Examiner*, 18 Aug. 1816; see Nos. 11439, 12749.

A pencil drawing for this, in reverse ($9\frac{3}{8} \times 13\frac{1}{4}$ in.), is in the Print Room, with a preliminary study on the reverse. Binyon, i. 281, No. 4.

Reid, No. 565. Cohn, No. 1086.

$8\frac{3}{4} \times 13\frac{1}{8}$ in. With border, $9\frac{9}{16} \times 13\frac{5}{8}$ in.

12788 SITTINGS AT WESTMINSTER HALL IN THE COURTS OF KINGS BENCH COMMON PLEAS CHANCERY EXCHEQUER

London. Pub^d by J. Sidebotham 96 Strand, June 1816.

Aquatint (coloured impression). A design divided by vertical lines into four sections, each having as heading the name of one of the four courts. In each sits the judge of the court. In the first three the judge sits on the bench, at a small desk in front of him, with the Royal Arms enclosed in a circle behind his head, quartering the fleur-de-lis discarded in 1801. Below each is a motto. [1] Lord Ellenborough stares to the l., holding in his r. hand a paper: *King v. Lord Cochrane Judgment of the Court £1000 fine & Imprisonment* [cf. No. 12757]. Below: *Magistratus indicat Virum.*

[2] Sir Vicary Gibbs, C.J. of the Common Pleas, is writing, his hand on a book, his keen profile turned to the r.; in his l. hand is a paper: *King—v.—Horne Tooke &c.* Below: *Disponendo me, non mutando me.* He assisted Erskine in the defence of Horne Tooke and others in the famous trial of 1794, see No. 8491, &c., the acquittal being due to his forcible exposition of the law and to Erskine's eloquence. As Attorney-General (1807–12) he had been a subject of satire, cf. No. 11717, &c.

[3] Lord Eldon stares straight at the spectator. Over his desk hangs a bulky document, partly rolled: *The 150^th application to the Chancellor upon the affairs of the opera house & that his Lordship may direct the manager what sum*

of money shall be given to madame Cata-squallini to sing one night in a week for a season of 3 months she having considered 5.000 Guineas not a sufficient equivalent for her Notes. Below: *Æquanimiter.* The opera house was insolvent and the subject of much litigation, see No. 12133, &c.; for Catalani's demands see No. 12132, &c.

[4] Sir Alexander Thomson (or Thompson), Chief Baron of the Exchequer from Feb. 1814 to his death in Apr. 1817, sits full-face at a table covered with a green cloth, a sloping writing-desk before him, holding a paper. Behind him, below three small rectangular windows with leaded frames, hangs a green curtain in straight folds. On the table are documents, &c., one inscribed *Information and £30.000 penalty for illicit Distillation* [cf. No. 12777]. Below: *Vestigia nulla retrorsum* [abridged from Horace, *Epistles*, 1. i. 74–5 (no footsteps lead back from his Court)].

Each section, $6\frac{1}{2}\times c.\ 3\frac{1}{4}$ in. Whole design, $6\frac{1}{2}\times 13\frac{1}{8}$ in. With border, $8\frac{1}{4}\times 13\frac{1}{4}$ in.

12789 GLOUCESTERSHIRE GLORY.

[Williams.]

Aquatint (coloured impression). Pl. from the *Busy Body*, i. 193, 1 July[1] 1816. Princess Mary carries on her back the Duke of Gloucester; they are framed in an archway leading to the Horse Guards; St. James's Park with the Chinese bridge (see No. 12301) is in the distance (r.). He wears uniform and holds up in one hand a cocked hat, in the other a field-marshal's bâton, over which is draped a military coat with many chevrons. She says: *He is not very heay* [sic].—*Well, C . . . . .* [Charlotte] *may crack of her German hop-o-my-thumb, but a bit of true English flesh & blood for me!!!* Below the title:

Dear double inducement
Of baton and bed
For such sweet amusement
Oh!—who would not wed!!

See No. 12783, &c.
$6\frac{1}{2}\times 4$ in.

12790 THE WIMBLEDON HOAX! OR WATERLOO REVIEW!!! !!! JUNE 18TH 1816—

G. Cruikshank fec[t]
Pub[d] by J, Johnston Cheapside July 1[st] 1816

Engraving (coloured impression). Frontispiece to the *Scourge*, xii.[2] Holiday-making 'cits' drive, ride, and walk (r. to l.) on a dusty road, in the direction of a sign-post (r.) pointing *To Wimbledon* (l.); the opposite arm points (r.) to: *a near Cut to Battersea.*[3] On the extreme l. is the back of a coach, with outside passengers, one with a huge frothing tankard. A fat man trudges between two women, followed by a bloated dog. A 'cit' on a bucking horse follows. Next is a family party: a fat woman carrying an infant, her lean husband holding a bag and a telescope, and dragging a go-cart in which sit four young children, while a chimney-sweep stands on the back of the cart, followed by another hanging to his coat; a child angrily threatens them with a coral and bells. Two meretricious-looking women walk arm-in-arm, closely

[1] The magazine is mis-dated 1 June.
[2] One impression is not folded, showing that it was separately issued.
[3] An allusion to the retort to a simpleton: 'You must go to Battersea to get your simples cut.' E. C. Brewer, *Dict. of Phrase and Fable.* Cf. No. 12831.

followed and ogled by two absurd men in extravagant dandy costume, also arm-in-arm. These have enormous bell-trousers as in No. 12840. Driving beside these two groups is John Bull with his wife and four children in a two-wheeled cart drawn by a lean horse, flogged into a gallop. The cart is inscribed *J.B Tax Cart N° 1816*. Behind him a would-be dandy drives a lady in a gig. In the background is the front of the procession which has turned to the r. on to open common, where are tents, a swing, with a large bonfire to which men are dragging a whole tree, just cut down.

A false report of an intended review at Wimbledon drew a great crowd and booths were erected. The heath on Combe Wood was fired, and it was feared that this might incite the disappointed mob to set the wood on fire. The two inns could supply drink but not eatables, which added to the disorder. The arrival of the Guards restored tranquillity. Actually, a Waterloo commemoration banquet was held in Windsor Park. *Ann. Reg.*, 1816 (Chronicle), p. 80; *Examiner*, 23 June. For the burden of taxation cf. No. 12762, &c.

Reid, No. 588. Cohn, No. 732.

$7\frac{5}{8} \times 18\frac{5}{8}$ in.

12791 GENT, NO GENT, & RE-GENT!!

G Cruikshank fec[t]

Pub[d] by T. Tegg N° 111 Cheapside. July 5 1816—

Engraving (coloured impression). A sequence of three designs placed side by side. [1] As a 'Gent' the Prince is a handsome and stalwart young officer in the uniform of the 10th Light Dragoons of which he was Colonel, afterwards converted to a hussar regiment (see No. 10629). He stands in a landscape, the cloudy sky behind him irradiated by a rising sun. Cf. No. 8800 by Gillray.

[2] In the squalid room of a low tavern the Prince revels with Mrs. Fitzherbert and his boon companions. He sits on her lap, tipsily holding up a wine-glass; Fox, standing behind them, drunkenly empties a bottle over the glass. George Hanger sits on a chair, holding bottle and glass, his bludgeon and a watchman's broken lantern beside him. Sheridan stands behind. A table beside the Prince tilts so that cards and dice fall off. Below it grovels Norfolk, vomiting into a tub, beside which is a paper: *Dean Swift's Maw Wallop* [filthy dish of food]. A wall-clock lit by a single candle shows that it is 4 or 5 a.m. On the wall are pasted: [1] a ballad, *Black Joke*; [2] *The Last Dying Speech for High Treason*; [3] *Cock & Hen Club S[t] Gilse's—Chairman George Whelp Deputy Charley Wag members Hanger—Sherry—Norfolk—Barrymore* [see No. 7993, &c.]—*Slender Billy*— He is fat and dishevelled, his loosened garter is inscribed *Honi so*[it]. ($8\frac{1}{8} \times 3\frac{7}{8}$ in.)

A repetition, exaggerated, of the imputations of caricature from the Prince's marriage to Mrs. Fitzherbert in 1785, see No. 6924, &c., to his temporary breach with the Foxites in 1792. For the Cock and Hen Club of the London underworld see No. 9309. ($8\frac{1}{8} \times 4\frac{5}{8}$ in.)

[3] As Regent he sits enthroned under a canopy, grossly fat and supported on crutches (cf. No. 12714), his vast gouty legs resting on a cushion. Lady Hertford (see No. 11853, &c.), seated beside him (l.), proffers a glass from a bowl of punch, while McMahon, tiny as usual, and standing on a stool, hands a glass of brandy from decanters (r.) on a table, below which bottles are stacked. His 'Privy Purse', see No. 11874, hangs from his pocket. The Regent sits impassively, his eyes turned to the lady, who has huge breasts but is not otherwise caricatured. He wears uniform with the Garter ribbon and a great display of orders. On his head, resting on a pyramid of curls, is

a Chinese head-dress, surmounted by a cone decorated with bells; his shoes are Chinese. A hint of whisker in [2] has developed into a furry border to his bulging cheeks. Above his head hangs one of the dragons of the Pavilion (see No. 12749), much burlesqued and with a tongue inscribed *Taste*. ($8\frac{1}{8}\times4\frac{7}{16}$ in.)

Reid, No. 589. Cohn, No. 1153.

Pl. $9\frac{7}{8}\times13\frac{3}{4}$ in.

12792 CUPID EN MILITAIRE OR LOVERS SUITED.[1]

[Williams.]

Pub^d July 1816 by T. Tegg 111 Cheapside.

Engraving (coloured impression). Princess Mary, directed to the r., sits at a table cutting a thin slice from the remains of a round cheese. Two whole cheeses inscribed *Gloucester* are on a dish beside her, with a book: *Economy of Love*. The Duke of Gloucester (l.) is behind her chair, eagerly stretching both arms towards a cupid who sails towards him astride a field-marshal's baton. Cupid wears a plumed cocked hat, and a military tunic with five chevrons on the coat-tail, too large for his bare chubby limbs; two small wings are on his shoulders. Princess Mary, unconscious of Cupid in the air above her, says: *Dear me it is delicious! I am really afraid I shall surfiet myself!* She is comely and plump. Cupid says:

His Highness greets and sends you these,
Equivalent to Gloucester Cheese,
And hopes he'll nee'r recieve the shock,
To hear that you have fail'd in stock,
Remember!—for I'm not loquacious,
Long fasting makes us all voracious.

The Duke:

I greet his Highness in return
Pray say with gratitude I burn,
And as for Cheese my stock is this,
I'd surfeit Widow, Wife, or Miss.
This is what one, can't say, in twenty,
I would his Highness had such plenty

On the floor (r.) beside the Princess's table are heaped together a bottle, *Eau Miraculeuse de Ninon*, and books: *The Companion to the Toilet or the art of . . .*; *Ninon ou L art de Plaire a jamais*; *Midsummer Night*, with a paper, *Birth Days of the R^l Family . . . . Duke Feb* [i.e. 15 Jan.]— *Mary 25 Ap 1776*. After the title:

"For Love in all his a'm'rous battles
"N'Advantage finds like goods and chattels. Hud^s

See No. 12783, &c. The Duke was made a field-marshal on his marriage to his (mature) cousin.

$12\frac{5}{8}\times9\frac{1}{16}$ in. 'Caricatures', xii. 65.

12793 HOBBIES—THE CHEAPEST RIDEING IN THE FAIR OR JOHNNY BULLS ROYAL ROUNDABOUT. *382*

[Williams.]

Pub^d July 1816 by Tho^s Tegg 111 Cheapside

Engraving. A roundabout or merry-go-round revolves round a centre pole topped by a royal crown on a cushion. The motive force is given by John

[1] Serial number cropped.

Bull who runs inside the circle, pushing at a cross-bar. In the foreground are three riders on the roundabout: in front (r.) the Regent mounted on a Chinese dragon, a crutch in each hand, his gouty legs thrust out, his coat-tails flying. He looks over his shoulder to say to John Bull, who is just behind him: *Thats right Johny keep us going! dont flag Man & you shall never know what I'll do for you!* Princess Charlotte rides the British Lion whose head is just behind John Bull; she holds the mane and looks over her shoulder at her husband, holding up a German sausage (cf. No. 12759). She says: *Well! how do you come on with your old German Boar! I warrant you would like to mount my Hobby Leo, but I would not change for Dads five claw'd Dragon.* Behind her on the lion stands a money-bag: *50.000 Pr An.* John looks up at her, saying, *Stick to that young Mistress! and tho I am pretty near stript to the skin, egad I'll off with my shirt to keep you going to the last!* He is in his shirt-sleeves, his wig, hat, coat, and cudgel lie on the ground (l.), together with a detached pocket, inscribed *M. T.* (empty), and a paper: *Joh Bull, caterer in general to the* [Roya]*l Family—NB provides music & pays the Piper.* Prince Leopold's boar is at the Lion's heels, he holds it by the ears, his long legs reaching nearly to the ground. He wears British uniform with plumed cocked hat and many stars, and says: *Ah Mr Bull, too fast I giddy!* The rest of the circle which is the base for the hobbies is behind the centre pole. A seat behind the Princess is in the form of a disk-shaped cheese placed vertically and inscribed *Gloucester.* Behind the circle, directed to the l., are Princess Mary and the Duke of Gloucester, both resting their hands on a horizontal pole (a bâton) inscribed *Feild Marshal.* He shouts: *Holla stop a minute Johnny this place is for me I know!* She exclaims: *And here's a Gloucester for me so I'll stride that!*

In the middle distance (l.), the new Duchess of Cumberland, in an advanced state of pregnancy, is weeping; in her hand is a book inscribed *Psalms* [Salms]. Her husband, in hussar uniform, embraces her, saying, *Dont cry my Princess weell be off to Kent & Sussex Salms will be welcome there.* On the extreme r. and facing the Regent stands McMahon, very small, holding up a huge frothing tankard; he says: *a snug little Family Party so here's a pleasant ride to you all!* Behind him is a tent flying a flag inscribed *Syllabubs and Trifle.* On the l. are other tents of a fair with inscribed flags: *Emporium for Genuine German Sausage* [cf. No. 12759]; within it a crowd of women eagerly stretch out their arms for a sausage held above their heads by a man. Next is *The Booth for Wellington Brown Stout.* On the ground (r.) is a paper lying across another inscribed *Iohn Bulls Fair: "This world is a fair "wher the crowd is bent wholly "on gewgas* [sic] *& rattles noise nonscence and folly "Where titles & honors are trades most prolific. And gold is the one universal styptic.*

A satire on the burdens on John Bull imposed by the marriages of Princess Charlotte (see No. 12748, &c.) and Princess Mary (see No. 12783, &c.), and the Regent's extravagance, see No. 12747, &c. As in No. 12785, the popularity of Princess Charlotte is stressed. In discussions on the Civil List Bill in May the Opposition had attacked the expenditure on the 'fantastical furniture' of the Pavilion and its Chinese décor. *Parl. Deb.* xxxiv. 840, &c. See No. 12749. For the refusal by Parliament to make an allowance to the Duke of Cumberland on his marriage to the Princess of Solms, and her ostracism by Queen Charlotte (but not by the Dukes of Kent and Sussex) see No. 12591, &c. Cf. No. 12987, &c.

$8\frac{3}{4} \times 12\frac{15}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

12794 JOHN BULL'S LAST KICK!

I R C^k Fecit [assisted by G. Cruikshank][1]
Pub^d July 21^st 1816 by J Johnstone 98 Cheapside.

Engraving (coloured impression). John Bull (r.) dies, stabbed to the heart by Death, personified by Castlereagh who stands on his shoulders and gleefully dispatches him with his long javelin. John, a fat 'cit', is in an arm-chair, wearing night-cap and dressing-gown, the only sign of his invalid state. In dying he falls back, throwing up his r. leg, which overturns the Regent's chair (l.). The latter, on his back in the falling chair, flings up arms and legs and clutches at the canopy over his head, dragging it down, so that the pelmet with the Royal Arms and crown are falling. Cloud or smoke surrounds the royal chair. John exclaims:

Take waring [sic] *by my hapless fate,*
You that in health still revel,
And mind and Kick, before too late
Quack Doctors to the Devil.

The Regent, whose face is concealed except for a whiskered cheek, exclaims: *Why the devil cant you die quietly. Had I known there would have been this fuss I'd have cut your legs off long ago.* Castlereagh, the quack doctor, is a skeleton with the head of a man, except for skull-like teeth, displayed by his grin; he wears trousers and an open coat, showing ribs and vertebrae, and the bones of feet and hands. From his neck, in place of a monocle, hangs an hour-glass.

A satire on the widespread distress and unrest, increased by a bad harvest, see No. 12779, &c. Castlereagh's prominent position in this and other prints is partly due to his leadership of the House of Commons, and to his friendship with the Regent, cf. No. 12501; his grisly form may connote the Walcheren Expedition, cf. No. 11897.

Reid, No. 590. Cohn, No. 1261.
$12\frac{1}{2} \times 9\frac{1}{8}$ in.

12795 THE TRIUMPH OF THE DEY OF ALGIERS OVER THE NAVAL GLORY OF ENGLAND!

Yedis inv^t— G Cruikshank fec^t.
London Pub^d July 1816 by J Sidebotham N° 10 S^t James S^t

Engraving. The title continues: *or the late boasted Defenders of Freedom driven into Slavery by a piratical Banditti!!—Dedicated (without permission) to the Government that pride themselves on the Abolition of the Slave Trad the brilliant Victories of Trafalgar & Waterloo & the Downfall of the Corsican Tyrant!!!!!!* The Dey of Algiers, seated in triumph in an open state car, is dragged (l. to r.) by a file of five heavily shackled Britons who tug at a rope. An Algerian sits on the shoulders of the first and third, both sailors, each gashing his victim with spurs and using a heavy scourge. The second in the line is a naval officer, the third a military officer (his coat coloured blue); the last is a sailor, resembling John Bull, who turns his head to scowl fiercely at the Dey, who is savagely wielding a scourge with lashes inscribed *Robbery— Perjury, Tyranny, Murder, Treachery.* The Dey wears a jewelled turban with an aigrette, and a scimitar. To the wheels of his carriage, which is decorated with the crescent, is tied a *British Flag.* Behind the carriage is an inscription: *British Condescension & Acknowledgment of the Barbary Powers! or the late*

[1] The Douglas impression autographed 'Very little by me, G. Ck.'.

visit of the Princess of W—s to the Bey of Tunis. Beside the carriage lie papers: [1] *Maritime Powers insulted,* [2, under a wheel] *Law of Nations trampled on,* [3] *Treaty with Lord Exmouth Violated,* [4] *Horrible Massacre of an English Vice Consul & 400 British Subjects!!!!* From the mouths of the miserable prisoners issues a long scroll inscribed *Rule Britannia! Britannia! Rules the Waves & Britons never will be Slaves!* The two Algerians grin diabolically. On the r. is a sign-post, pointing (r.) *To the Slave Bazar.* The scene is the sea-shore; off the coast (l.) are large ships at anchor inscribed *Prizes for the Dey of Algiers*; of three flags one is British, one French; a striped flag is presumably Dutch. On the r. is a rocky island, on which Britannia stands, holding spear and shield, and dramatically addressing her angry lion: *revenge your Country's cause & preserve my Honon!*

A report that Lord Exmouth had made a treaty with the Dey of Algiers stipulating for the ransom (instead of the unconditional release) of Sardinian and Neapolitan prisoners, powers under the protection of Great Britain, caused indignation. *Parl. Deb.* xxxiv. 1043, 1147 (10 and 18 June). Exmouth was then returning to discuss a treaty with the Dey of Algiers, who although he had, like Tunis and Tripoli, agreed to release all British subjects, was unwilling to agree, like them, to the abolition of Christian slavery. Meantime, on 20 June, news was received of another Algerian outrage, a massacre of Italian fishermen (under the British flag) at Bona on 23 May. Exaggerated accounts appeared in the Press (see *Examiner*, 1816, pp. 394, 407, 454, 471), but there was a justified demand for summary punishment, and Exmouth sailed from Plymouth on 28 July. On 27 August he demanded, among other points, the abolition of Christian slavery and the release of all Christian slaves. No answer being sent, the bombardment of Algiers followed. This led to an agreement to all demands; about 3,000 slaves, mostly Italians and Spaniards, were released. See *Ann. Reg.*, 1816, pp. 97–105; *D.N.B.*, s.v. Sir Edward Pellew. The Princess of Wales, during the travels which scandalized Europe, visited the Dey of Tunis, see Nos. 12808, 12810, 12890.

Also a later impression (coloured), 'N° 10 S^{t} James S^{t}' removed, the spelling of 'trad' and 'Honon' corrected.

Reid, No. 587. Cohn, No. 2049.

$8\frac{7}{16} \times 13\frac{1}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

12796 PROGENY IN PERSPECTIVE OR—A ROYAL ACCOUCHEMENT!!

G C [Cruikshank] *1816*

Pub^{d} August 1st by J. Johnston—Cheapside Londdon [sic]

Engraving. Pl. from the *Scourge*, xii. 81. While Princess Charlotte, lying in bed (r.), is handed a steaming bowl by Princess Mary, the Regent (l.) displays the infant to Ministers (l.), and Prince Leopold dances with delight. The father, just behind the Regent, has kicked off his jack-boots to dance; he snaps his fingers, his hands held above his head. He says: *Dis is de first fruit of mine German graft on de English Stock, we shall have de Crops I'll undertake Tol de rol lol lol.* The Regent, who is only slightly caricatured, and has well-shaped legs in place of gouty ones (cf. No. 12714), says: *See! My Lords a bouncing boy—all square & above board not a trick throughout the business—a fine bouncing boy you see!!!* The infant urinates strongly towards the Ministers: Castlereagh draws back, saying, *A fine boy indeed your Highness. Oh dear!* Lord Eldon, in Chancellor's wig and gown, runs off to the l., saying, *Oh My Wig.* The third, a grinning fellow who does not resemble Lord Liverpool, says: *Bless his little highness he is giving us a proof of it.* The Queen,

an ugly old witch, makes caudle in a huge saucepan on a fire before which napkins are airing. She holds a bottle, and says, grinning: *It is a long time since I tasted Caudle but I ought to be a good Judge of it. Let me put in some English Brandy, we must encourage British Manufactories!* She and Princess Mary, like the infant, wear crowns on their caps. The latter, whose profile is a less ugly version of her mother's, seems pregnant. Princess Charlotte, who is not caricatured, says to her: *Well Aunt I hope I shall have the pleasure of waiting on you soon.*

In the foreground sits John Bull, holding cudgel and hat; his l. elbow rests on a round table on which are medicine-bottle and glass. He is a stout citizen wearing top-boots. He says, scowling towards the Regent and Ministers: *Aye, Aye Dance away I shall have to pay the piper! I suppose there will be a dozen or thirteen in time, at 6000 a year each—Zounds what a New prospect!!!* Over the fireplace is a large framed picture, a family tree in a landscape: a building, *House of Brunswick*, rests on the back of a bellowing bull (John Bull) with tipped horns. From this rises the tree, with many circles hanging from its branches, the centre and highest being surmounted by a crown.

The papers reported: 'The Princess Charlotte has been again indisposed—but her Royal Highness is going on well, though ordered "to be kept quiet".' *Examiner*, 14 July. One of many satires on the burden of taxation due to the Royal Family, cf. No. 12754.

Reid, No. 591. Cohn, No. 732.

$8\frac{3}{4} \times 13$ in.

12797 THE ROYAL SHAMBLES OR THE PROGRESS OF LEGITIMACY & REESTABLISHMENT OF RELIGION & SOCIAL ORDER —!!!—!!!

G. Cruikshank fec^{t} Margate 1816
Pub^{d} August 1816 by W Hone 55 Fleet S^{t}

Engraving (coloured and uncoloured[1] impressions). A burlesque procession: Louis XVIII, led by monks (l.) and followed by acolytes (r.), crushes prostrate bodies. In the centre is a large cannon on wheels, inscribed *Jure Divino*, on which Louis with his fat gouty legs sits astride. The cannon is dragged along by Wellington, very martial, in plumed cocked hat, long cavalry coat, and gauntlet gloves, planting the spiked sole of his jack-boot on the head of a prostrate man. He holds out his sword to the King, who grasps the (sheathed) point, and also pulls at a long sealed parchment inscribed *Credentials* which is twisted round the knob (cascabel) at the rear end of the cannon. He says: *Hold fast & never fear—but if you let go my swoard you'll fall head foremost.* Louis XVIII flings behind him a large document, shouting: *Petition me no Petitions. the King wills it.* The paper is inscribed *Spare my Husbands life! Spare his mutilation!*, and is signed *Mad^{m} Pleignier*. It falls towards the petitioner, a fainting woman in black supported by a stern and angry French soldier, wearing the Legion of Honour, one of a group guarding the route and having a standard inscribed *National Guard*. Two small children in black beside Mme Pleignier make gestures of agonized supplication towards the King, whose back is turned to them. The wheels of the cannon are spiked, and pass over bodies, including those of a woman and child. Beside it march four men, each carrying the standard of his country: on the farther side is the Emperor of Austria, followed by the King of Prussia (the eagle is incor-

[1] Without title but with signature and imprint.

rectly double). On the nearer side, John Bull, distressed and angry, marches over a prostrate woman and child, lifting his foot so as not to crush them; he is followed by the Tsar who has a complacent expression. A little acolyte, trampling on bodies, faces John, squirting from a syringe a strong jet of *Holy Water* into his face. John is a stout 'cit' in patched clothes.

A long garland of lilies joins the muzzle of the cannon to the head of a fantastic donkey, with a crown between its long erect ears. On its back, on a saddle-cloth inscribed *Legitimacy*, sit two couples, both embracing: the duc d'Angoulême and the duc de Berry sit back to back. The former's wife sits against the ass's head; she says: *My dear—am I never to have y^e^ Silver Image?* [see No. 12700]. He answers *Pho! Pho! leave such thoughts to my brother Berrie's wife.* The duc de Berry jauntily answers: *Aye, Aye Angoulême We'll do our best for the right line.* Their ass snorts flames and brays out a blast of fire and smoke inscribed: *Right lines—no breaks—Right lines the only lines of beauty—No curves—Right lines.* The young duchesse de Berry holds the ass's tail, from under it smoke inscribed *Odour of Sanctity* rises, and flames radiate, inscribed: *Pere Elyzee, Castlereagh, Chateaubriand* [see No. 10614], *Pasquier.* The ass's hooves in heavily spiked shoes trample the bodies of Frenchmen. This ass of 'Legitimacy' is followed by acolytes with lighted candles who swing censers. The foremost holds a piece of music, and they sing: *Salvum fac Regem, Te Deum*; but one, pointing slyly to a tricolour cockade on his breast, sings: *Salvum fac Imperatorem* [Napoleon]. Unlike the others he is not trampling on Frenchmen.

The leaders of the procession (l.) are elderly and fanatical monks holding up tall crosses; with heavily spiked shoes they trample on their victims. They chant: *Make way for our Friends. Te Deum*, and are followed by a frantic priest, elevating the Host, who shouts *Down! down!* as he tramples viciously. Between this man and Wellington another priest walks backwards, using (as in No. 10404) an aspergill to sprinkle the advancing procession with the contents of a large chamber-pot inscribed *Holy Water* which is slung from his neck. He looks round with a sly smile, saying, *see how we get on.* He treads more quietly than the others upon the prostrate men, and his shoes are flat.

The route is bordered (l.) by a barricade behind which stand alternately soldiers with crosses, and priests with bayonets. Behind and above them is a tall scaffold bordered by vertical daggers (blood-stained) and crosses, placed alternately. On this are two blocks at each of which kneels a man in a shirt with his head veiled. Two executioners smite off the hands of these victims. On the r. a mutilated man walks away; a chain is attached to his ankle, by this he is led off by an acolyte along a plank leading to the second scaffold (r.). A fourth man, heavily shackled, waits on the l. to take the place which will be vacant at the block. A cardinal presides, standing full-face at a desk above the two victims, an open book before him. He chants with outstretched arms: *Sul a baw la Sul a baw la.* On the second scaffold, a man whose arms and feet have been cut off (on the first scaffold) kneels with his neck in position for a huge axe which works on a pivot, the rope being pulled by the executioner. The axe is surmounted by a fleur-de-lis, and the blade is inscribed *L XVIII.* An elderly priest (l.) reads prayers; two baskets are filled with heads, legs, and hands. On the r. is a gibbet; an executioner, with an axe thrust through his belt, hauls at a rope over a pulley by which a man is hanged after having his arms and legs chopped off. In the gaps between and beyond the scaffolds are the heads of cheering crowds watching the procession; they shout *Vive l'Oie*, except for one who shouts the orthodox *Vive l'Roi.* In the distance, behind the plank bridge, is a mountain on which stands a guillotine. The

landscape continues behind the r. scaffold, and on the r. of the design is a grassy plateau above the chanting acolytes. On this stand four dejected (Imperial) grenadiers, with a dismantled and broken cannon. One has a furled tricolour flag surmounted by a cap of Liberty; an officer (l.) addresses him: *Unfurl that Banner & to the right about face!* The man answers: *Not Time yet!* The other three say to each other: *Have we no men in France?—No they all died with y^e^ Republic!—Who is that dragging the* —— [King]*?—He is of a nation that once put their Tyrant to death but they forget!*

A satire on ultra-royalism in France and on Allied support to the Bourbons, see No. 12609, &c. It burlesques the celebration on 8 July of the anniversary of the entry of Louis XVIII to Paris, when the King was received with shouts of 'vive le roi'; it is here suggested that they actually shouted 'vive l'oie' (goose);[1] cf. the shouts of 'd'Ulysse' in place of 'de lis' in No. 12707. During the procession the wife of Jacques Pleignier, implicated in the conspiracy 'des patriotes', with her two children, presented a petition to Louis XVIII which he refused to receive; she sank to the ground and was assisted by a humane National Guard. *Examiner*, 14 July 1816. The men executed stand for Pleignier (a tanner), Carbonneau, and Tolleron; on 27 July they were decapitated after having the right hand cut off on a block. Ibid. 4 Aug. The nephews of Louis XVIII represented legitimacy as opposed to the constitutional monarchy and the Charter; the marriage of the duc de Berry to Maria Carolina of Naples on 17 June 1816 gave hopes of an heir in the direct line. Internal order in France in 1816 depended on the army of occupation: there were Republican, Bonapartist, and Orleanist conspiracies; unrest was increased by the bigotry of the ultras, who had a majority in the Chamber and were hostile to Louis XVIII. Wellington and the Russian Ambassador, far from supporting the ultras, induced the King to dissolve the Chamber; this was agreed to on 16 Aug., and decreed on 5 Sept. Charléty, *La Restauration*, 1921, pp. 102–7. Père Élysée (Talochon, 1753–1817) was an émigré of 1792, devoted to the Bourbons, a gifted surgeon and frère de la Charité, who in 1815 had drawn up a reactionary report on the organization of medicine in France. Pasquier (1767–1862), a Baron of the Empire who held important offices under Louis XVIII, appears perhaps as a renegade; he was opposed to the ultras. For Hogarth's line (curve) of Beauty cf. No. 3217.

Advertised on No. 12804: '*Price 4s* Handsomely and appropriately coloured [i.e. heavily splashed with sanguinary red], A New Grand Elaborate Processional Caricature on a Plate 22 inches wide, by Mr. George Cruikshank entitled . . . [ut supra].' In Hone's *Second Trial*, 1818, advertised 'handsomely coloured, Three Shillings'.

Reid, No. 594. Cohn, No. 1930.

$7\frac{3}{4} \times 21\frac{1}{8}$ in.

12798 THE MODERN JOB! OR JOHN BULL AND HIS COMFORTS!

Marks Del et Sc.

Pub^d^ by J. Johnston Aug. 1816 No 335 Oxford S^tt^ London

Engraving (coloured impression). John Bull, a 'cit', coatless and in tattered clothes which hang on his shrunken frame, sits on a stool, full-face, hands on knees, gazing gloomily at a book on the ground: *The Extraordina*[*ry*] *Red Book Containing a List of Sinecars* [sic] *&c &c.* He says: *Terrors are turned upon me: they pursue my soul as the wind: and my welfare passeth away as a*

[1] Cf. the 'Bob [the guillotine] shave a King', sung by English Jacobins *c.* 1793 (No. 8365).

*cloud.** Below the title: **Job. C. xxx, v. 15.* His comforters are grouped on each side of him. The most prominent is the Regent, in profile to the r., with two gouty legs supported on crutches. He points at the book, saying, *Have Patience, John Bull, see how dangerous it is to live on the Fat of the Land! what heavy Affliction it causes me which you need be under no Apprehention of enduring, Content yourself with Bread and Water!!! and you'l never suffer the Pain of the Gout! I must know what is best for you.* The crutches have short coverings of ermine where they are gripped by the hands. A (brandy) bottle projects from his coat-pocket. Close behind him and on the extreme l. are Liverpool and McMahon, the former's r. hand resting on the little man's shoulder. Both look apprehensively at John Bull; Liverpool says: *Patience is a virtue*; McMahon: *How sulky the beast looks altho my Master does every thing to serve him.* Opposite the Regent is Canning, in profile to the l., saying, *No man has a thorough taste of prosperity, to whom adversity never happened.* Sidmouth, very thin, bends towards John Bull in silent concern. Behind him and on the extreme r. is Ellenborough, saying, *It is no part of wisdom to be miserable today, because we may happen to be so to morrow.*

For the distress of 1816 see No. 12779, &c. It gave rise to a renewed campaign against sinecures, the starting-point being an important meeting at the London tavern on 29 July to consider the Report of the Association for the Relief of the Manufacturing and Labouring Poor, with the Duke of York in the Chair, Ministers and the Dukes of Kent and Cambridge being present. The Duke of Kent moved the first resolution, attributing 'stagnation of employment and a revolution in trade' to the transition from war to peace. Cochrane intervened and said that the distress was due to profligate expenditure, much of it on compliant placemen, as well as on the large military establishment. See Cobbett, *Parl. Reg.* xxxi. 134–59, 174–7; *Examiner*, 4 Aug. 1816; Halévy, *Hist. of the English People 1813–1830*, 1926, p. 12 f. Lord Holland wrote, 28 Sept. 1816: 'I think sinecures will not be able to stand the clamour.' *Memoirs of Horner*, ii. 342; see also pp. 385–7, 395–6. For the Red Book see No. 12781, &c. Canning had returned to office after an interval of nearly seven years (President of the Board of Control 20 June 1816).

$8\frac{5}{16} \times 12\frac{5}{8}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

12799 HONE'S VIEW OF THE REGENT'S BOMB, NOW UNCOVERED, FOR THE GRATIFICATION OF THE PUBLIC, IN ST JAMES'S PARK, MAJESTICALLY MOUNTED ON A MONSTROUS NONDESCRIPT, SUPPOSED TO REPRESENT LEGITIMATE SOVEREIGNTY.

[G. Cruikshank del.]
Published by W. Hone, 55 Fleet Street [Aug. 1816]

Woodcut (coloured). A companion broadside to Nos. 12802, 12804. Heading to broadside printed in three columns. A huge mortar, in profile to the l., is supported at an angle of *c.* 45 degrees on the back of a winged monster with two coiled and scaly tails. At the base two dogs' heads project to the r. This rests on a rectangular block with the Prince's feathers in high relief at one end (l.), the whole being mounted on a slab. Below the title: *To the Admirers and Supporters of Louis XVIII. the Hottentot Venus* [see No. 11577, &c.], *and other strange productions, and to Lord Castlereagh, this View of the Fundamental Features of the Prince Regent's Bomb, is particularly Dedicated.* Two columns of the text are an explanatory description of the monster, the third contains 54 lines on the uncovering of the bomb on

12 Aug. 1816, the Regent's birthday, on Horse Guards Parade (where it remains); ll. 27–42:

Oh, what a *Bomb!* Oh, Heaven defend us!
The thought of *Bombs* is quite tremendous!
What crowds will come from every shore
To gaze on its amazing *bore!*
What swarms of Statesmen, warm and loyal,
To worship *Bomb* so truly royal!
And first approach *three* 'secret hags',
Then him the R——t calls '*Old Bags* [Eldon]';
Methinks I see V——t [Vansittart] come,
And humbly kiss the royal *Bomb!*
While T——y W——y [Tylney Wellesley], (loyal Soul)
Will take its measure with a *Pole*;
And C——h [Castlereagh] will low beseech
To kiss a corner of the *breech*;
And next will come old G——y R——e [Georgy Rose]
And in the *touch-hole* shove his nose!

These lines are illustrated in No. 12800. The Spanish Regency had presented to the Prince Regent an enormous mortar (or bomb) which had bombarded Cadiz from the unprecedented distance of three and a half miles, and had been abandoned by Soult after Salamanca. It was presented in memory of Wellington's victory as a token of respect and gratitude from the Spanish nation, with a request that it might be placed in one of the royal parks. A stand for it in the form of a monster intended for Geryon, on account of his connexion with Gades (Cadiz), was designed by Lord Mulgrave and cast at Woolwich Arsenal, Geryon symbolizing Napoleon overcome by Hercules (Wellington). The text, however, explains 'the Bomb' (pronounced to rhyme with come), as 'an elegant and appropriate compliment to Louis XVIII. and Ferdinand VII.; in short, it is a justly admired and spirited personification of Legitimate Sovereignty' (cf. No. 12797). See *Europ. Mag.* lxx. 177 f.; *Gent. Mag.* lxxxvi. 2, 271 f., and Nos. 12800, 12801, 12802, 12803, 12804, 12806, 12811, 12842, 12868, 12897, 13058, 13232, 13280.

Reid, No. 2813. Cohn, No. 1209.

c. $6\frac{1}{2} \times 6\frac{1}{2}$ in. Broadside, $17\frac{5}{8} \times 11\frac{1}{8}$ in.

12800 SALUTING THE R——TS BOMB UNCOVERED ON HIS BIRTH DAY AUGUST 12TH 1816

[G. Cruikshank.]

Pub by W. Hone 55 Fleet S^t Aug^t 1816

Engraving (coloured impression). An illustration to the lines below No. 12799. A scene in Horse Guards Parade, the Horse Guards forming a background on the l. The mortar, shorter and wider than the original, stands in the foreground; the Regent takes the place of the monster as its support; he kneels in a crouching attitude, his posterior covered by the mouth of the mortar (l.), his face forms its base, resting on two small heads which take the place of the dogs (the watch-dogs of Geryon) in the original. These are Lord Yarmouth, full-face, and McMahon, in profile; the touch-hole is on the crown of his head; his arms, resting on the base, issue from the cylinder and take the place of the serpents; webbed wings resembling those of the original project from behind his arms.

On the extreme l. stands Lord Eldon, holding the mace and the Purse of the Great Seal, with three ladies, the largest and most prominent being Lady

Hertford, much décolletée and with a festooned skirt displaying her legs; the others are Mrs. Fitzherbert and Lady Jersey, standing on a *Map of Jersey*. From their mouths float up the words:

we come—let who dare call us Hags—
I come—I, Eldon I—"Old Bags"—

Vansittart, in his Chancellor of the Exchequer's gown, stands on tiptoe on a block, peering with pursed lips into the muzzle of the mortar. He says:

I, N——c——s V——t come
To humbly Kiss the Royal Bomb

Wellesley Pole stands on the base of the mortar, leaning over it to push a pole down its mouth:

I T——y W——ly, loyal soul—
Will take its measure with a Pole

At the lower end (r.) George Rose, holding a rose, pokes a long nose at the touch-hole:

Behold I come—Old G——y R——e
And in the touchhole thrust my Nose

Castlereagh stands on the extreme r., bowing with ingratiating deference towards the Regent's head:

I, C——h will low beseech
To kiss a corner of the breech

He wears long wide trousers, gathered at waist and ankle, see No. 12840. Behind the 'bomb' is a cloud of opaque smoke.

See No. 12799, &c. For Lady Hertford see No. 11853, &c. The Regent's liaison with Lady Jersey ended in 1796, see No. 8983, &c. He deserted Mrs. Fitzherbert in 1811. Rose (1744–1818) was regarded as an arch-sinecurist, cf. No. 12781; for the agitation against sinecures, &c., cf. No. 12781, &c.

Advertised, 'Price 2s. . . . handsomely coloured . . .' on No. 12804.

Reid, No. 593. Cohn, No. 1953.

$8\frac{3}{16} \times 13$ in.

12801 A REPRESENTATION OF THE REGENTS TREMENDOUS THING ERECTED IN THE PARK.

[Williams.]
Pub^{d} Aug^{t} 1816 by S W Fores 50 Piccadilly—

Engraving (coloured impression). The Regent's Bomb, see No. 12799, &c., is surrounded by an astonished crowd of all classes. It is seen in profile, the giant cylinder pointing upwards and to the l. A dandy grasping an umbrella gazes through an eyeglass, saying, *O! ho I see it has not escap'd the Wars without a scar!* A stout market-woman, arms akimbo, exclaims: *Well! it is a thing and a good thing too by G—.* A farmer in a smock and gaiters turns to his wife, saying, *I say Nan! Eight feet! what do you think of that!* She answers: *Whoy I do think it be a wapper Jhan.* Similar remarks are made by a stout citizen and his smartly dressed daughter, by a pretty girl and her aunt, by a fat parson, by a woman of fashion and her husband (dressed as a dandy), by a fat trollope, &c.

$9\frac{3}{16} \times 13\frac{15}{16}$ in. 'Caricatures', vii. 157.

12802 THE APPEARANCE OF AN APPARITION

March sc [G. Cruikshank del.]

London: Printed for W. Hone, 55 Fleet Street.—Price Sixpence.

[22 Aug. 1816[1]]

Woodcut (coloured impression). Heading to a broadside in three columns. Below the title: *To James Sympson, of Huddersfield in Yorkshire, an elderly Broad-cloth Weaver, commanding him to do strange Things in Pall Mall, . . . To which is added The Woodpecker Travestie; or the Tax-gatherer Knocking. . . .* A lean grotesque man (l.) sits in a hooded arm-chair by the fireside, addressing with raised forefinger the weaver, who stands facing him, wearing his shirt with an old flannel petticoat (his wife's) round his neck. The grate is empty. Tea-things and a bottle are on the chimney-piece. The text relates that the ghost ordered him to go to Carlton House and fix a paper inscribed 'Retrenchment' on the wall of the Regent's closet, to which he would miraculously be admitted. The ghost tells the weaver's wife that 'the people are perishing for lack of bread [see No. 12779, &c.], while sinecurists and pensioners are wallowing in abundance'. There are allusions to a discarded Treasury Clerk of £50 a year who had died of starvation (cf. No. 12786) and to Lord Arden's pension (*sic*) of £38,566 (cf. No. 12781). At Carlton House Sympson finds only 'a pair of stays, and a bottle of noyeau—dragons with tails [cf. No. 12749], and the heads of a divorce [see No. 12028]—a French clock and some Roman fiddle strings [emblem of Nero]'. He affixed the word 'Retrenchment', and learnt that when the Regent, Castlereagh, George Rose, Mr. Croker (names not given in full) entered they were upset and Lord Eldon was sent for; one of the gold-sticks tore down the offensive placard, and the party became 'more determined than ever to pursue their plans of expenditure . . . '.

The second of three verses of *The Woodpecker . . .*:

> And here, in Pall Mall, near the Park, I exclaim'd,
> With a *B—m* oh! how big, and how gay to the eye!
> And a *Yacht*, down at Deptford, new gilt and be-famed,
> What a strange mode of life!—and I groan'd out a sigh—
> Whilst the shops are half shut and we scarce hear a sound,
> But the Tax-gath'rers knocking whilst going their dull round!

A companion broadside to Nos. 12799, 12804. For the Regent's extravagance see No. 12747, &c.; for his yacht, No. 12804, &c.

Reid, No. 2815. Cohn, No. 892.

c. $4\frac{1}{2} \times 5\frac{1}{4}$ in. (vignette). Broadside, $17\frac{5}{8} \times 11\frac{1}{4}$ in.

12803 A VIEW OF THE R—G—T'S BOMB.

[Williams.] [? Aug. 1816]

Engraving (coloured impression). A close-up view of the Regent standing in back view, apparently based on No. 9846 by Gillray, with the Regent's bomb (see No. 12799, &c.) in the background surrounded by sightseers. His posterior, spherical in form and partly covered by narrow, pointed coat-tails, is exaggerated like his shoulders and calves; the bulky form is supported on small feet. He has a curled and powdered wig with a small pigtail, and curled (false) whiskers bulging symmetrically on each side of his coat-collar. He wears two blue ribbons, crossed; his garter is inscribed *Honi soit*. Under his l. arm is a large crescent-shaped cocked hat. His coat is wrinkled at the tightly corseted waist.

$9\frac{1}{4} \times 6\frac{3}{8}$ in.

[1] Date from Cohn.

12803 A A reissue (? 1820), *Pub^d by S. W. Fores, 50, Piccadilly, and 312, Oxford S^t*, with altered title: *A —Royal Dandy.*

12804 THE YACHT FOR THE R——T'S B—M—.

[March][1]

Price Sixpence Coloured—Printed for William Hone, 55, Fleet Street, London

Woodcut (coloured). Heading to a printed broadside, see Nos. 12799, 12802. Below the title: 'A Poetical Epistle, from Brother John in England, to Brother Pat in Ireland [cf. Nos. 9517, 10011, &c.].—To the Copper-Gilt Fringe of Mr. Pitt's old Mantle [cf. No. 10992]—to the Brazen Projects and Gilt Pockets of his Admirers—to the Manufacturers and Consumers of Gilt Gingerbread. . . . this View, peculiarly befitting, and forming a Counterpart to his "Bomb Uncovered" [see No. 12800], is dutifully Dedicated'. The hull of a three-masted vessel, showing the stern and the port side. It is elaborately decorated with allegorical figures and with a large Garter star. The verses describe the luxurious fittings, gilding, and furniture. The second of seventeen verses:

If you knew how immense
Was the building expence—
And this when the nation was failing—
Of a place for this B—*m*—
You would think it a hum,
That it must have a vessel to sail in.

A prose description of the 'Royal Sovereign' follows, launched from Deptford Yard on 8 Aug. 1816 'having been newly copper-bottomed and entirely new *gilt* and fitted up throughout . . . at an estimated expence of upwards of Sixty Thousand Pounds . . .!'

One of many attacks on the Regent's extravagance at a time of national distress, see No. 12747, &c. The *Royal Sovereign*, 278 tons, was launched in 1804. In 1815 a new yacht, the *Prince Regent*, 282 tons, was built. Gavin, *Royal Yachts*, 1932, pp. 94, 99. See Nos. 12802, 12805, 12987, 13259.

Cohn, No. 2111.

c. $3\frac{1}{8}\times5\frac{1}{2}$ in. Broadside, $17\frac{5}{8}\times10\frac{3}{4}$ in.

12805 CONSULTATION ON THE BEST CURE FOR THE GOUT I—E MULTUM IM [*sic*] PARVO!!

Pub^d by R A. Fores. 71. Leadenhall Street [? Aug. 1816]

Lithograph (coloured impression). The Regent, wearing uniform with gorget, sash, and jack-boots, stands directed to the r.; he puts an immensely enlarged l. hand, inscribed *Army*, behind the head of Wellington, who kneels on one knee, putting up both arms to support the hand. The Regent's r. hand, inscribed *Navy*, is too small for his bulky figure. He says: *Confound this d—d GOUT I shall not be able to attend Reviews much longer if it goes on at this rate.* Wellington says: *Order the YACHT* [see No. 12804] *and ship it off to the ISLE of WIGHT immediately.* Sidmouth, as a wizened doctor (cf. No. 9847), stands in profile to the l. on an apothecary's mortar, in order to inspect the gigantic hand. He touches it, saying, *Oh DERRY do come and look We must supply some speedy remedy for the infection is spreading fast!!*

[1] 'The engraving above is by James March, from a Correct View . . . taken by him, expressly for this Publication, on . . . the 26th of August, 1816.' The Douglas copy is autographed 'Drawn by Me. G. C.'

A clyster-pipe hangs from his pocket, a pestle lies beside the upturned mortar. Behind him (r.) is Castlereagh in profile to the r., grasping Vansittart; he says: *Do VAN—Levy more Taxes to pay off and satisfy this Cursed Gout to prevent its spreading any further.* A scourge hangs from his pocket. Vansittart, in his Chancellor of the Exchequer's gown, answers: *Levy the Devil I've levied more than they can pay already.* On the l. is John Bull, in profile to the r., a sturdy citizen holding a cudgel; he extends his l. arm to the Regent, saying, *I told you long ago and now again tell you that if you take away the CORRUPTION you may reduce it to its natural size with safety.* Behind him (l.) stands a dejected naval officer; he says: *Ah Iohnny the Case is altered now When poor NELSON was alive we were not on this side.*

For the attack on the Army Estimates see No. 12756, &c. The Regent's costume symbolizes the militarism which was a common subject of attack, cf. (e.g.) the new Military Club, 'the military mania', and 'the ridiculous parade of troops'. *Parl. Deb.* xxxiii. 241–7 (Mar. 1816), xxxiv. 493 ff., &c. (May 1816).) For 'Corruption' cf. No. 12781, &c.; for the great decrease in the naval establishment in 1816 see James, *Naval History*, 1902, vi. 399; for 'Derry' cf. Nos. 10572, 13301. Perhaps later than 1816, as Wellington's presence suggests.

$7\frac{7}{8} \times 13\frac{1}{8}$ in. With border, $8\frac{3}{4} \times 13\frac{1}{2}$ in.

12806 THE YORKSHIREMAN'S SLAP AT THE R——T'S BOMB: [G. Cruikshank.]

Published by John Fairburn, 2, Broadway, Ludgate-Hill.

Engraving (coloured impression). Heading to '*A Bomb-as-tical Song. Tune* —Rump ti iddity.', nine eight-line (printed) verses. A second state of No. 11922. The whiskers have been replaced on the Regent's cheeks, in a curving line, and he holds up a print of the Regent's Bomb, see No. 12799, &c. The seventh verse ends:

> They say it cost Ten Thousand Pounds;
> Now I really do think such a sum, Sir,
> Had much better fill'd *ten thousand* mouths,
> Than been laid out on one *single Bomb*, Sir.
> *Rump* ti iddity, &c.

One of many satires on princely extravagance at a time of national distress, see Nos. 12747, &c., 12799, &c.

Reid, No. 595. Cohn, No. 2112.

Broadside, $15\frac{5}{8} \times 7$ in.

12807 THE ENTRY OF THE BLUE CANDIDATE INTO GLOCESTER!!!

G Cruikshank fec^{t}

Pub^{d} Sept^{r} 1816 by W. Hone 55 Fleet S^{t} London

Engraving (coloured impression). A burlesqued election procession. The Tory candidate, in oriental dress, and heavily whiskered and bearded, sits on a donkey, which, refusing to move, is dragged and pushed by his supporters, who wear large blue favours. The candidate, in profile to the l., smokes a long pipe; he is bearded, wears a jewelled turban, and trousers gathered at the ankle; *Loaves & Fishes* project from a pannier so placarded. The ass, which is decked out with blue bows, excretes a blast inscribed *God save the King!!* Two men push the ass from behind. One says: *Push away little Iron Sides dont let him retreat—I'll hold him.* The other, identified as Will Montague, answers: *why don't you push I'm almost exhausted.* Four men drag at the rope attached to the ass's

nose. The leader, who wears smart top-boots, has a (blue) flag inscribed *Madam Catherine's Interest—No Popery—Loaves & fishes my lads*; he says: *You refused me, but what say you to Don Whiskerandos!!!* Above his head a grotesque figure of Fame strides through the air with two trumpets; one he blows: *Heres a just-ass* [justice] *for ye at last*; the other he holds behind him: *He comes. He comes the Hero comes!!* The next man has a pen behind his ear; he shouts *Ho Ho—he, he—Ha Ha—Bl—Bl—Blue.* The next, identified as Tom Davis, says: *True Blue in Peals of Thunder Huzza.* The last man: *Dont strain the Rope too tight D——s.* Cheering bystanders wave their hats. Behind is the extensive front of the Bell Inn, with *Marsh Bell In*[*n*] over the doorway.

At a by-election for Gloucester in 1816, owing to the retirement and death of Robert Morris, there was a contested election between Robert Bransby Cooper (author of theological pamphlets, 1820–33) and Edward Webb, the book of the poll being printed. The electors were the freemen, estimated at 2,000. Webb was elected (1 Oct.), but Cooper (here depicted) was returned at the general election in 1818, and again in 1826. For the loaves and fishes cf. (e.g.) No. 10697.

Reid, No. 597. Cohn, No. 1092.

$8\frac{3}{8} \times 12\frac{13}{16}$ in.

12808 PAVING THE WAY FOR A ROYAL DIVORCE.

[Williams.]

Pub^{d} October 1st 1816 by Johnston 98 Cheapside

Engraving (coloured impression). Pl. from the *Scourge*, xii. 241. The Regent at the head of a table (l.) on which are decanters and dessert, holds a consultation with five advisers. He sits on a dais, with his r. leg thrown over an arm of his chair; the r. arm over the back, spilling a glass of wine. He says jocosely: *Well my boys, I think now we shall succeed D——d fine evidence from the states of Barbary (if that cursed Hedgehog dont get hold of it; the very man that says he acted as Accoucheur I have got over every thing as clear as the Sun at noon day, I knew what fellows those Turks were, only once get her over there & the thing was accomplished,—now for a divorce as soon as possible, I have a tit bit in my eye, & if I dont yet get a son, say that I am not a chip of the old Block!!* At his r. sits Castlereagh, with the Prince's feathers and motto on the back of his chair. He turns his head in profile, saying, *I'm an unmatched negociator* [see No. 12501] *and I'll enter into a treaty with the House of commons to secure your suit.* In his pocket is a paper: *Negociat . . with the.* Lord Eldon faces Castlereagh; he wears his Chancellor's wig and gown; the Purse of the Great Seal hangs on the wall behind him. He says: *I'll stick to your highness through thick and thin or never call me Old Bags again as long as I live!!* At the foot of the table sits Ellenborough, in wig and gown, towards whom the other two members of the Cabinet turn in alarm. Liverpool (a poor portrait) sitting opposite Vansittart, says: *I have my doubts and qualms of conscience your highness what say you, Van?* Vansittart, in his Chancellor of the Exchequer's gown: *Oh my Lord I have some strange touches of feeling on the subject!* He sits on a sack inscribed *Budget*; from a rent in it projects a paper: *to . . . 6.000000.* Ellenborough shakes his fist at Vansittart, rising from his chair which overturns: *Dont put me in a passion with your qualms and your touches, they are all "false, false as Hell" I'll blow you all to the D——l if you dont stick to your Master manfully!!* On the floor beside him lie three large volumes, *Law of Divorce* [Vol. I]. *Vol III*, *Vol II*. Behind the Regent hangs

a portrait with the feet only showing: [Hen]*ry VIII*. Beside him are a full wine-cooler, with empty bottles lying by it, and an open book: *The Secret Memoirs of a Prince By Humphry Hedgehog Esq^r^ 1810* [or 1816].

Rumours and reports that the Regent intended to seek a divorce, see No. 12028, became increasingly explicit from July to September. See *Examiner*, 1816, pp. 424, 491, 551, 568, 577, &c. On 28 Sept. the *Morning Herald* (the Carlton House paper, see No. 12082) asserted that the 'State Process' was suspended, owing to the intercession of Princess Charlotte; the *Sun* alleged that reports of a contemplated divorce were unfounded. Ibid., p. 615. The Prince was attempting to obtain evidence against his wife, whose life in Italy was causing scandal, see Castlereagh's letter of 18 Feb. 1816: 'In the flagrant abandonment of the *present menage* some explosion will happen. . . .' C. K. Webster, *Foreign Policy of Castlereagh*, ii. 580. Castlereagh laid the reports before Eldon, Ellenborough, and Sir William Scott, and reported to the Prince (13 Mar.) that 'he perceives a considerable divergence of opinion . . . both upon the law and the prudential considerations affecting the case'. *Corr. of George IV*, 1938, ii. 156. Brougham was on the alert; though uncertain (14 July) of his information that a divorce was intended (ibid., p. 164) he was better informed a month later. *Creevey Papers*, 1912, p. 259 f. See Nos. 12028, 12041, 13241, 13242. When the Princess visited Tunis, see No. 12795, a report was circulated, doubtless humorously, that she had been 'brought to bed of a fine boy in the harem of the Dey . . .'. *Diary of Benjamin Newton*, 1933, p. 5. For the comparison of the Regent with Henry VIII cf. No. 12041, &c. 'Humphrey Hedgehog' connotes John Agg, see No. 12338, who published satires on the Regent under these two names and also as Peter Pindar Junior and Jeremiah Juvenal. Liverpool and Vansittart, pious evangelicals, are ill at ease in such a conference.
$8\frac{9}{16} \times 12\frac{7}{8}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in.

12809 THE CITY GLEE.

[Williams.] [Oct. 1816]

Engraving (coloured impression). Heading to a printed broadside. Below the title: (*As Sung at Guildhall by Aldermen Wood, Combe, and Smith.*)—*Tune*—"*we be three poor Mariners*". The three candidates for the mayoralty on 28 Sept. 1816 stand against a background, apparently representing the wall at the back of the platform in Guildhall. In the centre behind Wood, the Mayor elect, is a door surmounted by the City arms, and flanked by the City Sword and mace, on the l. and r. are large boards for the result of the poll, one (l.) being blank. Wood, wearing his gown and chain, stands with his r. hand on his heart addressing the electors: *Gentlemen, this is a honor I have not sought but if it is your wish, I will conscientiously discharge my Office!* Combe (l.) stands chapeau bras, pointing to Wood; he says: *Gentlemen tho ill health obliges me to decline the honor you have a second time intended me, yet I feel happy it will fall to one who has already shewn so much zeal, perseverance & Humanity*. Christopher Smith, in a court suit with a sword, frowns gloomily. Behind him is the list of the poll: *Lord Mayor 2221, Coombe 2032, Smith 950,* [*Atk*]*ins 8, Goo*[*dbehe*]*re 5*. The verses (six) and chorus begin:

We be three furl'd Aldermen,
Newly come from the Court,
We spend our lives in feast and sport
While half the nation starves.

The third, fourth, and fifth verses are sung in turn. Wood begins:

I have served you faithfully;
Property protected; . . .
Combe: I, for years, in Parliament
All your rights defended; . . .
Smith: I am hand and glove, my boys
With men of highest station— . . .

The Livery in Common Hall met on 28 Sept. to nominate the Mayor, to be chosen by the Court of Aldermen. By custom the next on the list was nominated; this was Smith, a Ministerialist. On a show of hands there was a large majority for the present Mayor, Wood, but Smith demanded a poll. The Livery voted for Wood till reminded that the Court could choose either of the two at the head of the poll. They then voted also for Combe (Whig M.P. for the City, Mayor 1800–1). At the close of the poll on 5 Oct. the votes were the Mayor 2,635, Combe 2,357, Smith 1,059. *Examiner*, 29 Sept., 6, 13, 20 Oct. This was the first instance of an election for a second term since that of Sir Thomas Pilkington (also an opponent of the Court) in 1691. It was the subject of the leading article in the *Examiner* on 20 Oct. acclaiming the return as a victory, not for party, but for the people of England and Europe against selfish ill-treatment by their rulers. For Matthew Wood, the champion of the Princess of Wales, see (e.g.) Nos. 11909, 12813, &c.
$6\frac{7}{16} \times 9\frac{7}{16}$ in. Broadside, $14\frac{7}{8} \times 10$ in.

12810 A TRIP FROM WALES, TO BARBARY——OR THE BASHAW WITH THREE TAILS SMOAKING AN EASY PIPE.

[Elmes.] [? *c.* Oct. 1816]

Engraving. The Bey of Tunis sits on a mattress, with the Princess of Wales on his knee. He smokes a hookah, emitting two big puffs of smoke; his l. arm is round her waist. He wears a large jewelled turban, with aigrette and three drooping horse-tails to show his rank. He asks: *What is your R——l H——s's opinion of our Barbary Fashionables do the Cut of our Mustachoes differ from those of the Princes in Europe.* She holds his beard, saying, *The Cut of Your Princely!! Whiskers can not but Create the Admiration of every Lady in the Seraglio.—and for My part I am delighted beyond measure with your ———— Three Tails!!* She wears a décolletée high-waisted dress with jewels. On the r. lies a goat suckling two lion cubs. These are: *Lions—Cubs, a present for the E——r of Austria.*

For the Princess's visit to Tunis see No. 12795, &c.
$8\frac{1}{2} \times 12\frac{13}{16}$ in. With border, $9\frac{3}{4} \times 13\frac{5}{8}$ in.

12811 THE CEREMONY OF KISSING THE BADGE AT THE INSTALLATION OF THE KNIGHTS OF THE BOMB.

[Williams.]
Pub^d Nov^r 1^st 1816 by Johnston, 98 Cheapside

Engraving (coloured impression). Pl. to the *Scourge*, xii. 321.[1] A satire on the reconstitution of the Order of the Bath (2 Jan. 1815) and on the 'Regent's Bomb' or mortar, see No. 12799, &c. The Regent sits in back view on a *Grand Mortar* raised on a dais of two steps at the base of which is a tasselled cushion. The mortar is shaped like that of an apothecary, inverted, and resting

[1] Not folded, showing that it was issued separately.

on ball-feet, forming a commode. He, and all the attendant knights are in the dress of the order: a white surcoat, belted, a hat like a flower-pot (cf. No. 11219) with the Prince's feathers, and the badge of the order suspended from the neck. The Prince wears a special badge hanging down his back, with a representation of the bomb (see No. 12799). Two young men, wearing badges inscribed *B C* [Companion of the Bomb], standing on each side of the dais, with long staves, hold out the corners of the surcoat, while a knight advances, bending low and doffing his hat, prepared to kiss; his movements are superintended by a courtier with a staff who holds a cloth to the bowing man's lips. His badge is inscribed *K G B*; a ribbon hangs round his posterior inscribed *Necessitas Non Habit* [sic] *L*[egem]. He is followed by a second, and, extreme r., a third. Behind is the profile of McMahon. Two knights with the *K G B* badge who have performed the ceremony are seated on mortars on the l. The wall which forms a background is arcaded in a quasi-Gothic, quasi-Chinese manner, the decoration above the Regent being inscribed *Chapel of Ease*.

For the reconstitution of the Order of the Bath see *Ann. Reg.*, 1815, pp. 134–7. Cf. No. 13247. An engraving of a 'gross caricature of the order of the bomb', probably this print, 'which, God knows, seems intelligible enough', appeared in *Panorama d'Angleterre* . . . [cf. No. 12758], 1817, by Charles Malo, who absurdly explained it as a quiz upon the insignificant part which the bomb-vessels played against Algiers. *Quarterly Review*, xviii. 228 (Oct. 1817).

$8\frac{1}{2} \times 13$ in.

12812 THE CRISIS—OR—BRITANNIA IN DANGER.

[Williams.]

Pub^d^ Nov^r^ 1816 by S W Fores N^o^ 50 Piccadilly

Engraving (coloured impression). Britannia lies on her back on the ground, attended by two doctors, Vansittart (l.) and Castlereagh (r.). Both wear bushy white wigs and old-fashioned dress with wide cuffs. Vansittart wears his Chancellor of the Exchequer's gown. On Britannia's body is piled a great heap of docketed papers: *Shop Tax*, *Land Tax*, *House Tax*, *Stamp Tax*, *Soap Tax* [see No. 12782], *Iron Tax*, *Leather Tax*, *Tea Tax*, *Tobacco Tax*, *Horse Tax*, *Spirit Tax*, *Malt Tax*, *Sugar Tax*, *Hop Tax*, *Window Tax*, *Salt Tax*, *Servants Tax*. Her helmet has fallen off and five huge leeches with human heads (sinecurists) have fastened on her forehead; three are: *Croak in Leach* [Croker], *Green-vile Leach* [Grenville], *Aren-t Leach* [Arden]. She clutches her spear; her r. foot rests on her shield and is about to be bitten by a serpent. Vansittart raises her l. arm to hold her pulse, looking at his watch with a scared expression; he says: *It's only a slight fever, accompanied by delirium, copious Bleedings & a strait Waistcoat will soon cure her!* Castlereagh bends forward in profile to the l., holding out an enormous cylindrical box, inscribed *Patent* and *Vansweatem's* [*so*]*porific pills* He says: *Aye! Aye! Brother, that is plenty of Pensions, and a standing Army, with a few of these Soporific Pills.* In his pocket are three papers: *Speeches on my reception at Belfast*, *Speech for my reception at Newry*, *Speech* . . . Behind him is the stump of a decayed tree; on a branch sits also a croaking raven. They have not noticed a furious but much emaciated British Lion standing on the l., pulling the leeches from Britannia with a paw, and shedding tears; the head of a deceased leech floats in a pool by his side. Two ballads lie on the ground, one being *Alley Croaker* [an] *Old Song* [cf. No. 12310]. Behind him is a rising (? or setting) sun illuminating the gaps between heavy clouds.

See No. 12756, a similar subject. For national distress see No. 12779, &c. Lord Arden was the sinecurist *par excellence*, see No. 12781. Croker's salary as Secretary to the Admiralty had been questioned; for Grenville as sinecurist cf. (e.g.) Nos. 8061 (1792), 10543 (1806). Actually, the Malt Tax had been withdrawn after the defeat of the Income Tax, see No. 12750. Castlereagh's visit to Ireland and his reception by his family and political supporters was the subject of a leading article in the *Examiner* for 10 Nov. 1816, where he is called 'the statesman of Walcheren', the seat-selling legislator, the 'smooth talking and shallow Diplomatist', who has 'done his utmost to maintain parliamentary corruption'. His speech at Belfast was printed.
$8\frac{7}{8} \times 13\frac{3}{8}$ in.

12813 IMPROEMENT [*sic*] IN THE CITY · OF LONDON

Marks Del et Sc
London Pub. by J Johnston 98 Cheapsid [sic] [*c.* Nov. 1816]

Engraving (coloured impression). A design divided into five compartments, each with its title: [1] In the centre: *The Man of the People? Double Chaind!!!* Wood stands looking to the l., holding a large broom which rests on a paper at his feet: . . . *abuse, Corruption, Tyranny. Despotism*; the broom-stick is surmounted by a large Cap of *Liberty*. He holds in his l. hand *Magna Charter*, and wears a long gown with two mayoral chains symbolizing his second term. Under his l. foot is a paper: *Discovery of Conspiraters By M.W.* Near this are a pamphlet: *Life of Wittington*, and a paper: *Wilks*. Above his head are two cherubs, irradiated, holding up a crown between them; one holds a cross, the other the balanced scales of Justice. Below the title, as if on a tablet on the front of a platform on which Wood stands: *Scornful Man* [sic] *bring a City into a Snare | But wise Men turn away Wrath—Pro. C 29 v 8.* This design is flanked by Wood's activities as a City magistrate:

[2] *An approve*^{d} *plan for the correction of Prostitutes.* A young woman is suspended by ropes round her waist which pass over two pulleys and are held by Wood, who is seated (r.) in his mayor's robes. Her hands are confined in a solid set of stocks decorated with the City Arms, and she is being birched by a sturdy fellow resembling John Bull. She says: *I wish my fancy man Bill turtle-nose* [Curtis] *was here to take my Part!!*

[3] *The Children of Israel, Driven from the Bank—* Wood (r.), with his gown looped over an arm, stands at a street corner, pointing with angry severity at Jewish hawkers of fruit, who hasten away. The principal hawker, old and bearded, says: *D—n him I should like to smash him.*

[4] *Disturbing the guardian of y*^{e} *night from his Repose.* Wood, wearing a top-hat, and without his gown, approaches the box of a sleeping watchman, taking the (broken) lantern from the side of the box. The watchman, with closed eyes, says: *D—n it how I am trouble'd with the Night Mare!!* (see No. 12817). Across the road, beside a shuttered bow-window, is another watchman's box (r.) with its occupant alarmed, and holding up his lantern. (For the watchman sleeping in his box cf. No. 9687.)

[5] *Cleansing the City of Prostitutes.* Scene at a street corner. Wood (r.), wearing his gown, kicks vigorously at a group of fleeing women, saying, *Get along you nasty Whores.* On the l. Sir William Curtis, wearing sailor's dress, as in No. 11353, in profile to the r., his bottle-nose much exaggerated. He says: *Thats your sort* [cf. No. 8073, &c.], *Matt. go it we will Cleanse the Strets* [sic] *Speedy & soon* [cf. No. 11306].

When Wood was elected Lord Mayor for a second term, see No. 12809, he was hailed not only as an opponent of the Ministry but as an active City magistrate: 'At one time we find him arresting offenders in person; at another advocating the interests of constitutional liberty; at another detecting and investigating horrible conspiracies, and saving the lives of simple men . . .'. *Examiner*, 20 Oct. 1816. The 'Discovery of Conspiraters' relates to a gang that had been inciting persons to burglary to obtain rewards for their conviction. The Mayor took an active part in the investigation. They were sentenced on 21 Sept. Ibid., pp. 464, 479, 495, 621. He was also and more directly concerned in investigating a similar conspiracy by which persons were induced to pass bad bank-tokens and shillings, the Bank giving a reward of 10*s*. for each person convicted. Ibid., p. 685 (28 Oct.). These gave rise to Hone's *Hist. of the Memorable Blood Conspiracy . . . in 1756*, 1816, for which Cruikshank engraved a frontispiece, copied from the original of 1756 (Reid, No. 596); cf. Nos. 12887, 12985, 13358. See also Nos. 12814, 12816, 12817. [1] $8\frac{1}{8}\times4\frac{3}{8}$ in.; [2–5] $3\frac{15}{16}\times4\frac{3}{8}$ in.; whole design, $8\frac{3}{8}\times13\frac{1}{4}$ in.

12814 CITY SCAVENGERS CLEANSING THE LONDON STREETS OF IMPURITIES!!

[Williams.]
London Pub^d^ by J, Sidebotham 96 Strand [*c.* Nov. 1816]

Engraving (coloured impression). The Lord Mayor and others are forcibly removing prostitutes from the streets of the City. On the l. is a cart, inscribed *Magdalen and Female Penitentiary Asylum 1816* and filled with straw, into which women are being pitched. An elderly alderman lifts up a pretty girl while her ankles are seized by Waithman (l.), identified by a letter at his feet: *To M^r^ Waithman*. She says to him: *Come M^r^ Dimity mouth! what are you squinting at, be modest I beg of you*. He says: *Bundle her over! but be carefull of her Linnen Drapery as we prevent her from getting another yard*. Curtis, wearing the sailor's dress of No. 11353, &c., uses a long-handled shovel to throw a young woman on to the cart; she lands on her back, exclaiming *O! you Wretch*. He says: *I'll pick a couple for my own private use D—n me!* A paper projects from his pocket: *Corporat . . Dinner on Thu^r^*. A woman in the cart scowls down at him, saying, *Bad luck to your Turtle Nose*. Another says: *I say you there with the garnish! we are all in the Straw here, so I hope you'll take care to supply us with caudle we can get some at Spillers! as we pass*. The principal figure is the Lord Mayor, Wood, wearing his gown and chain, who is vigorously pushing a woman towards the cart with a broom, saying, *Go along you little Devil you nasty beast, you bad girl, I'm resolv'd to have none of your fornication in the City! Shove her up Billy* [Curtis]*! (what Popularity this will give me!)*. She exclaims: *O! you Barbarian to treat a poor Thing in this manner you must be Stone or Wood I'm sure*. On the ground is a paper: *By particular desire of the Society for the suppression of Vice D of K—t in the chair Ordered—that City Officers do keep the Streets clear of common Prostitutes & other disorderly persons—Wood Mayor*.

In the background (r.) is part of the façade of the Mansion House. On the balustrade in front of the steps stands the Recorder, Sir John Silvester, reading the *Riot Act*. Behind him is a bill: *Theatre Royal—Busy Body . . . The laughable Farce of Silvester Dagger Wood*. The 'riot' is being made by some constables just below him, who provoke the resistance of women whom they try to arrest. One has seized a fat constable's staff, and shakes him by the collar, saying, *O! D—n you*. A burly woman shakes her fist in a con-

stable's face, saying: *you may be D—d.* He says: *I'm a City Constable you B—h.* Another accosts a woman approaching from the l.: *I'm a Constable!! pray who are you Miss!!* She answers: *I'm a modest Woman & be D—d to you!* The corner houses on the l. are placarded respectively *Corn*[*hill*] and *Lombard Street.*

An attack on Wood's campaign against prostitutes in the City, see No. 12813, &c. Curtis the Tory, like Waithman the Radical, are both attacked. For the Duke of Kent, 'Joseph Surface' to his sisters, cf. No. 12624. The Recorder, John Silvester, had notoriously harsh and reactionary views on crime and punishment, cf. his evidence to the Committee on the Police of the Metropolis, *Examiner*, 1816, p. 829. Wood and Silvester are combined in 'Sylvester Daggerwood' (the 'ham' actor), under which name Colman's *New Hay at the Old Market* was acted, see No. 11715. The Society for the Suppression of Vice was founded in 1802; it was satirized by Byron in *English Bards and Scotch Reviewers*, 1809.
$9\frac{1}{8} \times 14\frac{3}{8}$ in. With border, 10×15 in.

12815 ROYAL FISHMONGERS OR A WELCOME TO BILLINSGATE—[1]

C W [Williams]. *fecit—*
Pub^{d} *Novem*^{r} *1816 by Tho*^{s} *Tegg 111 Cheapside.*

Engraving (coloured impression). The three members of the Royal family who had recently been given the Freedom of the City as members of the Fishmongers' Company are represented as Billingsgate porters, carrying baskets of fish on their heads, and being kissed by Billingsgate women. All wear flat round hats and aprons. Prince Leopold has a German sausage (cf. No. 12759) projecting from his coat-pocket, and another is in his basket. A comely woman puts her arms round his neck, saying, *My dear Boy you are Welcome to Billinsgate, come give us a buss!! Charlotte wont be angry.* He answers: *Stop my Dear I lay down my Sole, and give you bit de german saucage.* Two women (l.) hurry up from the l., eagerly wiping their mouths on their aprons. They say: *By Goles he's a nice fellow Come do make haste Poll,* and *That's right Bet! if you dont look sharp we shant get a taste.* The Duke of Sussex, fat and good-natured, is beset by two women, one, an Irishwoman, kisses his mouth. He says: *You Hussey you'll upset my Cod!* She answers: *By the Powers if I care about that my Jewel! I'll have a taste of your Jowl, and a rare Jolly one it is!!* A paper projects from his pocket: *Freedom of the City of London.* In the middle distance (r.) stands the Duke of Gloucester, silent between three women who say: *Now let me have the first an I'll carry your fish*; *Give me the first and I'll carry you and fish too my heart I'll have such a smack,* and *You have a smack indeed I'm the girl for smacking & know the true Gloucester go.* A woman sitting by her basket (r.) drinking gin says: *you may smack there I'll smack here! so God Bless the Royal Fishmongers.* Behind are masts and sails with (r.) the colonnade of Billingsgate Market on the quay-side. After the title:

> "*They printed melting Kisses*
> "*Balmy as Burnetts Gin, Chaste as Drurys Maids*
> "*And keen as longing Mothers.—*

On 26 Oct. a dinner at the London Tavern was given to celebrate Wood's re-election, see No. 12809. The Duke of Sussex toasted two brother fishmongers, Prince Leopold and the Duke of Clarence. The dinner was a

[1] Serial number cropped.

political one, the toasts including 'Brougham and the Liberty of the Press'. *Examiner*, 28 Oct. Ministers registered their disapproval of the Mayor's politics by not attending the Lord Mayor's Day dinner. Ibid., 17 Nov.
$8\frac{7}{8} \times 13$ in. 'Caricatures', xii. 68.

12816 YOR THE NIGHT MARE—OR MAGISTRATICAL VIGILANCE— [*198*]

[Williams.]
by Thos Tegg Cheapside [? Nov. 1816]

Engraving (coloured impression). The interior of a thieves' kitchen or cellar into which a steep flight of steps (l.) descends. All the inmates have seen Matthew Wood, the Mayor, followed by constables, coming quietly down the stairs except for a sleeping woman and a watchman seated with his back to the stairs and holding up a glass of gin. He says, with a grin, to a terrified woman who falls over backwards, kicking his hand: *You had like'd to have kick'd the Blue Ruin*[1] *out of my hand, come let's have our Old toast! Industrious Thieves, and Idle Magistrates.* The woman screams: *Oh the Night Mare!! we're ruind by the Lord.* A man wearing top-boots crouches behind her chair, trying to hide his plunder, a watch, seals, &c., under his hat. He says: *We are dish'd Bet by G— if I escape I'll live honestly as long as this chaps in Office —for he'l ruin the Consarn!* Two men and a woman try to escape through a door: she says: *D— his Eyes when does he sleep!!* The watchman wears a helmet-like hood, a long coat with his rattle thrust through the belt, his staff and (smoking) lantern lie on the floor. Wood is handsome and fashionably dressed in a long frogged overcoat. He says to the constables: *Here's a pretty fellow for a Guardian of the Night—Blue Ruin shall bring him to the Black hole!* After the title: "*Seest thou a Man diligent in his business? he shall stand before Kings. Prov. xxii. 29 If you enquire not attentively and diligently, you shall never be able to discern a member of mechanical motions—Bacon.*

For Wood as a magistrate see No. 12813, &c. For the pun on Mayor see No. 12817.
$8\frac{3}{4} \times 13$ in.

12817 RE THE NIGHT MARE.

Painted by Fuzely [G. Cruikshank.]
Pubd Novemr 25th 1816 by S W Fores 50 Piccadilly

Engraving (coloured impression). A travesty of Fuseli's *The Nightmare*, see No. 6543. In place of the elegant female is a burly prostitute in a drunken sleep on a truckle bed. As in the original one arm hangs to the floor, but in the hand is a (broken) gin-glass, the bottle lying beside it. On her body squats Matthew Wood, in his mayor's gown, holding the City mace and grasping his knees; he gazes at her with prominent eye-balls. Through a doorway partly covered by a garment or scrap of curtain peers, in place of Fuseli's horse, a huge grinning head, that of Silvester, the (City) Recorder, see No. 12814, in a judge's wig, with large blank eye-balls. He says: *Thy deeds shall be Recordeded.* On a low round table (l.) are medicine-bottle, pill-

[1] Gin, generally bad gin, from *c.* 1810. Partridge, *Slang Dict.*, 1938.

box, &c. The room is squalid; a tattered stocking hangs from a make-shift curtain at the head of the bed. A rat chases another down a hole. On the dilapidated wall are two large prints, both of nightmares: (1) A demon holding up a birch-rod and scourge bestrides the sleeping forms of a man in bed between two women in a wretched room. (2) A demon squats on a man lying in irons in a prison cell, holding up a lantern and some instrument of torture. Below the design:

The Night Mayor flitting thro' the Evening fogs
Traverses Alleys, Strees [sic] *Courts Lane & bogs*
Seeking some Love bewilder'd Maid by Gin oppres'd
Alights—& Ogling sits upon her her [sic] *downy Breast.*

For Wood's campaign against the City underworld see No. 12813, &c. One of several burlesques of Fuseli's picture, see No. 12455, &c. It was instanced by Hone in his defence against a charge of blasphemy to show that it ridiculed, not Fuseli's picture, but Wood. *First Trial*, 1817, p. 39; *Third Trial*, p. 34 f.; see No. 12899, &c.

Also a later impression with the redundant 'her' removed.

Reid, No. 599. Cohn, No. 1789.

$7\frac{7}{8} \times 13\frac{1}{16}$ in.

12818 THE SPA FIELDS HUNT-ER OR A PATRIOT MOUNTED.

[Williams.] [*c.* Nov. 1816]

Aquatint (coloured impression). Pl. from a book or pamphlet (perhaps the *Busy Body*). Henry Hunt stands full-face on a carriage-roof which forms the base of the design. He harangues the mob, who are represented by a few men clinging to the back of the coach and by top-hatted heads below seen through the coach-windows. He holds out a large (red) book inscribed *The Splendid Paupers* in one hand, and holds up his top-hat in the other. He shouts: *I have a little Book printed by order of the House of Commons, it is one of their reports, but they did not order that I should have it bound and bring it here—nor do they title it as I do; I call it in my library "The Splendid Paupers" Here my fellow countrymen is the cause of all your Misery.* He is dressed in riding-breeches, top-boots, red waistcoat (like Cobbett), and loose coat. Behind him are the first-floor windows of an inn, from which his supporters lean to cheer. Over the doorway below are the words *De*[*al*]*er in* [*H*]*OME* . . .

Hunt's words are from his Spa Fields speech on 15 Nov. at 'a meeting of the distressed manufacturers, mariners, artizans and others . . .'. He spoke from a window of the public house called Merlin's Cave; a previous speaker had addressed the mob from the roof of a hackney coach.[1] He denied that misery was due to the transition from war to peace. It was caused by 'supporting the establishments and expenditure of war during a peace and in filling this little book . . . [the Red Book, see No. 12781, &c.] in pensioning the fathers, the brothers, the mothers, the sisters, the cousins and bastards of the borough mongers'. Resolutions and an Address to the Regent were voted and the meeting adjourned for a fortnight in order to report on the reception of the Address. Some bakers' shops were afterwards looted. *Examiner*, 1816, pp. 730–2. See No. 12819, &c. For national distress see No. 12779.

$6\frac{5}{16} \times 3\frac{7}{8}$ in.

[1] According to the publican of the Merlin's Cave Hunt had first addressed the crowd from a coach in the field. *State Trials*, xxxii. 75.

12819 HENRY HUNT ESQR.

[? I. R.] *Cruikshank fec*^{t}

London Pub by S W Fores 41 Piccadilly [over an almost obliterated inscription which was: . . . *Watson & Co., 35 Maryle-bone Street Piccadilly, Dec*^{r} *4 1816*]

Engraving. A portrait of 'Orator Hunt' standing directed to the l., with folded arms, holding in his r. hand a rolled document: *Petition of Right*. He is dressed much as in No. 12818, but with a tail-coat instead of a great-coat; he is less burly and truculent and more gentlemanly looking. Above the design: *November 15*th SPA FIELDS, *Dec*^{r} *2*nd *1816*. Below the title: "*I well know the superiority of mental over physical force; while we have the power of exercising the former we cannot be justified in resorting to the latter*" *(his speech Nov*^{r} *15*th*.)*

From an original Drawing taken by permission at Cooper's Hotel, Bouverie Street.

On 15 Nov. Hunt, in the course of a long speech, spoke to this effect, but is also reported as saying '. . . nor would he counsel any resort to the latter till the former had been found ineffectual. Before physical force was applied to, it was their duty to petition . . .'. *Examiner*, 1816, p. 730. He said at Watson's trial (14 June 1817) that his speech 'was not that speech that was reported in *The Times* and other newspapers . . . nor anything like it'. *State Trials*, xxxii. 473. The Spa Fields meeting on 2 Dec. (at which a cap of Liberty on a pike and a tricolour flag, red white and green for the British Republic, were displayed) was followed by riots (promoted by Thistlewood and the Watsons) when gunsmiths' shops were looted by a party (Spenceans) from the meeting who had collected a mob with the wild idea of attacking the Tower and the Bank. Hunt, by accident or design, did not arrive till the riotous section had departed, and then addressed the meeting at great length. See Halévy, *Hist. of the English People 1815–1830*, 1926, pp. 15–18; O. D. Rudkin, *Thomas Spence*, 1927, ch. vii. For the Spa Fields meetings see also Nos. 12818, 12864, 12867, 12869, 12870. Cf. No. 12887.

Reid, No. 600. Cohn, No. 1194.

$11\frac{1}{8} \times 7\frac{3}{4}$ in. With border, $13\frac{1}{16} \times 9$ in.

12820 THE OLDENBURG PROCESSION THROUGH OXFORD. *May 1814*

J. H [Hughes] *del*^{t} *& sculp*^{t} *1816*

Engraving, evidently by an amateur. The names of the four Russians who advance from the r. in profile are etched below the design. A hugely broad and fat don at the head of a procession of senior, and very ugly, members of the University takes with his l. hand the l. hand of the *Duchess of Oldenburgh* who is straight and thin, her head entirely concealed in a huge 'Oldenburgh bonnet', and wearing long hanging sleeves resembling those of the dons' gowns. Behind him (l.) is a don holding a (?) Bible. The duchess is followed by two hideous old women, broad and squat, *Mesd*^{s} *Aladensky & Volochousky* [? the wife of Prince Nikita Volkonsky, A.D.C. to the Tsar]. Behind them walks *Prince Gagarin*, hat in hand, very broad and tall, and heavily whiskered. In the middle distance is a crowd of slim undergraduates, some of whom throw their caps into the air, with a few ladies. Behind is the dome of the Radcliffe Camera with the towers and spires of Oxford.

For the visit (in June), see No. 12283, &c.

$6\frac{3}{8} \times 13\frac{1}{4}$ in.

12821 [AN UNEXPLAINED SATIRE.]

[G. Cruikshank.] [? 1816]

Engraving. Under the direction of demons from flaming pits a bee-hive is being attacked. The large hive is supported on an oblong rectangular block, but tilts as two large bears grab at it, and a bear-cub pokes it with a stick. The hive is also on fire and a man composed of a tea-canister and sugar-loaves applies a firebrand. On one bear's shoulders (l.) sits a woman, vigorously applying a syringe to the hive; this damages it, but does not affect the flames. A hideous man on the other bear (r.) gleefully hurls the contents of a tankard at the flames. Round this bear's waist is a heavy iron band, to which a chain is attached held by a demon. Fitted into the band, and covering part of the bear's back is a curved board on which is a swan. The bear tramples on an overturned pillory. Both bears wear breeches, and on one (l.) is a saddle. One of the Furies, with snaky locks and a body terminating in a barbed serpentine tail, holding a dagger and poison-cup, turns savagely upon a skeleton, Death, holding his javelin, who emerges from a flaming pit on the extreme l. and points upwards at a young man with butterfly wings, who flies away from a demon who pursues him through the air, holding out a constable's staff and a warrant. On the extreme r. a grotesque man riding a horse with the head of an old woman, approaches the hive with a raised axe, inscribed *Law*. Behind him is a gibbet, and in the background a prison on a hill; on the roof is another (tiny) gibbet.

Since the print is without date, title, or inscription any interpretation must be conjectural. The hive may represent British industry or property (as in Nos. 10079, 12863), equally assailed by those with firebrands, the Spenceans and rioters, and by the forces of order, who, intent on selfish plunder, only increase the destruction. Cf. No. 12863.

Reid, No. 556.

$4\frac{5}{8} \times 7\frac{3}{4}$ in.

PERSONAL AND SOCIAL SATIRES

12822 [A VIEW TAKEN AT OXFORD]
Pub^d by R^d Dighton 1816.

Engraving (coloured impression). Title from Hake, *Print Collector's Quarterly*, xiii. 242. A middle-aged don in doctor's black robe with scarlet hood, wearing a mortar-board cap and buckled shoes, walks in profile to the l. He is heavily built, with short grey hair and whisker and a humorous smile. Proof before title.
$10\frac{3}{8} \times 8\frac{1}{8}$ in.

12823 A VIEW TAKEN AT EATON.
by R^d Dighton [1816.]
Pub^d by T M^cLean Haymarket [reissue]

Engraving. Dr. Keate, stout and formidable, stands in profile to the l. holding a paper in both (gloved) hands. He wears a gown, bands, and tricorne hat. Keate (1773–1852) was headmaster of Eton 1809–34.
$9\frac{1}{2} \times 7\frac{5}{8}$ in. (pl.).

12824 A VIEW OF GREAT TOM—THE CHRIST CHURCH BELLE
[? Williams.]
Pub^d Feb^y 14^th 1816 by S W Fores N^o 50 Piccadilly

Engraving (coloured impression). A scene in the quad of Christ Church Oxford, the gateway being on the extreme l.; through this two undergraduates, one with a gold tassel to his cap, are fleeing to escape a young woman who approaches from the r.; she is stout and plainly dressed. Over the gateway is a bell (Great Tom). The last letter of the title is scored through to stress the pun. With the pl. is a printed song, *Burton Ale*. The first of five verses:

Of all the belles who Christ Church bless
None like the Doctor's daughter
Who Ashworth hates, and his success,
Almost as much as —— water.

The girl is Miss Rachael Burton, daughter of the Canon of Christ Church, nicknamed by undergraduates Jack Burton. She was a wit who wrote verse squibs and held her own in encounters with Canning, Lord Dudley, and others. She was conspicuous at the declaration of the poll in favour of Lord Grenville in 1809 (see No. 11384), embracing the doctors of his party. See *Notes and Queries*, 4th s. vii. 321, 350, 442, 518. Thomas Henry Ashworth, son of the judge, matriculated at Christ Church in 1801, D.C.L. in 1813.
$2\frac{5}{8} \times 4\frac{3}{8}$ in.

12825 FASHIONABLES OF 1816 TAKING THE AIR IN HYDE PARK!
[? I. R. Cruikshank.]
London Pub^d by J Sidebotham N^o 96 Strand

Engraving (coloured impression). A companion pl. to No. 12826. Byron is the centre of a promenade scene resembling No. 12840; he walks (l. to r.)

with a lady on each arm; they have some resemblance to two of the women in No. 12826, and one may be Mrs. Mardyn. Both frown angrily; one holds a huge muff. Byron wears a bell-shaped top-hat on projecting curls, with a high collar and stock, and a coat buttoned to the waist, and sweeping the ground, with baggy trousers gathered at the ankle. They meet a third lady, apparently pregnant, both arms in a muff, who stares angrily at Byron. All wear flaunting hats or bonnets with high cylindrical crowns, short full skirts. Behind them walks a stout ugly woman who passes a letter to a man behind her, grinning slyly, while he leers grotesquely and thrusts papers into a reticule hanging from her wrist. He is an absurd dandy with very wide trousers, shock of hair, small hat, and high neck-cloth. In the background is a high phaeton driven by a man of fashion. In the foreground (l.) is an amateur coachman in back view, holding a coach-whip, and wearing a voluminous multi-caped coat resting on the ground (cf. No. 12375).
$8\frac{1}{4} \times 15\frac{5}{16}$ in. With border, $9\frac{3}{8} \times 16$ in. 'Caricatures', vii. 92.

12826 LOBBY LOUNGERS, (TAKEN FROM THE SALON OF DRURY LANE THEATRE)

[? I. R. Cruikshank.]
London Pub^{d} by J Sidebotham N^{o} 96 Strand

Engraving (coloured impression). A companion pl. to No. 12825. Byron and other men of fashion ogle pretty actresses or courtesans, who stand in a group, as if on show. Byron (l.), head in profile to the r., wears a double-breasted coat (with a star) buttoned to the waist and with tails, a high collar and stock, and loose trousers. His loosely curling hair parted at the side is in contrast with the ugly shock-headed appearance of the other men. In his pocket is a paper: *Corsair* [1814] *Farewell &c by Lord Byron.* He gazes fixedly at Mrs. Mardyn, a handsome woman, holding a large muff. Near him is a foreign-looking man in a tight-waisted, heavily-braided coat with baggy trousers. A hump-backed man in evening dress, with very small legs (r.), also looking through a glass, may be Lord Kirkcudbright (see No. 9905). The women display much bosom and have short petticoats, and either bare arms or bishop sleeves set below bare shoulders. On the extreme l. is an old woman with a basket of oranges and ballads. There is a gas chandelier, the jets in glass chimneys.

For Byron, Mrs. Mardyn, and *Fare thee Well* see No. 12827, &c. Also, like No. 12825, a satire on costume. For 'Lobby Loungers' cf. No. 8254.

Reproduced, Quennell, *Byron, The Years of Fame*, 1935, p. 326.
$8\frac{1}{4} \times 15\frac{1}{8}$ in. With border, $9\frac{1}{4} \times 15\frac{3}{4}$ in.

12827 FARE THEE WELL.

[G. Cruikshank.]
Published by J. Johnston, Cheapside [*c.* Apr. 1816]

Engraving (coloured impression). Heading to a broadside, Byron's poem printed in full in two columns. A boat in which Byron is standing is rowed from the shore (r.) to a vessel, a corner of whose stern is on the extreme l. Byron stands up, his r. arm round the bare shoulders of a pretty woman whose l. arm is round his waist. Two other women seated in the boat look up at him admiringly, each clasps one of his legs. He wears a loose (Byronic) collar, tail-coat, and pantaloons. He turns his head in profile to the r., waving his hat towards the cliffs of Dover, where his wife, holding an infant, stands on

a low cliff, watching the departure. Lines from his poem issue from his (slightly smiling) mouth:

All my faults perchance thou knowest—
All my Madness—none can know;—

Fare thee well!—thus disunited—
Torn from every nearer Tie,
Seared in heart—& lone—& blighted—
More than this I scarce can die!!!!!!

The woman he embraces is labelled *Beauteous M^rs Mardyn*. One of the other women says: *Come sit on my knee my love I'm afraid you'll fall overboard.* In the stern is a basket of bottles, one labelled *Old Hock*, and a goblet made out of a skull (as in No. 11711) and inscribed *Lord Byron*. The sailor who rows looks at the group with a grimly quizzical expression. Three sailors watch from the poop of the vessel. One says: *I say Jack I hopes he's got enough on 'em aboard!* The other answers: *Yes! & may I never take another bit of Shag if they an't fine vessels.*

Byron, after the separation from his wife, wrote two poems, 'Fare thee well', dated 17 Mar., and 'A Sketch . . .', dated 29 Mar. Both were printed for private circulation by Murray, but both appeared on 14 Apr. in the *Champion*, with disparaging comment. See D. Raymond, *The Political Career of Lord Byron* [1925], pp. 91–3. Byron left England on 24 Apr. (with Polidori and three servants). The women in the print are Drury Lane actresses; Byron had a share in the management of Drury Lane, cf. No. 11936, and boasted to his wife of his mistresses there. E. C. Mayne, *Life of Lady Byron*, 1929, p. 189. Scandal raged, and Charlotte Mardyn wrote a letter to the *Morning Chronicle* protesting against 'a persecution the most unprovoked and unaccountable that the records of slander can supply', falsely associating her 'with the recent domestic disagreements of a Noble Family'. See *Examiner*, 23 June 1816. See Nos. 12825, 12826, 12828.

Reid, No. 574. Cohn, No. 971. Reproduced, Quennell, *Byron, The Years of Fame*, 1935, p. 372.

$7\frac{1}{2} \times 9\frac{7}{8}$ in. Broadside, $15\frac{1}{2} \times 10\frac{7}{8}$ in.

12828 THE SEPARATION, A SKETCH FROM THE PRIVATE LIFE OF LORD IRON WHO PANEGYRIZED HIS WIFE, BUT SATIRIZED HER CONFIDANTE!!

[? I. R. Cruikshank.]
London Pub: by J. Sidebotham N° 96 Strand [*c.* Apr. 1816]

Engraving. Byron takes leave of his wife in the house in Piccadilly Terrace, in a small ante-room with open doors on the l. and r. Byron, with his r. arm round the waist of Mrs. Mardyn, walks off to the l. towards a staircase, looking over his shoulder at his wife; he extends his l. arm towards her, saying with a gesture of dismissal: "*Fare thee well! and if for ever—"Still for ever fare thee well!* He wears a Byronic collar, double-breasted tail-coat with loose trousers. Mrs. Mardyn, very décolletée in a short, high-waisted dress, has an expression of triumph. Lady Byron, wearing a hat and holding her infant, is about to leave by the door on the r.; she looks towards Byron, and is supported by Perry who puts an arm round her in a protecting manner. He is identified by a letter in his pocket: *Letter to M^r Perry Morn^g Chronicle.* A hideous elderly woman, Mrs. Clermont, walks towards Lady Byron, scowling over her shoulder at Byron. She wears a large hat with flaunting feathers,

and a dress like that of Mrs. Mardyn, but shorter, displaying misshapen legs. On the wall between the doors are a draped book-case and a picture of a reclining (?)Venus (l.). Beneath this is a settee heaped with books and papers: *Corsair a Poem by Lord Byron*; *Lord Byrons New poems Farewell &*; a playbill: *Theatre Royal Drury Lane—The Jealous Wife* [Colman] *after which Lovers Vows* [Mrs. Inchbald] *Amelia Wildenhain by M^rs Mardyn!* At Mrs. Clermont's feet is a paper: "*A Sketch from private life*" *&* "*Farewell*" *Two New poems by Lord Byron on his Departure for Italy & Greece.* Between her and Byron the carpet is covered with lines from 'A Sketch', beginning:

"*With Eye unmov'd & forehead unabashd*
"*She dines from off the plate she lately wash'd.*
"*Quick with the tale & ready with the Lie,*
"*The Genial Confidante & General Spy.*

See No. 12827, &c. Lady Byron and the child, maid, and nursemaid left the London house on 15 Jan. 1816. Byron did not leave his room to see them go. He attributed her decision to seek a legal separation to the influence of Lady Noel and her companion, Mrs. Clermont, who had been Lady Byron's nurse and later her governess. He therefore attacked her savagely in *A Sketch*, which was published with *Fare thee well.* The position of Perry is curious: he defended Byron in the *Chronicle. D.N.B.*

Reproduced, Quennell, *Byron, the Years of Fame*, 1935, p. 344.
$8\frac{5}{16} \times 12\frac{11}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in.

12829 THEATRICAL JEALOUSY—OR—THE RIVAL QUEENS OF COVENT GARDEN.

[Williams.]
Pub^d by J. Sidebotham 96 Strand June 1816

Engraving (coloured and uncoloured impressions). The title continues: *vide the late extroardinary Re-appearance of M^rs Siddons after saying "Farewell"—and taking a formal leave of the Stage some Years ago—* Mrs. Siddons (l.), with sour, irate expression and extended arms, walks towards Miss O'Neill (r.) who stands in a dignified but theatrical pose, r. arm raised, directed to the l. They are dressed in a similar fashion which becomes the younger actress but not the older; both wear jewelled fillets in their hair, with three erect feathers and hanging drapery. Both are décolletée, with looped and trained overdresses; Mrs. Siddons, stout and ravaged by time, has a more ornate dress, which appears tawdry beside that of her rival. The lines are adapted from Lee's tragedy. Mrs. Siddons (Roxana):

Return fair Insolent! Return I say,
Darst thou presumptuous to invade my rights?
. . . . . *I will resume my sphere*
Or falling spread a general ruin round me
O'N—l and S—d—s! they are names
That must for ever Jar! [*Rival Queens*, iii. 1.]
When they Encounter, Thunder must ensue!!

Miss O'Neill (Statira):

Rival I thank thee—thou has't fir'd my Soul
And rais'd a storm beyond thy power to lay
Soon shalt thou tremble at the dire effects
And curse too late the folly which undid thee
. . . . . .

On Eagles wings my rage shall urge her flight
And hurl thee headlong from thy topmost height
There like thy fate superior will I sit
And view thee fall'n and Groveling at my feet!

The l. corner of the stage is shown, with the glass chimneys of the footlights along the base of the design. Behind a pillar (l.) the profiles of John and Charles Kemble look out anxiously at their elder sister. A woman's hand holding a fan and a play-bill hanging over the front of the box indicate the occupant of a stage-box (l.); her words float upwards in a label: *All Envy! Spite and Envy. by the Gods!* A voice from the pit floats (r.) towards Miss O'Neill: *Erin go Bragh!* There is an architectural background, with a curtain hanging in straight folds from an archway (r.). After the title:

"*Oh Jealousy!* . . . . . .
How does thy Rancour poison all our softness
And turn our gentle natures into bitterness
See where she comes!"

On 6 and 22 June Mrs. Siddons, who had retired from the stage in 1812, see No. 11935, played Lady Macbeth at the request of Princess Charlotte. This was deplored in the *Examiner*, 16 June, in an article beginning: 'Players should be immortal, if their own wishes or ours could make them so; but they are not.' Eliza O'Neill (1791–1872), a much-admired tragic actress, made her début at Covent Garden in 1814. Mrs. Siddons made occasional appearances in benefit performances, &c., in 1813, 1815, 1817, 1819, as well as in 1816. Cf. No. 6126.
$8\frac{1}{2} \times 13$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

12830 A BARRISTERIAL DUEL OR WHO'S SENT TO COVENTRY NOW.

[Williams.] [*c.* Oct. 1816]

Aquatint (coloured impression). Perhaps a pl. from the *Busy Body*. A street scene. An officer in regimentals, stands between two barristers, both in wig and gown, Alley and Adolphus, offering the latter (r.) a pair of large pistols, saying, *Apologize or fight*. Adolphus, who is heavily built and timorous, rejects the pistols, saying, *Would you have me go out and be butcher'd! for merely saying he was at Coventry with the Bench!!* He holds a paper inscribed *Sessio*[ns Old] *Bailey Octob*^{r} *1816*. Alley (l.), standing behind the officer, holds a purse, and says: *Who steals my purse steals trash. . . . But he that filches from me my good name* . . . [&c., *Othello*, III. iii]. Behind them are the doorway and two curved windows of *Slaughter's Co*[ffee House].

A squabble between Peter Alley, Counsel for the prosecution, and Adolphus, Counsel for the prisoner, took place at the Old Bailey on 5 Oct.; Adolphus remarked: 'I have not been in Coventry with the Bench for two years', alluding to an incident, according to Alley, of twenty years ago. Alley sent a challenge by a relative, one Captain W. H. Alley, which was evasively received. Angry letters were exchanged (and published in the newspapers) and Adolphus made a statement to the Press. Captain Alley wrote from Slaughter's Coffee-house. Alley was bound over at Bow Street to keep the peace. *Examiner*, 1816, pp. 665–9 (20 Oct.). On 16 Nov., on a challenge from Adolphus, they fought at Calais. *New Ann. Reg.*, 1816, p. 47. Cf. No. 12916.
$6\frac{1}{2} \times 4$ in.

12831 TOO LONG AND TOO LOOSE!! OR LORD SHAM-PETER THE AMATEUR TAILOR.

[Williams.]
Pub[d] June, 1816 by J. Sidebotham 96 Strand

Engraving (coloured impression). Below the title: *Shewing a specimen of his Cossack Pantaloons!!* Lord Petersham stands directed to the l., looking at himself in a cheval-glass. He has heavy whiskers and moustache with a small imperial. He wears a double-breasted, tight-waisted tail-coat, the sleeves gathered at the arm-hole and projecting above the shoulders, a collar, very high at the back, enclosing a stock, and a high-collared waistcoat. His very loose trousers hang in festoons and rest on the floor, his toes only emerging. From his pocket hangs a strip of (tailor's) *Patterns for the Nobility*. He says:

I'll prove these Cossack pantaloons
(To one who's not a Goose)
Are like Two continental Towns
Call'd Too long and Too loose!!

In the last line words are scored through, and above them is etched *(Toulon)* and *(Thoulouse)*. The room has been turned into a tailor's workroom and two servants sit cross-legged on a shop-board, working on their liveries. A fat coachman, trying to thread a needle says: *Curse the Needle! I shall never make a Tailor. I'd sooner drive four in hand thro' the Highlands of Scotland than sit crampt in this manner.* His companion says: *Have patience you Goose— arn't you larning a genteel trade and paid for your prentiship! I like it mainly, I shall be able to stich with any maid in the house in another week.* On the wall is a picture of *A Goose*, the bird cackling towards Petersham; the frame is decorated with emblems of tailordom, cabbage and cucumbers (see No. 11824). Two prints of coats are pinned up: one, *1816* with pointed coat-tails, high collar, and shoulders, the other, broad and clumsy, is in the style of *1715*. On a small table in the window lies a coat with one coat-tail cut short. On it lie shears, yard-stick, and a paper: *Mem*[orand]*um Skirt too long lapel too short*. Under the table is a *Cabbage Basket* filled with pieces of cloth. The dandy's hat, with a deeply curved brim and flower-pot crown, and cane are on a chair (r.). In the foreground books, papers, &c. lie on the floor: *Stays & Corsets for the Masculine Gender by Sham Peter*; *An Essay on Fashion by Tom Tinsel Esq Dedicated to Lord Sham Peter by the Author*; *Plan for Cutting out & altering your own Cloaths to cheat the Tailor of his Cabbage*; a goose and ironing-board lie on an illustrated paper headed: *Stays & Corsets masculine*; a book: *Cutting Out on Arithmetical Principles Illustrated with some curious Cuts Part 1[st] Simple Cutting*; *A new plan to keep your Servants from the Ale-house by learning them how to make and repair their own Liveries by Sham Peter*; *Hints from Toulong & Thoulouse*.

Petersham was a dandy and an eccentric, 'a Maecenas among the tailors'. Gronow, *Reminiscences*, 1892, i. 284–6. He gave his name to coats, breeches, and cloth, and to the ribbon still called petersham. *O.E.D.* The new loose trousers were called 'Cossack pantaloon', see verses in *Morn. Chron.*, 19 July 1816, printed *New Tory Guide*, 1819, p. 150. 'Simple Cutting' is a pun, cf. No. 12790, n.

$10\frac{1}{8} \times 8\frac{3}{16}$ in. With border, $11\frac{5}{16} \times 8\frac{3}{4}$ in.

12832 A PEEP INTO THE BLUE COAT SCHOOL!!!!!!!!!!!!!!—

[G. Cruikshank.]

Pub^d by J Johston [sic] *Cheapside Sept^r 1^st 1816*

Engraving (coloured impression). Pl. from the *Scourge*, xii. 161. Scene in a bare schoolroom, with a map, &c., on the wall. A pig in military uniform, wearing a plumed cocked hat and a ribbon (incorrectly coloured blue), stands on its hind-legs, its fore-feet resting against a wall, to be birched by three Christ's Hospital boys, in their long blue gowns and yellow stockings. From his pocket hangs a purse labelled *Secret Service Money*. At his feet lie his sword and a document: *Bill to promote Floging in the Army . . .* [C]*oote*. Against this lies: *An Ode to the Birch Tree by T Tickletoby Esq^r*. He says: *I have had enough, you hurt me*. The boy who is flogging says: *I'll give him Eighteen penny worth he may depend, I'll make him sing out*. Another boy: *Flog away bob, you have not had two shillings worth yet!* On a form in the foreground lies a book: *Hist^y of Birds & Beasts—The Coote*, indicating that the pig is Sir Eyre Coote. A plainly dressed woman stands in the doorway with Sir W. Curtis (dressed as in No. 11353), and the Lord Mayor (Wood) in his gown. She says: *There's the curious beast!* Curtis: *Shocking! Shocking! you shall hear of this Sir —— —— Speedy & soon* [see No. 11306]. Wood: *Is it possible!!*

General Sir Eyre Coote, K.B. (1762–?1824, nephew and heir of Sir Eyre Coote, 1726–83), M.P. for Barnstaple, who had suffered from the climate of the W. Indies, was eccentric to the point of insanity. He was tried at the Mansion House on 25 Nov. 1815 on a charge of indecent behaviour. Though the charge was dismissed, the affair was referred to three generals, who reported that his conduct had been unworthy of an officer and gentleman, and he was cashiered. See *A Plain Statement of Facts relating to Sir Eyre Coote . . .*, 1816.

Reid, No. 598. Cohn, No. 732.

$8\frac{1}{2} \times 12\frac{5}{8}$ in.

12833 THE ATTEMPT TO WASH THE BLACKAMOOR WHITE. IN THE WHITE-HALL. CITY OF LAPUTA:

[Rowlandson.] [1816]

Engraving (coloured impression). A slim hussar officer stands between two other officers who are whitewashing him with large brushes. He wears white pantaloons, and on his posterior a foot-print stands out, which a stout officer in Highland dress is treating. This officer, who wears a star with the red ribbon of the Bath, says: *De'el o Mi Saul, Mon,—but the Stain o' the foot will Ne'er Come oot*. The 'blackamoor' exclaims: *Oh save my honor! Rub away my Friend rub it Home! Oh tis the Phantom of a horrid dream*. He holds out a paper inscribed *Defence*. The whitewasher facing him plies his brush on his chest, saying, *We'll say nothing about your Honor*. Under his foot is a paper inscribed *Oath*. An arm descends from the ceiling in a heavily chevroned sleeve, holding in the hand a cane inscribed *31^st of March 1816*. This is extended towards the hussar.

The hussar is apparently an officer called Home or Hume. The arm is probably that of the C.-in-C., the Duke of York, and the date may refer to an order from the Horse Guards.

Grego, *Rowlandson*, ii. 309 f.

$7 \times 9\frac{3}{4}$ in.

12834 1ST SCENE OF A NEW PLAY PREPARING FOR REPRESENTATION ENTITLED THE PERJURED WIFE, OR THE UNFORTUNATE MARRIAGE: ACT THE 1ST—

[G. Cruikshank.]

Pub^{d} 1816 Price 6^{d} Coloured by, I, Downes. Hackney [name in pen].

Engraving. Below the title: *The Novel mode adopted by the Family of the Mushrooms in the Parish of Mary Bare Bone* [Marylebone] *at the West end of a large metropolous to tame an injured Husband.* A street scene on a road facing a row of small terrace houses with iron balconies on the first floor; a notice (l.) points to the l.: *To Edge-way* [Edgeware] *Road accomodation Feilds.* On the r. a good-looking young man is being arrested by a bear holding a constable's staff, who says: *Come along till I pick your Bones & dink* [sic] *your Blood in our Marrow bone den & watch house.* A dog (the size of a man) on its hind-legs in quasi-fashionable but vulgar dress stands in profile to the l., facing man and bear. He says: *Bow wow wow, well done Bruin: give him another Russian Hug, I shall douse the Scoundrel & Blackguard a Cribber & a Chopper for Sisters sake.* The man exclaims: *In a few days I lost a Wife | The Cause of all my ills in life.* A man comes up to the bear from the l., saying, *Take him away in a Gale | Or unto all the Town he'll tell the Tale.* From his pocket issues a label: *A Rotten Tooth taken from a Son in Law*; he holds out a placard: *List of New Publications Trials—Perjury—Assaults—Common Pleas —Verdict Guilty—Treatise upon Matrimonial Swindling or Female Art Exposed!!!* He is evidently the father of the 'perjured wife' and the occupant of the house immediately behind him, with *Tooth Drawer* on the door. A long placard hangs down the front of the house: A Cow & Calf to be Sold at Smithfield[1] *Husbands Provided for, Pregnant Daughters, Articles of Peace writ; with dispositions at Public Offices . . . The Art of Swearing Safe taught—Wives starved in 9 days—Sons taught Pugilism, Husbands confined, Lies prepared for the Public Journal, Nauseous Draughts to Purify Stinking Breaths &c &c., By the 31st Cozen of Rear Auther O'B . . . . . y Oh—late a livery Servant Now an eminent Medical Gentleman, Furnished Lodgings.*

Back to back with the Tooth Drawer is his wife, addressing a young woman who hurries up to her: *Make haste Daughter dont let him see you—We have diddled him out of the £35.* The girl hurries forward holding a small arch-topped box; she says: *I have all Sisters fortune but the 6 penny Cracked Pitcher —I hope he wont send me to Bow Street.* On the extreme l. Mr. Serjeant Best, in barrister's wig and gown, stands in profile to the l., holding up an eye-glass and addressing a bill-sticker: *Best pull them down 2000 of 'em by God stuck all about the parish oh dear! oh dear!* The man answers: *Aye Aye Serjeant & 500 in Portman Square.* Best holds a paper: *Breif Standwell v Badly Son & Co.* On the house on the extreme l., divided from the terrace by a narrow passage, are two posters: one pictorial, with St. George killing the dragon is inscribed: *S^{t} George—thus I trample on Perjury Polution & Perfidy*; the other: *Elopement—to Tradesmen & the publick This is to give Notice.*

A pictorial lampoon, perhaps commissioned by the (alleged) victim of attack from his wife and her relatives, as part of a publicity campaign (indicated by the bill-poster). The bear, and the allusion to Bow Street, suggest the Brown Bear in Bow Street, which was used as an annexe to the police office, and a place of temporary confinement.

Reid, No. 557.

$5\frac{5}{16} \times 10\frac{3}{8}$ in.

[1] Added in pen. Perhaps an allusion to the sale of wives which the populace believed to be a legal form of divorce, see No. 11838.

12835 ENCLOSING THE FLATS—OR—ESSEX GUDGEON FISHING.

[Williams.]
Pub^d Oct^r 1816 by S W Fores N^o 50 Piccadilly.

Engraving (coloured impression). Essex landowners discuss a projected Enclosure Bill, over dessert at a long dinner-table, unconscious of the fact that a net is about to be flung over them. A man stands at each end supporting this net, one (r.) with two rakes, the other (l.) with a pole. The latter says: *How the Gudgeons bite.* The chairman at the head of the table (r.) says: *Now we have secured the flats, we can turn, and stop, as we like.* A money-bag projects from his pocket inscribed *Mint Sauce.* The man on his r. says: *Right—Chair! Old Wit and new Wine.* On the chairman's l. is a dissenting minister with lank hair, a psalm-book inscribed *Sternh*[*old*] *and Hopkins* projects from his coat-pocket; he says gloomily: *If my piece is secure I'll say Amen to the rest!* Next him are two men in close conversation; one, with a sausage inscribed *Germ-Saus* . . (cf. No. 12759, &c.) projecting from his pocket, says: *I shall sign the bill with pleasure, George thinks it will do*; the other answers: *Egad! Egad! I'm afraid they'l coop us up.* Opposite sits a red-nosed fellow who says: *If I have a good slice I'll bake it at the 3 C's.* The next man says: *I must follow in the course.* The next two on the farther side of the table say to each other: *Why this should be secured by a patent*, and *Ay but shall I gain any thing by it.* Opposite them is a doctor with a medicine-bottle labelled *Opening Draught* in his pocket; he says: *I have felt their pulse they'l do.* The two others on the nearer side of the table, evidently Scott and Bush, say: *Tho I neither pay Scott or lot, I'll have a path to Illford!!* and *I must quit the Bush.* Their vis-à-vis, the parson, says: *80 Acres of Glebe, will do for me.* The man at the foot of the table, the only one in top-boots (Plank) says: *With the help of a Plank we shall get over.* The man on his l. (Turner): *Not without a Turner.*

A satire on an enclosure scheme for the neighbourhood of Ilford with a purely local and personal application.
$8\frac{13}{16} \times 15\frac{3}{16}$ in.

12836 GENIUS, OF BAZAAR ARRIVED AT LONDON *366*

pub 29 May 1816 by T. Tegg 111 Cheapside

Engraving (coloured impression). A fierce monster in quasi-oriental dress, with webbed wings, hoofs, and tail, strides, across clouds, from a dome among minarets, inscribed *Turkey*, to the dome of St. Paul's in *London.* He holds up in his l. hand a fool's bauble, in the r. a paper: *Plan for turning S^t Pauls to a Bazaar.* Clouds of smoke inscribed *Bazaar* issue from his mouth and spread all round him, from which rays descend on London inscribed *Bazaar* in large letters. His turban is inscribed *Bazaar.* In his sash are two papers: *Destruction to Poor Shopkeep . . .* and *List of Places Intended for Bazaar House of Lords, House of Commons, Carlton House, St Jame's, the Monument, British Meseum* [sic], *Bullocks Meseum* [see No. 12702], *Drury Lane & Covent Garden Theatres &c &c &c.* At the base of the Monument, which he bestrides, is a building inscribed *Excambrean Baza* . . Below the design: *This Monster who is a Native of Turkey has lately made his appearance in London & such is his power that by first appearing in Soho he got Acquainted with M^r Tr–t–r sinse which he has Spread Destruction through all the best houses in Town to the Great anoyance of all poor Shop-keepers.*

For the Bazaar see No. 12837, &c. It was praised in the *Examiner*, 31 Mar. 1816, as 'a judicious and liberal plan' for giving employment to women: 'The very sight of the place is a treat for its neatness, order, and general attention.' Lady Williams Wynne described and praised it, see *Corr.*, ed. R. Leighton, 1920, p. 194 f.
$11\frac{13}{16} \times 8$ in.

12837 A BAZAAR.

G. Cruikshank fec^t
Pub^d June 1st 1816 by J. Johston [sic] *Cheapside*

Engraving (coloured and uncoloured[1] impressions). Pl. to the *Scourge*, xi. 401. A large room or hall with counters and show-cases on the l. and r. is crowded with customers, most of whom are intent on clandestine flirtation. In the middle stands John Bull with his family, a stout 'cit' wearing top-boots and low-crowned top-hat; his plump wife takes his l. arm, and holds up a shopping-bag or basket, saying, *O John I've bought such pretty things, now don't look so cross*. He is scowling at his very plain daughter who puts her l. hand on his r. arm, pointing behind her to a picture of a Venus pudica on the wall (l.); she says: *O! Pa! that nice young Hofficer told me I was just like that picture of Wenus. O dear Pa what a sweet place every thing so cheap!* He answers: *Yes—and your poor father & all his honest industrious family will be bankrupts Hussey—Curse such innovations I say*. A little boy faces him, riding a hobby-horse to which a drum is attached. The officer is a rakish but bogus-looking hussar behind Mrs. Bull, ogling through a lorgnette.

On the extreme l. a fashionably dressed man wearing tight trousers strapped over boots, stands over a case of watches and seals, pocketing a seal; a smartly dressed sheriff's officer, wearing top-boots, holding a writ and cane, takes his shoulder and says: *I have a little demand Sir of six hundred Pounds for jewellery due to M^r J——ies* [Jefferys, see No. 10592]. The other answers: *I'll attend you directly, and —— take the benefit of the Act. I'm d—d glad*. A hideous fop wearing loose trousers gathered and tied at the ankles, bends towards a much-décolletée woman who takes a book, *Innocent Adultery* [cf. No. 9942], from a book-stall. He says: *Dear Countess your husband's gone into the other room; I've slipped a letter into that book naming time & place*. She leers at him, saying, *Very well—you rogue be punctual*. By the next counter, where ices are sold, a lady eats an ice from a tall glass; an Irishman, his hand on his breast, says: *Och give me some ice by the powers my flame consumes me*. She answers: *I shall be at the Opera this evening*. The heads of the assistants are seen, each behind his counter: a man turning his back, two women, the first wearing spectacles.

On the r. a pretty shopwoman shows her goods to an absurd fop who lounges against the counter, seated on a stool; he wears knee-breeches on thin misshapen legs, with high gaiters falling in festoons. He says: *I say, you know Cousin Toms in Soho Square?* She answers: *Pshaw! that an Old Story, Now do Sir, admire this Article you shall have it uncommonly cheap*. A good-looking young man, resembling G. Cruikshank, probably a self-portrait as in No. 11764, looks over his shoulder at them, saying, *I dare say, for I'm sure it's second hand, & common enough*. A hideous old crone, with petticoats above her knees, leans on the next counter, speaking confidentially to the saleswoman: *I'll take this packet of rouge—but have you no little article for a young woman who has unfortunately lost her teeth*. The woman answers with a sly

[1] Not folded, showing that it was issued separately; imprint obliterated.

grin: *we do not sell these things publickly but here Ma'am is some Paste Pearls with directions—but & do Madam try this bloom de l'Enclos you will look so young with it.* Next, a young woman is choosing parasols beside an absurd admirer; she holds up an open one, screening their heads, saying, *somebody told Aunt you was a footman, but I don't believe it, & if you are I've Ten Thousand pounds independent of them all.* The would-be man of fashion: *Have you indeed! Oh! you sweet creature!!* An ugly woman watches them sourly over her shoulder.

Behind these foreground figures heads and hats indicate a crowd of customers. There are pictures on the wall, and shelves with jars, &c. On the r. is a stand for ribbons and scarves. In an inner room, seen through a wide arch, is a milliner's display, a cap and a bonnet each on its stand. The print is also a satire on costume, the dresses resembling that of No. 12840, though having more realism. All the women have short petticoats and feather-trimmed bonnets except Mrs. Bull. Apart from the hussar, the men wear top-hats of varying shapes, with projecting shocks of hair (except for John and the sheriff's officer, who wear wigs, and Cruikshank, who has neat short hair). The trousers are of widely different types; all wear very high stocks with collars projecting over the cheeks.

A satire on the Soho Bazaar, with an allusion to the Insolvent Debtors' Act, cf. No. 12779. Many petitions were presented against the Act from London and other towns; it had been grossly abused, enabling debtors to defraud their creditors. See Romilly, *Memoirs of Romilly*, under dates 13 Mar., 13 June 1816; *Parl. Deb.* xxxiv. 1131–2. The Bazaar was established by John Trotter (cf. No. 12763) in 1815, intended primarily to enable the widows and daughters of Army officers to dispose of their handiwork. Counter-space was rented at 3*d.* a foot a day, the only recommendation required being 'an irreproachable character'. The Bazaar, the first of its kind, extended from the west side of Soho Square to Oxford Street and proved a source of great wealth to Trotter. See *Gent. Mag.*, 1816, i. 272; Hindley, *Life and Times of James Catnach*, 1878, p. 193 f.; *D.N.B.* Cf. Humphrey Hedgehog (John Agg), *The London Bazaar, or where to get cheap Things. A Humourous Pindaric Poem* [1816]. See also Nos. 12836, 12873.

Reid, No. 585. Cohn, No. 732.

$7\frac{13}{16} \times 18\frac{11}{16}$ in.

12838 THE DOUBLE MOUTHPIECE OR A FUNDAMENTAL DUETTO ON THE TRUMPET & OBOE

Peter del—Williams Sculp^{t}
Pub^{d} 1816 by Fores 50 Piccadilly

Engraving (coloured impression). A stout man stands in profile to the l., blowing a trumpet. From between his coat-tails projects an oboe. From both issues a phrase of music, one inscribed *The Trumpet shall be heard on high. Dryden's Ode on S^{t} Cecilia's day.* The other: *Now give the Hautboy's breath, Drydens Alexanders Feast.* Below the title: *Among the numerous attempts to improve Musical Instruments the new Art of playing the Oboe invented by the celebrated Professor Schmidt of Lousa, is mentioned as one of the mos* [sic] *Scientific. It consists merely in reversing the Tube when blowing, by which simple method the Tone is not only produced with greater force; but the effect is more naturel and much Sweeter.: vide Morning Chronicle June 10th 1813.*

$12\frac{1}{8} \times 8\frac{7}{8}$ in.

12839 A CRANIOLOGICAL EXAMINATION.
R. Cocking, del. J. Kennerly, sculp[t] [1816]
[Pub. Effingham Wilson, 88 Royal Exchange.]

Aquatint (coloured and uncoloured[1] impressions). Frontispiece to *Craniology burlesqued, in three serio-comic lectures, humbly dedicated to the patronage of Drs. Gall and Spurzheim, by a friend to Common Sense.* The consulting room of a phrenologist, with many busts and skulls. The client, an elderly man, quite bald, sits in an arm-chair, behind which stands the practitioner, measuring the (very corrugated) scalp with a pair of dividers, a ruler in his l. hand. The latter has strongly marked features, and is dressed in black, with conspicuous shirt-frill and ruffles; he wears old-fashioned buckled shoes, and is of rather foreign appearance. A barber stands in the doorway holding bowl, razor, and towel; he registers astonished dismay. The room is well furnished; book-shelves fill a recess. In an open cupboard is a calf's head on a dish. There is a landscape over the chimney-piece.

Spurzheim (1776–1832) is probably depicted; his visit to England (1813–17) popularized what he called the *Physiognomical system of D. Gall and Spurzheim* (pub. 1815). 'The word craniology is an invention of Spurzheim's enemies, it is not of the bone he treats . . .'. *Blackwood's Mag.*, 1817 (*O.E.D.*). 'Phrenology' dates from 1815. For Gall cf. No. 10449.
$4\frac{7}{8}\times7\frac{1}{2}$ in.

12840 "MONSTROSITIES" OF 1816 *scene, Hyde Park.*
G. Cruikshank fec[t]
Pub[d] by H. Humphrey. 27 S[t] James's S[t]—March 12[th] 1816—

Engraving. Persons dressed in burlesques of the latest fashions promenade in Hyde Park. On the extreme l. a hussar officer wearing an extravagantly furred and braided jacket, cloak, and shako, and with a projecting moustache, walks in profile to the r., holding up his sabre, the sabretache dangling to his (high) spurred heels. He returns the much lower bow of a couple who walk towards him arm-in-arm, the man raising a hat too small for his head. The latter wears a very high stock, which swathes a collar resting against the cheeks, tight-waisted coat with a long full skirt reaching to the ground. An eyeglass dangles from a ribbon. His companion is very décolletée; her short-waisted dress reaches barely below the knee and projects behind in a curve. She walks with the stoop which is accentuated in later caricatures, see No. 12939. She has a bonnet with flaunting feathers, holds a large muff, and wears cothurnes. On the r. a woman bows insinuatingly to two absurd fops who walk arm-in-arm. The hem of her short wide skirt has an open trellis-work border, through which her knees are visible. She holds a reticule and wears very short ankle-boots of (?) silk edged with swan's-down. One of the two men wears a tight-waisted coat with very long skirts, over full trousers tied in at the ankle, a very small low-crowned hat, and stock and collar like the man on the l. His companion wears a heavily braided coat reaching to the ground with high collar and deep cuffs of fur; his spiky hair is pushed up grotesquely by his coat-collar. Behind, a couple walk in back view. The woman is immensely fat and very décolletée, skirts above the knee. The man wears wasp-waisted coat with tiny tails which hang between very wide and short trousers worn with spurred boots. A very small hat rests on hair brushed out at each side. In the background a man similarly and even more grotesquely dressed but with trousers tied at the ankle leans on the rails

[1] In Print Room copy. First edition 1816. Only the second edition, 1818, is in the British Museum.

watching promenaders. All the men have padded shoulders and very tight sleeves. In the foreground is an inverted pipe-bowl with a broken stem (cf. No. 12841) placed there to show its identity of contour with that of the stooping lady beside it, whose skirt curves from shoulders to hem.

A satire on attitudes as well as fashions, especially on the slouching stoop of the women. The women's short full skirts, which hang from immediately below the busts and shoulders are contrasted with the men's tight waists and long coats or full trousers, which often resemble skirts reaching to the ground. These are fashions associated with the dandy in caricature, though the name was not current till 1818, see No. 13029. Byron used the word in 1813 for a man of fashion. Letter to Moore, 25 July. An imitation of Gillray's "*Monstrosities*" *of 1799*—, No. 9454. The first of an annual series to 1825, 1817 being omitted, the gap probably filled by No. 13055 A. Cf. No. 12825.

Reid, No. 570. Cohn, No. 1747.

$9\frac{1}{4} \times 13\frac{7}{16}$ in.

12840 A LONDON DANDIES—OR—"MONSTROSITIES" . . . [etc.] A second state (coloured) with the addition of a border; in this, above the design, is the addition to the title and *P^t 1*.

Reissued, *Cruikshankiana*, 1835.

With border, $9\frac{3}{4} \times 13\frac{13}{16}$ in.

12840 B A lithographic copy (coloured impression), without imprint. Signature and title as No. 12840 A. The three figures beyond the rails and the bowl of the pipe are omitted. The trees have less detail.

Reid, No. 2734. Cohn, No. 1748.

$9 \times 13\frac{1}{8}$ in.

12841 WALTZING! OR A PEEP INTO THE ROYAL BROTHEL SPRING GARDENS DEDICATED WITH PROPRIETY TO THE LORD CHAMBERLAIN

I. R. Cruikshank fec^t

London Published by J Sidebotham 96 Strand [1816]

Engraving (coloured impression). Three couples dance immodestly in a space bordered by a red rope behind which are many spectators. The breasts and shoulders, and sometimes the arms, of the women are bare, their skirts short and edged with transparent lace. A fourth couple stand arm-in-arm on the extreme r., inspecting a lady seated on a bench. A corner of the musicians' gallery is on the l. The men's costume also is caricatured. All wear tail-coats and high collars; one wears very tight and short pantaloons, another loose baggy trousers resembling plus-fours (cf. No. 12825). There is a carpet with a large lyre for centre-piece (or perhaps this represents the designs then chalked on ball-room floors). Above is a gas-chandelier with many jets. On the wall are three pictures. (1) *Naked, but not ashamed*: three women with bare breasts and short petticoats, two wearing hats, and two having a grotesque stoop (cf. No. 12840). (2) Two men raising their hats; one wears short loose trousers, the other tight breeches with top-boots. (3) *Tobacco Pipe imitations of Female Dress—or Smoking the Fashions of 1816*. The bowls of pipes, reversed, represent two women, walking l. to r. and meeting two others, all bowing; their contour ridicules the curved back and forward stoop, as in No. 12840, &c., and the short projecting petticoat, supported on stick-like legs; a railing and trees indicate Hyde Park.

$8\frac{13}{16} \times 13\frac{9}{16}$ in. With border, $9\frac{5}{8} \times 14\frac{11}{16}$ in. 'Caricatures', vii. 72.

12842 THOSE THAT WISH TO SEE A FULL MOON! MUST VISIT HYDE PARK ON A WINDY AFTERNOON *385*

Marks fecit

London Pub^d^ Septem^r^ 1816 by T. Tegg 111 Cheapside

Engraving (coloured impression). A plump young woman stands with feet together bending before the wind, and holding down the short (muslin) skirt of her high-waisted décolletée dress. The wind makes it define her plump posterior and she says, *La, Bless me how cool it is.* Her brightly coloured ankle-boots have a border of swan's-down. Two absurd fops walking close behind inspect her with amusement, one using an eyeglass says: *It is certainly more gratifying to view, than the Regents Bomb!!!!!!* [see No. 12799, &c.]. The other says: *I think she intends it as an opposition, to that in S^t^ James's Park.* One wears a long braided coat to the ground, the other loose trousers and narrow coat-tails which blow round his legs. Both wear stocks, collars, small hats, and fluffed-out hair like those of the dandies in No. 12840. On the r. a couple walk off to the r., in difficulties with an umbrella. The woman's dress is well above her knees; the man wears wide trousers tied in at the ankle, and coat-tails like streamers of ribbon. Farther from the spectator, and walking from r. to l. is a young woman followed by a little negro foot-boy. She holds on her bonnet, and holds down her very short skirt in front, saying, *What a rude wind this is, old* [sic] *fast behind Mung.* He holds down the hem of her skirt, and carries her reticule; he answers: *Yes, Miss'e I wont let Loose if you dont.* In the background, behind the rails, a man chases his hat, a woman holds an umbrella which is inside out, and sees her bonnet blow away.

$8\frac{13}{16} \times 13\frac{1}{16}$ in. With border, $9\frac{9}{16} \times 13\frac{5}{8}$ in. 11593.

12843 MY BROTHER'S BREECHES—OR NOT QUITE THE THING. [Williams.]

Pub^d^ March 1816 by S W Fores 50 Piccadilly.

Engraving (coloured impression). Scene in a well-furnished dressing-room. One buxom young woman raises her skirt, hands on hips, to show another that she is wearing a pair of knee-breeches, rather too tight. She says: *There Maria I think I make as good a Man as my Brother.* Maria leans towards her impressively: *No indeed Cousin! I should think not Quite.*

$12\frac{5}{16} \times 9\frac{7}{8}$ in. 'Caricatures', vii. 177.

12844 A NECK OF LAMB—A ROUND OF BEEF—AND A SCRAG OF MUTTON. *388*

C W [Williams] *Fecit.*

Pub^d^ Novem^r^ 1816 by T. Tegg N^o^ 111 Cheapside London

Engraving (coloured impression). The title indicates the three figures in the design. A young woman, elegantly dressed, with a long round neck, looks down through an eyeglass at a fat butcher, spherical in contour, who gazes up with an admiring smile. Behind him (r.) his wife sits primly on a chair, watching her husband with a sour and menacing expression. All are in front of the butcher's shop. Over the door, where a carcass hangs behind the seated woman: *Roger Gibbs But*[*cher*]. A bull-dog lies in the foreground intently watching the younger lady; his collar is inscribed *Gibbs*. Joints of meat hang in the open shop-front, with a butcher's block in front of it. The lower parts of two casement windows suggest a modest establishment as does a bunch of hearts, &c., hanging from a nail.

$12\frac{1}{2} \times 8\frac{7}{8}$ in.

12845 ALL EMPLOYED—OR—THE IRISH VIS-A-VIS. *vide Dublin Harbour.*

C. W. fecit. [Williams.] [? 1816]

Engraving (coloured impression). A roughly made jaunting-car on the sands of Dublin Bay proceeds towards the Pigeon House (r.) at the end of the jetty (the South Bull). A young and an old woman sit back to back with an elderly man and a young one. The young people turn their heads to kiss, unobserved by their elders: the woman absorbed in snuff-taking, the man looking through a telescope. The head and shoulders of the driver, in back view, form the apex of the design; his hair projects through his battered hat.
$8\frac{1}{8} \times 12\frac{1}{2}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in. 'Caricatures', iv. 16.

12846 A FASHIONABLE FOP.

Williams fec^{t}

Aquatint (coloured impression). Pl. to the *Busy Body*, i. 1, Mar. 1, 1816. The fop, tall and handsome, walks (r. to l.) in a London street with his hands in his trouser-pockets. He has a small moustache, wears a small flower-pot shaped top-hat, a much-braided overcoat cut away in front and reaching to the ground, with large fur collar and cuffs; trousers with stripe. His dress shows the influence of hussar uniform, and the title suggests that 'dandy' was not yet in common use (cf. No. 12840 A). The text by 'The Craniologist' (cf. No. 12839), is an attack on the 'elaborate and useless' fop. A companion pl. to No. 12847.
$6\frac{1}{2} \times 4$ in. B.M.L. C. 117. bb. 26/3.

12847 A FASHIONABLE BELLE.

Williams fec^{t}

Aquatint (coloured impression). Pl. to the *Busy Body*, i. 49, Apr. 1, 1816. A lady crosses a street with a suburban background, raising her dress. She wears a bonnet with high feathers, a pelisse with vandyked lace collar, cuffs, and full slashed sleeves, over a dress with an embroidered edge, and laced boots; she carries a reticule. Her dress shows the influence of the French fashions of 1815–16. She is a heartless, empty-headed coquette and licentious female. Cf. No. 12859.
$6\frac{1}{2} \times 4\frac{1}{16}$ in. B.M.L. C. 117. bb. 2/3.

12848–12858

Aquatints (coloured) by Rowlandson to Combe's *Dance of Death* continued from No. 12691. B.M.L. C. 59. f. 7.

12848 THE GALLANT'S DOWNFALL. [ii. 241]

Pub. Jan^{y} 1. 1816, at R. Ackermann's 101 Strand.

P. 241. The corner of a house seen from a walled garden. Death throws down a ladder which gave access to a window from which a distraught girl looks out; her lover, a young lieutenant, falls from it towards a pond, while an elderly colonel, the father, fires a blunderbuss towards cats on the wall, the charge being intercepted by the falling man. A prancing dog barks. Below:

The Assailant does not feel a wound:
But yet he dies, for he is drown'd.

12849 THE CHURCH YARD DEBATE.[1] [ii. 250]

P. 250. Seated on two tombs facing each other are (r.) Death, beside an obese doctor and a bloated vicar, and (l.) a barrister in wig and bands gleefully flourishing a pipe, next an old grave-digger drinking from a glass. All are jovial. Death and the doctor are smoking. Behind (l.) is the doorway of a Gothic church within which is a man pulling a bell-rope. A plumed hearse (r.) is driving up; the driver waves his hat. Skulls, bones, and coffins lie in the foreground. All profit from the death of the Squire for whom the bell is tolling. Below:

Tis strange but true, in this world's Strife.
That Death affords the means of Life.

12850 THE GOOD AND GREAT[1] [ii. 256]

P. 256. A funeral procession issues from the gate of an ancient Gothic mansion. Death heads the procession, carrying on his head a board covered by funeral plumes. Coffin-bearers follow; on the pall is a large Garter star. Mourners with a fat bishop follow. Tenants, &c., watch and weep (r.). Below:

What heart-felt Tears bedew the Dust
Of Him whose ev'ry thought was just.

12851 THE NEXT HEIR. [ii. 259]

Pub. *Feb^y 1. 1816*, . . . [ut supra]

P. 259. Death, javelin in hand, rides a horse harnessed tandem to the gig of the dissolute spendthrift who drives in at the gate of No. 12850, above which is the hatchment of the dead peer. Next the heir, who drives with a flourish, sits his 'Aspasia'. They are followed by a rollicking band on horseback, one blowing a hunting-horn. Tenants gape in astonishment. He is about to be killed; his gig is too high for the gateway. Below:

Tis not the time to meet one's fate,
Just ent'ring on a large Estate.

12852 THE CHAMBER WAR.[2] [ii. 266]

P. 266. Death bends over the aged invalid who from his arm-chair watches in astonished terror a violent affray with fists and canes between three elderly and obese doctors, in which an angry nurse joins. Below:

When Doctors three the Labour share,
No wonder Death attends them there.

For Death and doctors cf. Nos. 5457, 7608 (by Rowlandson), 7609, 8590.

12853 DEATH AND THE ANTIQUARIES.[1] [ii. 271]

P. 271. Scene in a Gothic side-chapel in which are tombs with recumbent figures, wall-tablets, &c. Grave-diggers have opened a vault in the floor and taken out a coffin which is surrounded by elderly antiquaries in old-fashioned dress. Three peer in at the embalmed figure of a king in crown and robes. Death stands on an adjacent tomb, his javelin poised, ready to strike if the body is disturbed. Below:

Death, jealous of his rights, stands sentry
Over this strange, burglarious entry.

Cf. No. 12041.

[1] Imprint as No. 12848. [2] Imprint cropped or absent.
[3] Imprint as No. 12851.

12854 THE DAINTY DISH. [ii. 275]

Pub^d March 1. 1816 . . . [ut supra]

P. 275. A banquet in a palatial room decorated with paintings, sculpture, &c. All the guests are ugly, elderly gormandizers. Cooks, male and female, bring to the room steaming dishes which are taken from them by menservants. Death has taken a dish and bears it in both hands towards the table. In the foreground is a litter of bottles. A servant draws corks at a sideboard. Below:

This fine, hot, feast's a preparation
To some, for Death's last, cold, Collation.

Death striking down the glutton or drunkard was a favourite theme, cf. Nos. 5172, 5513, 9472, 9614.

12855 THE LAST STAGE.[1] [ii. 283]

P. 283. Scene in the courtyard of an old-fashioned coaching inn in London, the sign of a dolphin over the archway. Luggage is being piled, horses harnessed, while Death helps up into the coach a fat woman (destined to die from a coach accident). Bystanders watch. Below:

From Hour to Hour, from Youth to Age.
Life's Trav'ller takes th' uncertain Stage.

12856 TIME, DEATH, AND ETERNITY.[1] [ii. 290]

P. 290. Above chaotic masonry Eternity flies, blowing a trumpet and holding in her r. hand her emblem, a circle formed of a serpent, tail in mouth. Time falls on his back dropping his hour-glass and (broken) scythe. Death, clutching a broken javelin, falls headfirst into a chasm, into which his crown drops. Below:

The song now bursts beyond the bounds of time,
And Immortality concludes the Rhyme.

12857 DEATH'S DANCE

Frontispiece. Death sits in deep meditation on a terrestrial globe, his feet on the circular rim of the stand, on which the signs of the Zodiac are inscribed. He supports his jaw on his r. hand, elbow on knee, l. hand on his knee, holding his javelin. At the base of the globe are an open book, on which the title is inscribed, bottle of *Drugges*, decanter of *Compounds*, boxes of *Opium* and *Mercury*, goblet of *Arsenic*, cask of *Gun Powder*, axe, pistols, dagger, gun, cards, and dice. There is a background of cloud against which three bats are flying and pipe and tabor are suspended.

$7\frac{1}{16} \times 4\frac{5}{16}$ in.

12858 THE | ENGLISH | DANCE OF DEATH |

London, Published March 1. 1816, by R. Ackermann, 101, Strand.

Title-page. Vignette (*c.* $5\frac{1}{4} \times 3\frac{3}{8}$ in.). Scene in the churchyard of a ruined and roofless Gothic church. Death capers and pipes to two groups of four skeletons, who dance, some holding up tabors. He has laid javelin and hour-glass on a tomb. Below: *Pallida Mors æquo pulsat pede pauperum tabernas,* | *Regumque turres. Hor: Lib. 1. Od. 4—* | *Vol. 1.*

12859 L'ANGLAISE. | LE BON GENRE N° 96

[Lanté del.][2] [? 1816]

Engraving (coloured impression). An open-air performance in Paris. An acrobat stands on his head on a table, while a man seated on a tree-stump

[1] Imprint as No. 12854. [2] Colas, No. 2242.

fiddles and a boy dances a jig. The spectators are (l.) a Parisienne holding a little girl by the hand, a pretty Englishwoman (r.), wearing a striped shawl over white dress and dark spencer. Her bonnet or hat trimmed with roses distinguishes her from the Frenchwoman, whose hat has a towering plume of feathers. The dress of both, however, shows some assimilation of national fashions since 1814. Cf. No. 12847.

Colas, No. 2238.

$8\frac{5}{8} \times 10\frac{1}{8}$ in. 169. e. 6.

12860 LES PATINEURS ANGLAIS.

à Paris chez Basset rue S^t^ Jacques N^o^ 64. Déposé à la Direction de la Librairie. [? 1816]

Engraving (coloured impression). Five skaters are in the foreground, one, a fat John Bull, has fallen grotesquely on his back, losing hat and wig. All the others are young, slim, and athletic, but in outré and dandified dress; one is an officer in uniform. One wears a long coat to the ankles, with civilian dress and a plumed cocked hat; he skates arm-in-arm with a man wearing a coat with long tails, breeches, and gaiters. One in back view wears a caped tail-coat over tight pantaloons, the seams of which are edged with buttons. Their hats are flower-pot shaped. All have hair resting in loose curls on their collars. They skate with ease, and in general with nonchalance, except for the officer, who seems to be cutting figures. Two others in the background have their arms on each other's shoulders.

A satire on English costume connected with the English army of occupation in France.

$7\frac{3}{4} \times 11\frac{3}{4}$ in.

POLITICAL SATIRES

12861 FEE FAA FUM—FALSE ALARMS—OR THE FUGITIVE P—— A FARCE BY THE AUTHORS OF WAYS AND MEANS

[Williams.]

Pub^d Jan^y 1^st 1817 by E Brooks Panton S^t Haymarket—Late Holland's

Engraving. A scene in Carlton House; an open door (r.) showing a section of the pillared screen. The Regent rushes wildly towards the door, with the stride of a ballet-dancer, while Eldon and others register consternation at the sight of the stuffed effigy of a Jacobin, presented to them by Castlereagh (l.). On the extreme l., the Duke of Cumberland in hussar uniform, and the Duke of York, peep through a doorway; the latter says: *Blessings on such inventive Geniuses! Keep up the Joke for our sakes.* Castlereagh stoops forward in profile to the r., holding the stuffed figure erect, with the toes just above the floor. It wears a mask with mouth wide open as if shouting, a bonnet rouge and cloak; to one hand is tied a knife, to the other a pistol; he says, with a slight smile: *The Plot takes admirably, this will keep up the Army, let off another Cracker!* His companion (Canning), who shouts *Fee Faa Fum!!*, holds up a spluttering firework. Eldon, in Chancellor's wig and gown, holds up both arms in terror, and steps back from the bogy, saying, *Treason! Plot!* Three men behind him, simulating fear, exclaim respectively: *Insurrection! more Troops*; *Murder! Plot!* and *Call out the Troops!! Treason!!* The last (cynically) puts his finger to his nose. They are poorly characterized and cannot be identified.

The Regent, in his haste to reach the door, where a coach and mounted escort are waiting, has overturned his chair and a round table beside it. On the floor are shattered decanters and glasses; two open books: *Treatise on Jiggs* and *The Patriot King A Novel by F Fudge*, a *Plan of a new Thatched Cottage* [see No. 12747], and *Patterns for New Furniture.* McMahon, his 'Privy Purse' (see No. 11874) hanging from his pocket, stands (r.) in the doorway, addressing the escort with raised arms; he cries: *Plot Plot charge the nine Pounders.* Above the design: *Avaunt! thy bones are marrowless, thou has't no speculation in thine eyes which thou dost glare with* [*Macbeth*, iii. 4].

A satire on the Ministerial attitude towards the Spa Fields riots, see No. 12819, &c.; the Jacobin may represent the Spenceans, who had been chalking up in London 'Spence's plan and soon'. *New Ann. Reg.*, 1816, p. 302. The Regent's departure to spend Christmas at Brighton is attributed to this scare. Actually, the riot was easily quelled, and the year 'closed with general tranquillity through this island'. *Ann. Reg.*, 1816, p. 95. For the fear of militarism, which Castlereagh, who defended the Army Estimates, was supposed to embody, see No. 12756, &c.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

12862 N° I. BLESSINGS OF BRITTAIN—OR A FLIGHT OF LAWYERS— *384*

[Williams.]

Pub^d Jan^y 1817 by T, Tegg, 111. Cheapside.

Engraving (coloured impression). The Lord Chancellor (Eldon), preceded by his mace-bearer holding a sword, is about to alight on the pavement outside Westminster Hall (l.), having flown diagonally down from the r.; next

him is (?) the Vice-Chancellor Plumer, close behind are eight other judges followed by a closely packed swarm of barristers who recede in perspective. All are in wig and gown. Behind the barristers are their clerks, wearing top-hats and carrying (green) brief-bags over their shoulders. Three men stand outside the door of Westminster Hall waiting obsequiously to receive the Chancellor and his swarm; one is a constable holding his staff, the others wear black gowns, the foremost having cloven hoofs. In the street below (r.) a few terrified pedestrians look up at the monstrous flight. Above the design: *First Day of Term.* After the title: "*A Darksome cloud of Locusts swarming down.*"

The other judges are Sir Vicary Gibbs, Ellenborough (both recognizable), with (presumably) the Chief Baron, Thomson, (see No. 12788), and the three other Barons of the Exchequer, Sir Robert Graham, Sir George Wood, Sir Richard Richards, and the Recorder, Silvester, see No. 12814. In the first flight of the barristers are probably the Attorney- and Solicitor-Generals, Garrow and Shepherd. Cf. No. 11411, *The First Day of Term—or, the Devil among the Lawyers.*

A companion pl. to No. 12863, with the same imprint.

Also a reissue, the date removed, leaving Tegg's imprint, the serial number altered to *200.* ('Caricatures', xii. 12.)

$8\frac{7}{8} \times 13\frac{1}{8}$ in.

12863 N° II, BLESSINGS OF BRITAIN—OR—SWARM OF TAX GATHERERS. *389*

See No. 12862. British households are represented by large straw bee-hives; these are assailed by tax-collectors and their satellites who run through the air in a swarm. One hive is in the foreground (r.), the two next are in the middle distance, with a line of little hives in the distance, curving to the l. margin. John Bull, ragged but chubby, stands defiantly on the step of his hive, defending it with a stake shaped like a rough pitchfork and inscribed *Prop of Reform*; with this he prods the foremost collector, who drops book and pen in dismay. Behind him in the doorway is his wife, brandishing a poker, while three ragged and terrified small children cluster round the door. Other tax-gatherers assail the upper part of the hive; one has made a hole in the straw and puts in his hand; he has already seized honey. Another man departs with chunks of honeycomb, but his coat-tails are clutched by a man who leans from a hole in the hive. Another collector runs through the air, laden with spoil. More of the swarm are still advancing, holding pen and book or paper. One, holding up a constable's staff, holds out a *Warrant* [of] *Distress . . John Bull* [scarcely legible]; another has a huge book inscribed *Poor's Rate.* Other books are inscribed *Kings Tax* and *Assess'd Taxes.* One man holds out a paper inscribed *Snatch Broker & Sworn Appraiser.* The men recede in perspective towards the upper l. corner of the design, from which the swarm is descending upon the hives. A tax-gatherer enters the door of the second hive, while another stands on the upper part nailing on it a placard: *Kings Taxes.* In the foreground (r.) beside the hive a broken cord drops from a clothes-prop weighted down with tattered garments. On the l. is a smoking manure-heap inscribed *Ministrial Dung-hill*; on this lies a paper, *Prope*[*rty*] *Tax* [now removed, see No. 12750, &c.], and from it grow toadstools inscribed *Place, Pension,* and *Sinecure.* After the title:

"*All with united force combine to Drive,*"
"*The lazy Drones from the laborious Hive.*" *Virgil*

Above the design: *Quarter Day.*

A satire on heavy taxation and the distress of 1816 (see No. 12779, &c.), which greatly increased the burden of poor rates: John Bull's only defence is Reform. The chief topics at numerous meetings in England and Ireland were Reform of Parliament, i.e. manhood suffrage and annual parliaments, and retrenchment, especially the abolition of sinecures and pensions, cf. No. 12781, and the reduction of army expenditure, cf. No. 12756.

Also a worn impression (coloured) with imprint removed, and the serial number altered to *195*.

$8\frac{3}{4} \times 12\frac{7}{8}$ in.

12864 HUNT-ING THE BULL!!

G Cruikshank

London Pub^{d} Feb^{y} 8th 1817 by J. Sidebotham 1, S^{t} James's S^{t}[1]

Engraving (coloured impression). A fiercely snorting bull, John Bull, is chased from the r. by the radicals and the radical Press, and baited by the dogs of his (ministerial) butchers. The scene is outside the gate and screen of Carlton House, with a sentry-box (r.) in front of which Ellenborough, the Chief Justice, stands at attention, the word *Law* on his bayonet; he wears uniform and bearskin, with a judge's wig. The radical mob is led by three men. Cobbett, in the centre, with a pitchfork inscribed *Political Register*, draws blood from the infuriated bull. On his r., and on the extreme l. is Lord Cochrane, wearing his long blue overcoat, as in No. 12514; he flourishes a club inscribed *Cochrane's Charges* [see No. 12757]. On Cobbett's l. is 'Orator' Hunt, raising in both hands an enormous club inscribed *Spa Fields Resolutions* [see No. 12818]. Close behind them is Major Cartwright (see No. 6474) brandishing a club which though not large has a vicious spike, and is inscribed *Cartwright on the . . .* An undifferentiated mob follows armed with pikes; two of these are labelled: *Stateman* [sic] and *Mor^{g} Chronicle*. Missiles are hurled, including a wig labelled *Independant*, representing the 'Independent Whig'.

The Regent and his supporters are dressed as butchers, with aprons, oversleeves, and steels. Vansittart, on the extreme r., wearing his Chancellor of the Exchequer's gown, is releasing two more dogs, inscribed *New Taxes*, from a bag inscribed *Budget*. The Regent takes a flying leap (as in No. 12861) from the bull's lowered horns, holding his cocked hat to protect his posterior. Eldon has fallen on his face, dropping the mace; Liverpool is in full flight, as is another Minister whose head is behind the sentry-box. Castlereagh alone stands firm, and raises a headsman's axe to smite the bull on the neck. The dogs, rushing furiously at the bull are: *Civil List* [see No. 12756], *Assess'd Taxes*, *Stamp* [duties], *Customs*; one has been gored and tossed, and falls from a height: *Property Tax* [see No. 12750, &c.]. Only one gateway and a fragment of the pillared screen, monumental rather than realistic, are depicted. The design perhaps derives from Gillray's *John-Bull, baited by the Dogs of Excise*, No. 7640 (1790).

John Bull is a victim of demagogy, taxation, and reaction (personified by Castlereagh). The title indicates the part taken by Hunt in the Reform agitation. The bull's threat to the Regent represents the mobbing of his coach (see Nos. 12871, 12887) after the opening of Parliament on 28 Jan., when a stone or bullet pierced two panes of glass (called the Pop Gun Plot, after the farcical affair of 1796, see No. 9035). The Convention of Delegates, bringing petitions said to have 500,000 signatures, met in London on 23 Jan. 1817, with Cartwright as chairman, in default of Burdett, who was withdrawing

[1] The address is added in a different hand.

himself from the movement. For Cobbett's cheap edition of the *Political Register* see No. 12870. The *Statesman* and *Independent Whig* were Whig-Radical papers (see vol. viii). Perry's *Morning Chronicle* opposed the excesses of the Reformers as damaging to the Whigs.[1] Halévy, *Hist. of the English People 1825–1830*, 1926, p. 24; Wallas, *Life of Place*, 1918, pp. 119–21. Cf. No. 12867.

Reid, No. 627. Cohn, No. 1221.

$8\frac{1}{2} \times 13\frac{1}{4}$ in.

12865 THE NEW COINAGE—OR—JOHN BULLS VISIT TO MAT OF THE MINT!!

[Williams.]

Pub^d Feb^y 1817—by J Sidebotham 72 New Bond Street

Engraving (partly coloured). The interior of the Mint; Wellesley-Pole, Master of the Mint, is shovelling (new silver) coins, from a great heap (piled up like coal) on the l., into a large sack held open by John Bull; he says: *There Johnny! see how I have been working for you for Months past, You can't say I get my Money for nothing.* He wears the apron (marked with *G R* and crown), breeches, and gaiters of a workman, with a fashionable coat and stock. John, registering cynical melancholy, answers: *You be a very industrious Man indeed Master Mat and the prattyest Cole* [money, cf. No. 10370] *Merchant. I have dealt with this mony a day!!!* He has the battered hat, lank hair, and gaiters of a poor countryman, and is out-at-elbows. His sack is inscribed: *New Silver to enable the people to give intrinsic value for Bank rags & worthless Tokens.* Behind him are his wife, carrying an infant, and three ragged bare-footed children; the eldest boy crawls forward to seize some of the coins on the floor. Behind this family party men with bags and baskets crowd into the room from an open door which frames a background of buildings and masts of ships. Pole stands between the heaped coin and a counter on which are a pair of sacks, a banker's scoop, and a pair of shears (for cutting light coin, by the Coin Act of 1773, see No. 5128, &c.). A drawer in the counter is inscribed *Mint Seed* [cf. No. 9544]. On the wall are a small proclamation with the Royal Arms: *Current Price of Silver & Gold* and a large bill headed *New Silver Coinage* and signed *W, W, Pole Master & Worker of his Majestys Mint.*

The shocking state of the silver currency had aggravated the distress of 1816; Grenfell alleged that change for a pound note would consist half of French coins, half of counterfeit coins from Birmingham. An entirely new coinage was decided upon, the silver to be put in hand first. By a Proclamation of 18 Jan. the old silver coin was to be brought to the Mint between 3 and 17 Feb. and exchanged for the new crowns, half-crowns, shillings, and sixpences. Text in *Ann. Reg.*, Chron., p. 6 f. The public took their coin to a large hall in the Bank of England. Ibid., p. 13. See Smart, *Economic Annals of the Nineteenth Century*, i. 477 f., 563. According to the *Examiner*, 16 Feb., the workmanship of the coins and the 'plan of delivery' were very clumsy. The Proclamation was 'from our Court at Brighton' (cf. Nos. 12749, 12861), and doggerel verses were circulated. See Bagot, *Canning and his Friends*, 1909, ii. 31 n. Wellesley-Pole was Master of the Mint, with a seat

[1] But according to the *Examiner*, 26 Jan. 1816: 'the *Chronicle* and other papers in London have risen in strength of writing in proportion to the spirit of occasion'. Cobbett writes (*Pol. Reg.*, 1 Feb. 1817) of 'the base and foul calumnies [on the Regent] of place hunters and factious writers like the Morning Chronicle, who have, for years, been dealing in such calumnies'.

in the Cabinet, 1814–23; he refers to the campaign against sinecures, see No. 12781, &c. Mat of the Mint is one of the thieves in Gay's *Beggar's Opera*. For paper money and bank tokens see No. 11716.

Described, Bagot, op. et loc. cit.

$8\frac{3}{4} \times 13$ in.

12866 ADVOCATES FOR REFORM SHEWING THE WHITE FEATHER!! OR A NEW WAY TO HUNT OUT A TROUBLESOME CUSTOMER!!

Yedis inv^{t} Cruikshank fec^{t}
London Pu^{d} by J Sidebotham N^{o} 1 S^{t} James's S^{t} 24th Feb^{y} 1817

Engraving (partly coloured). After the title: *(vide a late fracas at the British Coffee house between the host & his Guest)*. Hunt and Cobbett, both with large white feathers erect in their top-hats, flee towards an open door beyond which the head of a staircase is indicated. They are pursued by a good-looking man with clenched fists and in the attitude of a boxer, who is in the centre of the design. Behind him (l.) are four supporters, one a bottle-holder. Hunt's feather, the larger, is *The Emblem of Cowardice*. At his feet is a paper: *Hunt hiss'd out of Bristol—* He registers cowardice, exclaiming, *I can't fight & I wont fight—I can only talk about fighting if my Speeches don't strike & my arguments can't knock you down—I have no other remedy left but to run away!! —so here goes!* Cobbett, who is nearer the door, clutches a paper: *Cobbetts Register*. He cries: *Run for your life my Boy! Shew them a Real Hunt!!— fighting will only degrade your high—Political Character! the fellow is only hire'd by the Magistrates to thrash us I'll expose the Rascals in my two-penny Register!! —I'll dip my pen in Gall & damme work 'em all.* Hunt's antagonist, Morley, keeper of the British Hotel in Cockspur Street, says: "*Look at the white feather*"! Two of the seconds say: *Put his head in Chancery & stop his jaw, talking won't do here* and *ha! ha look at the white feather.* Below the title:

"*He that fights & runs away*"
"*May live to fight another day.*"

Orator Hunt, finding on 10 Feb. that his baggage had been removed from his room at Morley's, said to be 'engaged to an officer', had an altercation with Morley, whom he called a vagabond, while Morley called him a demagogue. A fight was arranged for 15 Feb. at Jackson's rooms in Bond Street (see No. 12917). Hunt arrived (late) with Cobbett, who asserted that Morley had been paid by the magistrates to provoke Hunt so that he should be prevented from speaking at Spa Fields on 10 Feb. (see No. 12869) and informed the company that he attended in order to prevent any fighting. Morley declared he had not been the challenger, and cried out as the pair left: 'There goes a white feather!' *Examiner*, 16 Feb. 1817, citing the *Morning Herald* '(which has for some time ceased to be a Court Newspaper)'. According to Hunt, bills asserting that he had been turned out of the City of Bristol (cf. No. 11907), and 'other gross falsehoods and infamous calumnies' had been posted up, whereas he had addressed a great public meeting there, at which a petition (presented to the House of Commons) was signed by over 20,000 men.

Reid, No. 658. Cohn, No. 870.

$7\frac{7}{8} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{3}{8}$ in.

12867 A PATRIOT LUMINARY EXTINGUISHING NOXIOUS GAS!!!—

A B [Beugo] *inv^t Tom Tickle del^t G Cruikshank sculp^t*
Pub^d by A. Beugo Print dealer 38 Maiden lane Cov^t Garden Feby 26 1817

Engraving. Brougham (l.) directs the jet from a fire-hose on gas flames issuing from the mouth of Cochrane, who stands astride the summit of the gas-container, an oddly-shaped urn, round which two pipes are symmetrically twined, having the heads of serpents and forming two loops or handles which Cochrane supports on his shoulders. The heads of the serpents are supported by Cobbett who forms, in profile to the l., a figure-head for the container. Lighted gas-jets issue from the mouths of Cobbett and of the serpents; from his pocket hangs a fat purse inscribed *My Politics*. Burdett, his back to Cobbett and Cochrane, with folded arms, is in a similar position, but lower down, against the back of the container. Two shorter serpent-pipes are looped against the sides of the container, terminating in the profile heads of Hunt, wearing a hunting-cap, and (presumably) Thomas Evans, whose pipe is inscribed *Spencean Plan* (see No. 12868). These two are behind and slightly below Cobbett, in profile to the l. Over Evans's pipe hang little serpents, darting their fangs towards Brougham. The second pipe is not visible, being on the farther side of the urn, but is represented by Hunt's head, parallel with that of Evans. From the mouths of all issue flames of gas. Cochrane's l. foot (and presumably his r.) rests on the edge of a large tricolour disk (a cockade) which ornaments the side of the urn and is supported upon crossed daggers. He leans against the head of a (?) golden calf which rests on the upper curve of the urn. The container rests on a low stand of four curved legs, round and below which are adders, toads, and a lizard, all discharging venom against the low rocky platform on which Brougham stands.

The urn is filled with gas by a pipe issuing from a furnace on the extreme r., which a kneeling and simian demon, wearing a bonnet rouge, is stoking with newspapers, while he blows at the flames. In his r. hand is *Cobbe[tt's] Political Register*; in his l.: *Examiner Jan^y 26 Page 53 a continued experim[ent] at exciting an insurrection. d^o P 82 Feb 9^th.* At the ape-like creature's feet are other papers: *Statesman, Morning C[hronicle], Black Dwarf, Independent Whig, Hones Reformers Register, Spa Fields Resolutions* [see No. 12869, &c.], *Br—kes's Club for Keeping new members out of Westminster*. Behind the furnace and the urn are black clouds; from these (r.) a Fury emerges, with snakes for hair, holding in the r. hand a firebrand, and in the l. writhing serpents. Above are many night-birds, owls, bats, &c.

Brougham's fire-hose issues from a fire-engine, inscribed *Parlaimetary* [sic] *Expositor*, a box on wheels with two handles for pumping at which Eldon (l.) in wig and gown, and Castlereagh (r.) are working. On this is a (carved) British Lion trampling on a crowned eagle, to represent the defeat of Napoleon. Behind and on the extreme l. is the trunk of an aged oak, wreathed with roses. On the ground at Brougham's feet are papers: [1] *His Royal Highness has enjoyed prosperity with his people he will prove himself ready to share their privations his royal Highness relinquish^s £50,000 a year of his income & fears not but it will be rec^d as intended House of Commons Dec^r* [i.e. Feb.] *7 1817.* [2] *Marq^s Camden 10,000.* [3] *Ponsonby 400.* In the background (l.), between the oak and the gas-urn, is the sea-shore with small trading vessels collecting casks, &c., and, in front, a man leading his horse to a plough, and others sheep-shearing. Partly hidden by the tree is a disk or a rising sun, containing the bewigged head of the Regent (cf. No. 12867 A). Below the design are

Brougham's words: "*Sir, I will not show my friendship for the people by telling them falshoods.—(a loud cry of hear, hear!)—I will not be party in practising delusion on the people.—(hear, hear!)—I do not blame the petitioners, but I blame the fabricators of the petitions for having y^e^ assurance to declare that universal suffrage, was a right for which our Ancestors shed their blood.—(hear hear)—Sir I would not be a party in telling the people (monstrous assertion!) that twelve hund^d^ years ago, this Country enjoyed a perfect Constitution.—(hear, hear!) Twelve hund^d^ years ago!!—in what history is it to be found, that this Country enjoyed a free & perfect Constitution at all, at that period? what do we know of the state of this Country in that respect, in y^e^ year 618 two hund^d^ years before y^e^ diff^t^ Kingdoms of the Saxon heptarchy were united under one Monarch—(hear he^r^) these Sir, are they who after poring for days & nights & brooding over their wild & mischievous schemes, rise up with their little nostrums & big blunders to amend the British Constitution! (laughter & loud aplause) vide M^r^ Br—gh—ms reply to L^d^ C—ch—ne Feb^y^ 14^th^ 1817.*

On 14 Feb. various petitions for Reform were presented to the Commons, one by Brougham, who, however, spoke of 'the absurd and impracticable doctrine of universal suffrage'. He was answered by Cochrane; the passage quoted is an abridged quotation from Brougham's retort to Cochrane. *Parl. Deb.* xxxv. 358 ff. Brougham was violently attacked for this speech by Hone in his *Register*, in a passage read by Cochrane in Parliament on 17 Feb. (ibid., pp. 368 ff.; Aspinall, *Brougham and the Whig Party*, 1927, p. 75; Wallas, *Life of Place*, 1918, pp. 120–6. The allegedly seditious passages from the *Examiner* are (1) from an article on the approaching Session: 'Persons however in the situation of Parliament may be compelled without manual force, and will. Swords may be answered with swords, at least for a time; but there is no withstanding the universal will of a nation. . . . [The people] are too strong, too enlightened, and too angry, to suffer themselves to be duped again.' (2) A protest against the measures of repression, see No. 12871, &c.: 'the personal sufferings and irritability of the people are infinitely greater than they were in 95 and . . . will not endure violent treatment'. Wooler's *Black Dwarf* (29 Jan. 1817–Dec. 1824) and Hone's *Reformist's Register* (1 Feb.–25 Oct. 1817) were two of the unstamped weekly papers that contributed to the agitation for manhood suffrage, and were more radical than Cobbett's *Register*. See J. H. Rose, 'The Unstamped Press 1815–1836', *Eng. Hist. Rev.*, Oct. 1897; Aspinall, 'Circulation of Newspapers in the early Nineteenth Century', *Review of English Studies*, Jan. 1946. Burdett was holding aloof from the extremists, cf. No. 12869, and was denounced by Hunt; Burdett and Cobbett wavered between manhood suffrage and household suffrage. On 7 Feb. Castlereagh announced, among items of retrenchment, that the Regent, 'desirous to share the privations and sufferings of his majesty's subjects', wished to surrender £50,000, about a fifth of his income, and on 11 Feb. (in answer to a question) that Lord Camden had surrendered his sinecure Tellership of the Exchequer in return for an income of £2,500. *Parl. Deb.* xxxv. 267, 324 f. (This had brought in a maximum income, according to the sums issued from the Exchequer, of over £23,000.) Ponsonby opposed Castlereagh's proposal that holders of public office should surrender a tenth of their salaries, the equivalent of what they would have paid in income tax, but surrendered 10 per cent. of his own pension. Ibid., p. 306; *Examiner*, 1816, p. 105. The unwonted praise of the Regent, Castlereagh, and Eldon illustrates the extent of the reaction from the demagogy of Hunt and others, leading to disturbances, which is seen also in Cobbett's protest against attacks on the Regent, and his warning to the Reformers against 'Political Clubs', 'Secret Cabals', and 'Correspondences'. *Pol. Reg.* xxxii. 209, 220 (15 Feb. 1817),

cf. No. 12864, &c. 'Br—kes's Club' is probably a punning reference to Samuel Brooks of the Westminster Committee which managed Westminster elections. Cf. No. 12633 on gas-lighting as a noxious innovation.

Reid, No. 659. Cohn, No. 1831.

$8\frac{3}{4} \times 13\frac{1}{4}$ in.

12867 A A second state, coloured: the Prince's disk has been moved upwards, and is an unmistakable sun irradiating the gap in the clouds above Castlereagh's head; the enclosed head is smaller with no element of caricature. A fourth paper, apart from the others, has been added to those at Brougham's feet: *Folly of y^e^ Middling classes supporting their Goverment Bl^k^ Dwarf.* (The chief article in Wooler's paper on 12 Feb. was on 'The Folly of the Middle Classes, In supporting the present System'.) The water from Brougham's hose in inscribed *West^r^ Cordial.*

12868 A PEEP IN TO THE GREEN BAG OF THE SECRET COMMITTEE OF MAGNIFIERS.

*Marks fec^t^*
Pub^d^ by J. Johnston 98 Cheapside Feb 27 1817

Engraving (partly coloured). Members of Parliament, some with large magnifying glasses, are grouped round a cloth-covered table on which exhibits are displayed; they are grotesquely drawn and poorly characterized. One (? Liverpool) superintends two witnesses at the foot of the table (l.), a negro servant and a woman, fat, jolly, and disreputable, on whose shoulder he puts a hand; in his l. hand is a large stuffed stocking inscribed *Powder Magazine.* She says: *I assure you (Sir) on my Honour!! all I say is true, I know a great deal more, but cannot think of it at Present!!!* Her interrogator says: *I belive all you say and more too!* The negro: *When Misse know more I shall.* A man beside him stares at the woman through a huge magnifying glass, saying, *She is a Wapping Landlady.* Objects on the table are a row of toy soldiers wearing caps of liberty placarded: *Army for taken* [sic] *the Bank & Tower.* Other objects are a large mortar resting on a pestle, ticketed *D^r^ Watson's Morter*; a pair of braces: *Evans's Gallowses* [cf. No. 8039], a syringe or squirt, an awl, a bottle of *opium*, a saw, a model of a small vessel or yacht, with ink-pots and an hour-glass. One of the committee (? Castlereagh), sitting opposite the ship and holding up his glass, turns to say to a colleague: *No doubt this Ship was intended to convey Buanaparte from S^t^ Helena* [cf. No. 12592]. The other, staring through his glass, exclaims angrily: *D—m this Glass it do not Magnify half big enough.* A sixth member sits looking through his glass with his hand on a paper: *Gagging Bill.* He has some resemblance to Canning who defended the Bill. On the extreme r. an ugly and bloated member of the Committee (Curtis) stands on a stool holding the shoulders of a little man (Wilberforce) who stands in front of him, using an even bigger glass than the others. He exclaims: *Lord! what a Monstrous Morter the Regent Bomb* [see No. 12799, &c.] *is nothing to compare to it.* Curtis says: *Oh what a dreadful sight.* On the ground on the extreme l. is a large *Green Bag* from which papers project, one inscribed *Spencean Plan*; beside this is a book: *the History of Jack The Giant Killer.*

After the attack on the Regent (see No. 12864), Sidmouth, the Home Secretary, placed papers (in a green bag) relating to sedition and unrest, and a Secret Committee (also called the Green Bag Committee) was chosen by ballot in each House to report on them. That of the Commons included

Castlereagh, Canning, Wilberforce, Curtis, and members of the Opposition. The Report (19 Feb.) referred to societies with delegates, inflammatory placards and speeches, the Spencean doctrines (corporate land-tenure), designs on the Tower and Bank (as grotesquely attempted by the Watsons on 2 Dec.), and attempts to seduce the army. The Spa Fields rioters (Spenceans) had, according to Castle, see No. 12885, ammunition consisting of 60 or 70 bullets in an old stocking. (*State Trials*, xxxii. 275.) Thomas Evans (see vol. vii), arrested 9 Feb. (*Examiner*, 1816, p. 111), was Librarian to the Society of Spencean Philanthropists, an associate of the Watsons, and one of a projected Committee of Public Safety. *Parl. Deb.* xxxv. 438 ff., 590 ff., 765; Bamford, *Passages in the Life of a Radical*, 1905, ii. 27–30; *Life of Wilberforce*, 1839, iv. 308, 314–16; Wallas, *Life of Place*, 1918, pp. 120–6; *State Trials*, xxxii. 212. On 24 Feb. Sidmouth presented the Habeas Corpus Suspension Bill (valid to 1 July) in the Lords and Castlereagh the (temporary) Seditious Meetings Bill (Gagging Bill) which revived the restrictions of 1795 (see No. 8687, &c.). Cf. No. 9369 by Gillray on the Secret Committee of 1799. For the Green Bag see also Nos. 12871, 12876, 12887, 13000. A more notorious Green Bag contained the case against Queen Caroline in 1820. $8\frac{3}{4} \times 13\frac{1}{4}$ in.

12869 THE SPA FIELDS ORATOR HUNT-ING FOR POPULARITY TO DO-GOOD!!—

Yedis inv^{t} G Cruikshank fec^{t}
Printed & Pub^{d} by J. Sidebotham S^{t} James's Street March 1st 1817—

Engraving (partly coloured). Hunt leans from a first-floor window (l.) of a public house, addressing a crowd below. He holds out his hat, decorated with a tricolour cockade, and a placard: *Petition for Reform—Universal Suffrage, Annual Parliaments No Sinecurists—No Taxes—No Monarchy No Laws No Religion.* From the sill hangs another placard: *Petition to Parli*[*ament*] *to Redress the Boy Dogood who was impr*[isoned] *for tearing down a Bill entitled Hunt hiss'd out of Bristol.* Hunt's words fill a label against the upper margin: *Friends & Associates!—You are the only people that care for me!—every body else has forsaken me & Do-Good!—Sir Francis Burdett & all other respectable advocates for Reform will have nothing to Do with me & Do-Good. The lying newspapers call me an ignorant Demagogue and an Imposter & Do Good also! but with some assistance I'll make my enemies shake in their shoes let 'em look to their Windows!—I am very sorry for the late attack on the Regent—very sorry! (hum!) but when such temperate & respectful petitions as ours are unavailing, he must expect us to adopt Bullets & Brickbats!—Farewell my Friends!—we'll meet every month to keep me from sinking to my primitive insignificance & Obscurity!—Don't let any body speak here but myself lest you should change your opinion of me & think I am a stupid lying Incendiary—Knock off all the hats you can get at whereever I pass in token of respect & Draw me to my lodgings in my own Tandem!!!* [see No. 12870] *& now then give me three cheers!!!* The windows behind Hunt are filled with men drinking and smoking. A ragged boy (Dugood) sits on a projecting lamp-bracket close to Hunt. The disreputable crowd have a few clubs, and makeshift tricolour bonnets; hats decorated with tricolour cockades are waved, with shouts of *Huzza* and *Hunt for ever*. A little chimney-sweep with a large favour in his cap begs for an apple from a ragged apple-woman. Two men, rather better dressed than the others, stand together; one points to Hunt's placard while he picks his companion's pocket. Two grotesque ragamuffins bestride a horse in blinkers;

one holds a banner. A dejected man holds two ragged children by the hand; his wife, holding an infant, turns to look at a preacher, ragged but wearing clerical bands, who attracts the attention of the crowd on the r. He towers above them with raised arms, yelling: *Reform the Church! Down with the Bishops! we are strong enough now to take away their Loaves & fishes & D—n them all.* In the foreground on the extreme l., leaning against the wall of the house, is a stout and disapproving John Bull, holding a constable's staff. Above the ground-floor window in large letters: *Merlin's Cave Fine Cordial Gin & —— Dealer in Toba*[cco]. Below the title:

"*The State is out of tune, distracting fears*
And jealous doubts, jar in our public Councils
Amidst the wealthy City, murmurs rise
Loud railings & reproach on those that rule
With open scorn of Government—hence credit
And public trust, 'twixt man & man are broke
The golden streams of commerce are with-held
Which feed the wants of needy hinds and artisans
Who therefore Curse the Great and Threat Rebellion"—

Below, and across the plate-mark, verses are printed in five columns:

Blythe Harry Hunt was an Orator bold!
Talk'd away bravely and blunt;
And Rome in her glory and Athens of old,
With all their loud talkers of whom we are told,
Couldn't match Orator Hunt!

Blythe Harry Hunt was a sightly man,
Something 'twixt giant and runt;
His paunch was a large one, his visage was wan,
And to hear his long speeches vast multitudes ran.
O rare Orator Hunt!

He hated a pension, he hated a place;
Gave them a groan and a grunt;
Call'd Ministers *Villains*, and Crowns *a Disgrace*;
And wish'd to cut short the monarchical race.
O rare . . . [&c.]

Orator Hunt he could both read and write,
Meagre his mind tho' and stunt;
His knowledge of grammar indeed was so slight,
That a sentence of English he couldn't indite.
O rare . . . [&c.]

How Orator Hunt's many speeches will close,
Tedious, bombastic, and blunt,
In a halter or diadem, God only knows;
The sequel might well an arch-conjuror pose.
O rare . . . [&c.]

Hunt's third Spa Fields meeting (see No. 12819) was held on 10 Feb. He blamed Burdett, who had ignored the request that he should present the petition of 2 Dec. and had renounced universal suffrage and the ballot. He spoke at length on his attempts to obtain justice for Dugood, and appealed for a penny subscription for him. Hunt had petitioned, 3 Feb., for the dismissal of a magistrate who had imprisoned, 10–22 Jan., Dugood, a boy who had torn down a bill attacking himself, *Parl. Deb.* xxxiv. 183 ff. He spoke of the Green Bag Committee, see No. 12868, and of a 'trumped up story of

the Regent's having been shot at' (see No. 12864), but regretted the stone-throwing 'because all violence would do harm to their cause'. He moved a string of resolutions (see No. 12867) and a Petition for the abolition of all Sinecure Places and Pensions. All was quiet, the meeting was large but less so than on 2 Dec. Soldiers and constables, special and ordinary, 'were out in every possible direction'. Hunt 'mixed up a number of unfortunate truths with his usual common-place and vulgarity'. *Examiner*, 16 Feb.

Reid, No. 661. Cohn, No. 1994.

$7\frac{1}{4} \times 13\frac{1}{8}$ in. Sheet, $11\frac{1}{8} \times 17\frac{1}{2}$ in.

12870 WILL' OF THE WHISPS—OR—GLIMMERINGS OF REFORM.

[G. Cruikshank.]

London Pub^{d} March 11th [1817 or 1818] *by J Sidebotham N^{o} 1 S^{t} James's Street.*

Aquatint (coloured[1] and partly coloured impressions). Men flounder in a bog in which is a notice-board: *Quagmire or* [sic] *Sedition*; a moon is partly covered by clouds. The drowning men have been pursuing three cylindrical lanterns (l.), large luminous cylinders, one being held out on a pole by Lord Cochrane, in his accustomed long coat and broad-brimmed hat; this is inscribed *Cochrane's Improved Lamp*. Another is tied to the back of a high gig, inscribed *H.*, driven by Henry Hunt who lashes two galloping horses harnessed tandem (cf. No. 12869), but turns to look over his shoulder. It is inscribed: *A flaming Oration to illuminate Merlins Cave borr*[*owed*] *by H Hunt for the use of the* [?] *Public*. Beside the gig trudges Cobbett with the third lantern, inscribed *Cobbett's twopenny Regis*[*ter*], slung from a pole across his shoulder; under his r. arm is a large sack inscribed *Pence*. They look behind them, but are making for a sign-post (l.) pointing to the l., inscribed *To Chaos*. One of the men floundering on his back in the water holds up a small packet: *2 oz Gunpowder*. Another, up to his neck in mire, looks despairingly to the r.; round his neck is a placard: *Treasonable Papers &* [?] *warrants for imprisonment in y^{e} Tower ag^{t} Wilson & others*. The foot of a drowning man projects from the bog. In the foreground and on the extreme r. is John Bull, much larger than the others, and in full light, a countryman in a smock, flourishing a cudgel inscribed *Sprig of Reflection*, and shouting in angry alarm at the 'Will of the Whisps'. All the others look towards him. He cries: *Dang you! I'll follow you no longer in your dirty ways—You bewilder me! I am up to the knees already & shall be still more bespatter'd if I go on any further in this way!—The Road to Reform can never be shewn by such Glow-Worms,—I see you all in your True light at last, & will sooner Blunder on in the dark than be led away by such Jack o' Lanterns!!* These words are conspicuous in a large uncoloured label against dark clouds.

For Hunt's meetings at Merlin's Cave see No. 12819, &c. Cochrane had invented a lamp, cf. No. 12995. Cobbett issued a twopenny edition ('Two-penny Trash') of his *Register* from 16 Nov. 1816, selling such quantities that he made large profits. They were the three chief advocates of manhood suffrage at this time. Cochrane left England in August 1818, see No. 12881. The allusion to Wilson may satirize the outcry over the Blackheath walk, see No. 12616.

Reid, No. 976. Cohn, No. 2105.

$9 \times 13\frac{3}{8}$ in. With border, $9\frac{7}{8} \times 13\frac{15}{16}$ in.

[1] 'Caricatures', xi. 89.

12871 LIBERTY SUSPENDED! WITH THE BULWARK OF THE CONSTITUTION!

G C^{k}

London Pub^{d} March [date erased] *1817 by J Sidebotham N^{o} 1 S^{t} James's S^{t}*

Engraving, slightly aquatinted (coloured and uncoloured impressions). On a solid platform, the base of a dismantled printing-press, *BRITISH PRESS*, Castlereagh, Eldon, and Ellenborough display to armed ranks of Sinecurists below, the body of Liberty, gagged and bound, hanging from a gibbet which projects to the r. from the press, which suggests a guillotine. She holds a document: *Magna Charta, Bill of Rights, Habeas Corpus*; her gag is labelled *Gagging Bill*. A three-legged stool has been kicked from under her feet. Castlereagh, wearing a court suit and Garter robes, stands at the edge of the platform and in front of his colleagues, holding up Liberty's broken staff on which is a *Cap of Liberty*. He declaims, with an oratorical gesture: *It is better to do this, than "Stand Prostrate" at the feet of Anarchy*. Eldon stands impassively, with the Purse of the Great Seal suspended from his neck, holding the mace with its head resting on the ground. With his l. hand he supports a large 'Green Bag', grasping its neck; it rests on two cloven hoofs and above the neck are folds representing a grotesque sub-human face. It is inscribed: *Evidence ags LIBERTY—Spencean's Plan Spa fields Plot An Old Stocking full of Gunpowder* [see No. 12868] *3 or 4 rusty fire arms & a few bullets too large to fit the barrels!!* On the l. of the platform, separated from the others by the upright printing-press, stands the Archbishop (Manners-Sutton), enclosed by wooden rails, intoning from a large open book: *Prayers & thanksgiving for the Escape of the Regent from the Madness of the People" 28th Jany last.* He holds a crosier and wears a mitre inscribed *Canterbury*, with a grotesque clerical wig; his mouth is wide open and his eyes turned upwards.

The audience (H.L. figures) surround the platform; paunchy civilians, wearing ribbons, gaze up delightedly, the centre figure (in back view) is placarded *Muster Roll of Gentlemen Sinecurists*. They are surrounded by mounted Life Guards with plumed helmets and drawn swords, at attention, with a banner (l.) *Band of Gentlemen Pensioners*. In the background (r.) is a hill beside a road on which a man drives towards the gibbet a plumed hearse inscribed: *For the Funeral of British Liberty who died near S^{t} Stepens* [sic]—*March 1817*— On the hill sits John Bull weeping, four men in mourning cloaks and scarves stand round him: Cochrane (caricatured) on the extreme r., Cobbett, Hunt (wearing a hunting-cap), and Burdett.

A radical print in contrast with No. 12870; a satire on the Report of the Green Bag Committee, see No. 12868, &c., and on the temporary Seditious Meetings Bill (Gagging Act), passed 25 Mar., with the suspension of the Habeas Corpus Act (1 Mar.) till the end of the Session (extended to 1 Mar. 1818), in cases of persons committed for treason or suspicion of treason under a warrant of the Secretary of State or six Privy Councillors. The Gagging Act was more clearly directed against the Press by Sidmouth's circular of 27 Mar. See Pellew, *Sidmouth*, iii. 174. Castlereagh's words seem to ridicule his speech of 26 Feb.: 'He would put it to the House, whether on the eve of an insurrection, . . . they wished the executive to sit with arms folded and make no effort to arrest it till it exploded against the state.' *Parl. Deb.* xxxv. 754. The awkwardness of his phraseology was a favourite theme of his enemies, cf. 'Recipe for Lord Castlereagh's Speeches', including 'Two or three metaphors warring on sense' (cf. No. 12879). *Morn. Chron.*, 16 May

1816 (*New Tory Guide*, 1819, p. 63). A form of prayer and thanksgiving for the Regent's escape, see No. 12864, was read on 15 Feb., and was attacked in the *Examiner* (16 Feb.) as a gross and foolish insult to the nation, with especial reprobation for the phrase 'madness of the people'. For the campaign against sinecurists see No. 12781, &c.; for the two Acts see Nos. 12868, 12874, 12875, 12876, 12879, 13000, 13247.

Reid, No. 660. Cohn, No. 1318.

$8\frac{7}{8} \times 13\frac{5}{16}$ in. With border, $9\frac{9}{16} \times 13\frac{5}{8}$ in.

12872 THE HORSE MARINE & HIS TRUMPETER IN A SQUALL!

Esq^r^ 1817 I. R. Cruikshank fec^t^.

Pub^d^ by Jn^o^ Sidebotham N^o^ 1 S^t^ James's Street March 14 1817

Engraving (coloured impression). After the title: *(Dedicated to the United Service Club!!)*. The Marquis of Worcester in hussar uniform rides a white horse with a large dolphin-like tail through curling waves in the teeth of a gale produced by three angry heads in the clouds (l.), representing winds. The three blasts from their mouths directed against horse and rider are *Popular Storm*; *Tempest of Reform*; *Opposition Squall against the Military Lord of the Admiralty*. The horse, which snorts and prances, is inscribed *The Amphibious Animal of Worcester*. Worcester clutches the mane and holds on his busby; he has a holster with the Beaufort arms. In front of him (l.) Canning, dressed as Harlequin, bestrides a floating beam, inscribed *Walcheren Log*, and blows a conch-shell inscribed *Ministerial Mouth peice*. He wears a collar round his neck inscribed *Lisbon Chain* to which a chain from the beam is attached, and a belt inscribed . . . *D—Ha*[?r]*ker*. Behind him and beside Worcester swims a *Water Rat* with a human head in back view, evidently Croker. The blasts from the mouths are opposed by rays from the face of the Regent, with his feathers suspended above his head. They are inscribed *Sunshine of Royal Patronage & Favour*, and reach to Worcester's back and to the clouds surrounding the winds.

On 25 Feb. Opposition moved a reduction in the number of Lords of the Admiralty as part of the campaign for retrenchment and against sinecures, cf. No. 12781. Worcester, the sixth Lord, was especially attacked. Brougham called him an 'amphibious animal', a 'sea-horse': 'At least a cornet of dragoons seemed to him quite as little fitted for the naval department as a sea-captain.' Canning opposed the motion (defeated by 208 to 152) as the first of a series of attacks on 'that established system of political office' by which the country was governed. After the failure of Walcheren (see No. 11364, &c.) and his duel with Castlereagh (see No. 11370) he had been out of office till 1816 except for his mission to Lisbon. This was a standing subject of reproach; it was attacked as a job in a motion by Lambton, defeated after a brilliant speech by Canning. See Bagot, *Canning and his Friends*, ii. 44 f.; *Parl. Deb.* xxxvi. 160 ff. (6 May 1817). The Harlequin dress connotes buffoonery, cf. Lamb in his 'Sonnet to Mathew Wood Esq.' (1820): 'Saint Stephens' fool, the Zany of Debate.' Croker as Secretary of the Admiralty also spoke. Worcester was a Lord of the Admiralty from May 1816 to Mar. 1819. For the 'Popular Storm' cf. No. 12867. The United Service Club was attacked in Parliament in 1816 as an outcome of growing militarism, cf. No. 12756.

$8\frac{1}{2} \times 13\frac{1}{8}$ in.

12873 THE HAPPY PROGRESS OF NOBODY, OR A HINT TO EVERY BODY!!!

Marks fec[t]

London. Pub by Sidebotham N[o] 1 S[t] James Street March 18 1817.

Engraving (coloured impression). A sequence of six designs arranged in two rows. In all 'Nobody' has a large head on small shoulders placed on his legs so that he has no body, cf. No. 12438, &c. [1] *Nobody Rejoicing at Peace!!* Peace, an emaciated winged figure in a tattered garment (cf. No. 9852) blows her trumpet: *Peace and Plenty—of Taxes!!* Nobody capers delightedly; behind is the Chinese bridge and pagoda of the Regent's fête, see No. 12301, &c. [2] *Nobody laying out money!* Dressed as a dandy, Nobody hands a coin to a meretricious-looking woman behind a counter on which are sloping show-cases. A beadle stands in a palatial archway inscribed *London Bazar*; just inside is a couple, arm-in-arm, who have evidently not come to buy, see No. 12837, &c. [3] *Nobody gets plenty of Trade!* Nobody, a dandy in Hessian boots, is a draper, displaying his goods to eagerly competitive women who crowd his shop. Bales inscribed *N B* and rolls of textiles are piled up. [4] *Nobody at Home!* In dressing-gown and slippers, Nobody lounges in a chair beside a decanter on a table, registering gloom; he says to a negro footman: *Mind tell all those who come for Money Nobodys at home!!* The man answers: *O'yes Massa.* [5] *Nobody pays his Way!* As a merchant, in a bag-wig and dressing-gown and slippers, he stands by a desk round which is a screen, cheerfully handing bank-notes to two spruce and deferential men. [6] *Nobody out of Prison!!!* As a dandy in baggy trousers he stands outside a prison, where, through a large grated window, debtors are begging for alms. Above it is a notice-board: *Poor Debtors with only standing Room.*

For the post-war distress see No. 12779, &c.

$8\frac{5}{8} \times 13\frac{1}{8}$ in. Each design *c.* $4\frac{1}{16} \times 4\frac{5}{16}$ in. 'Caricatures', xi. 79.

12874 OUR TOUGH OLD SHIP STEERED SAFELY INTO HARBOUR.

A B [Beugo] *inv[t] G Cruikshank fec[t]*

Pub[d] March 19[th] 1817 by A Beugo Print Dealer 38 Maiden Lane Cov[t] Garden

Engraving (coloured impression). After the title: *Maugre; the Dreams of Folly & Madness—.* The ship *Constitution. G.P.R. Commander.*, steers a slanting course to the l., between a low cliff (l.) and a lighthouse on a rock (r.), pursued by impotent sea-monsters with human heads. The stern is decorated with a book inscribed *Laws*, resting on a cushion and surmounted by crown, sceptre, and sword; two large cannon project from it towards a monster with the head of Burdett who spouts a towering cascade of water which falls close to the ship and is inscribed: *Daring Misrepresentations* and *My Imitations of Old Declaimers.* Castlereagh holds the helm, and points at the monster, saying, *Look'ee M[r] Golumpus if you don't belay y[r] Jawing tackle & call all hands from y[r] pumps; shiver my timbers, if I don't send you to Old Davy with one of my Stern Chasers!* Behind him is a pyramid of cannon-shot: *Composing Pills.* The ship flies the Royal Standard and Union Jack; some of her sails are furled. Beside her (l.) and nearer the spectator is a ship's boat rowed by Liverpool and Canning. Sidmouth stands in the stern, fiercely aiming a harpoon at the head of Cobbett, who spouts water at the boat. Cartwright, just behind Cobbett, spouts a small ineffective jet, as does Hunt, wearing a hunting cap, and some way behind (r.). Behind Burdett is Cochrane, much caricatured, spouting a stream of *Political Hoaxing*, see No. 12209, &c.

Burdett, Cartwright, and Cochrane have serpentine bodies and resemble whales or dolphins; in the background, lying on its back, is a (dead) shark-like creature, with the head of Evans, inscribed *Spences Plan* [see No. 12868]. Two rocks emerge from the waves: *Treasonable Machinations* and *Libel.*

On the cliff and on the extreme l. is the gable-end of a rustic inn with a sign of figures dancing round a wheatsheaf: *Good Old Times New Revived.* In front of it, leaning against a rail that borders the cliff, are John Bull (the landlord) and his family; two boys wave their hats to the ship; John waves hat and wig, saying, *Come my hearty's let us give 'em three cheers—see! one of the sharks* [Evans] *is dead, & gone. & the others are pretty well smoaked on all hands already.! Huzza! huzza!—huzza!—Old England Honor & Security for ever!* Rays from the lighthouse, which is inscribed *Integrity*, illuminate dark clouds against one of which birds are flying. A colossal figure in high relief of a man (? Pitt) wearing Roman draperies and a laurel-wreath covers much of the tall building.

A satire approving the measures against sedition. Castlereagh's 'Stern Chasers' are evidently the Seditious Meetings Act and the suspension of the Habeas Corpus Act, see No. 12871, &c. For the theme cf. No. 8320, *Britannia between Scylla and Charybdis*, and No. 10762, *British Tars . . .*, both by Gillray.

There is a second state, not in B.M., dated 25 Mar. 1817, title altered to . . . *Maugre Sharks of the Day*, in place of 'the Dreams . . .'.

Reid, No. 665. Cohn, No. 1819.

9×13⅜ in.

12875 JOHN BULL BROUGHT UP FOR HIS DISCHARGE BUT REMANDED ON ACCOUNT OF EXTRAVAGANCE & FALSE SCHEDULE—

[I. R. and G.][1]—*C^k fec^t*

Pub^d March 29 1817 by S W Fores 50 Piccadilly

Engraving (coloured impression). A printed broadside entitled *John Bull's Examination* is pasted to the lower margin of the print. The Regent, a dejected elderly roué, with a large paunch and gouty leg, stands on a low platform (r.) holding his hat and cane behind him, listening to the clamours of his creditors who are behind a low barrier on the l. Between them is the table in front of the judge's chair, which is surmounted by a crown and the evenly balanced scales of Justice. Counsel for the bankrupt stand between him and the judge who looks to the r. with a stern expression. Castlereagh, holding a brief-bag, is speaking; he bends forward in profile to the l., handsome and insinuating. Beside him stands Canning, also in wig and gown. Behind Castlereagh is the bewigged head of Eldon. A fourth is Ellenborough; three others are uncharacterized. A large document hangs from the table in the centre of the design:

Amount of Income	*24,000,000*
Expenditure	*80,000,000*
D^r Nick Frog	*10,000,000*
Paul Bruin	*1,000,000*
Frank Force Child	*8,000,000*
Will Eagle Eye .	*6,000,000*
Ferd^d Faithless .	*30,000,000*

Except Brougham, in wig and gown, who sits grimly in the front row, the creditors, men and women, are poor and ragged; two hold out papers of their

[1] The Douglas impression was autographed 'By my brother I. R. Cruikshank, assisted by me, G.Ck'. Cohn, p. 291.

claims, two clasp infants. Their words are above their heads in four labels: *Oh you extravagant Rascal, I told you long ago what it wo^d come to*; *This comes of your foreign partnerships, you old fool in teaching them y^r business & now they have set up against you*; *Curse your propensity in teaching & showing them all y^r Manufactorys Haven't we sent you a Thousand Letters praying of you not to go on so*; *You Villin after engageing us for life to turn us off without work & without money*. The usher of the Court, with a skull for head, and wearing the uniform of a military officer (emblem of militarism, cf. No. 12756), stands threateningly over the speakers, holding out a mace inscribed *Habeas Corpus* and saying *Silence in Court*. The barrier enclosing the seats is fringed with bayonets pointing inwards so that they seem to be, not creditors, but prisoners. The Regent (John Bull) listens impassively; he is meanly insensitive.

A satire on distress and discontent, see No. 12779, &c., which attacks the whole policy of war with France as well as subsidies to allies. The printed text is an imitation of Arbuthnot's *History of John Bull*, cf. No. 5541, the war being 'a very expensive lawsuit for upwards of twenty-five years' against Mr. Frog (Napoleon) for keeping a disorderly house. His counsel are Counsellors Blarney (Castlereagh) and Cunning. He, Mr. Bull, had got a decree in his favour 'before Lord Chancellor Wellington, and for the costs, but not a farthing had been paid nor was it likely to be; on the contrary Mr. Frog had surrendered himself and gone to prison, where he now was living . . . at his (Mr. Bull's) expense' (see No. 12786, &c.). Other allusions are to the Regent's personal extravagance (see No. 12747, &c.) and to the suspension of cash payments (see No. 8990, &c.) by 'Mr. Pitt his father's late head clerk'. The items of expense in the print are expenses of the war and subsidies. The other debtors are Paul of Russia (see vols. vii, viii) (oddly substituted for Alexander), Francis I, Frederick William III, and Ferdinand VII (who is made responsible for the expenses of the Peninsular War). An indemnity of 700,000,000 fr. was imposed on France in 1815, of this 200,000,000, including the whole of the British share, was allotted to the erection of border fortresses. For the measures of repression, indicated by the fringe of bayonets, see No. 12871, &c.

Reid, No. 666. Cohn, No. 1260.
$8\frac{3}{4} \times 13\frac{1}{4}$ in. Broadside, $19\frac{1}{8} \times 14\frac{15}{16}$ in.

12876 THE GREEN BAG, FILLED WITH CORRUPTION!

Marks Del—
pub^d by J. L. Marks—Sandy's Row Artillery S^t Bishopsgate— [Mar. 1817]

Lithograph (coloured impression). The Devil, hairy and grinning, stands on the edge of the pit of Hell holding up a tall trident, from the prongs of which Curtis, in a green bag, and in profile to the l., is suspended. The tape which ties up the bag serves as a halter for Curtis; from it hangs a loop on which is affixed a large red seal on a square of parchment, showing that the bag is secret. His head, grossly carbuncled, and wearing the sailor's hat of the Walcheren prints, see No. 11353, is framed by the mouth of the bag; from the bottom of the bag his legs dangle. The Devil has webbed and barbed wings and a barbed tail; he prances delightedly. At his feet is a large scroll headed: *A List of the Committee of Secrecy, that Voted for the Suspending of the Habeas Corpus Act!——Ald. Sir W——m C——s*. Flames and smoke form a background.

Before the first reading of the Habeas Corpus Suspension Bill (see No. 12871, &c.) on 26 Feb., petitions against it were presented, one being from the City, when Curtis (M.P. for the City) and a member of the Secret Com-

mittee, see No. 12868, &c.) declared that 'he disapproved of every sentiment and expression of the petition'. He was challenged for this, and answered: 'You heard me very right [a laugh]', and again had to defend himself on a charge of levity. *Parl. Deb.* xxxv. 699–701. For his phraseology cf. No. 11306. For the Green Bag see No. 12868, &c.
14×8½ in.

12877 A POET MOUNTED, ON THE COURT-PEGASUS. [Williams.]
Pub[d] April 1[st] 1817 by J Johnston 98 Cheapside

Engraving (coloured impression). Southey, the poet laureate, sits astride a cask, the official butt of sack, inscribed: *G. R.* (with a crown), *Sack*. From the tap gushes a flow of liquid inscribed *Adulation*, which expands over the floor in the foreground as: *Sycophancy*, *Flattery*, *Servility*, *Meaness* [sic], *Apostacy*. The spigot lies on the ground. Southey, handsome and athletic-looking, wears a laurel-wreath and a sleeveless coat which is inside out; in his pocket is a paper, *Recantat[ion]*. He looks to the l., exclaiming *GOD save the KING!!*, holding up a goblet, his l. arm flung out in a dramatic gesture. In front of him on the cask rests a money-bag, *£100 P[r] An[m]*, standing on a large paper headed *Birth-Day Ode*. Behind him, a heavy fringed and festooned curtain hanging from a pillar partly hides the throne, with cushion, crown, and sceptre on its seat. From behind the cask (r.) the Devil peers out at Southey with sly malignity; he holds up a wreath of nettles tied with a ribbon inscribed *Net* | *tle*; in his other hand is a bulky MS. or unbound book: *Wat Tyler A Dramatic Poem*. Four large volumes flank the cask: (l.) *Duty of Self Interest* [supporting inkpot and pens] and *Consistency no Virtue*; (r.) *Virtue of Sack-Posset* and *Court Guide*. His works, in pamphlets or in sheets, lie on the ground: (l.) *Ode to the P . . . Regent*; *Ode to the Emperor Alexander*, *Ode to the King of Prussia*, which lies on *Cha[tterton] In his steady way as Learn thou to tread*. [The three odes were published in 1814 and reprinted in 1821 as *Carmen Triumphale for the Commencement of the Year*, *1814*; Southey was joint-editor of the works of Chatterton, 1803.] On the r.: *Anual* [sic] *Anthol[ogy*, edited and partly written by Southey, 1799–1801]; *Joan of Arc* [an epic in celebration of the French Revolution, 1796]; *Thalaba the Destroyer* [1801]; *Amad[is of Gaul*, trans. 1803]. Below the title:

Aye, aye, hear him—
He is no mealy mouthed court Orator
To flatter vice, and pamper lordly pride!!
vide Wat Tyler.

Southey's transition from Republican to Laureate, see No. 12082, was given publicity by the appearance of *Wat Tyler*, written in 1794, which had long passed from his hands and his mind; this was published early in 1817 by Sherwood, when Southey failed to get an injunction from Eldon, on the ground that the law could not countenance 'unhallowed profits of libellous publications' (thus ensuring the wide circulation of a work which Southey wished to suppress). *Memoirs of Romilly*, under date 21 Mar. 1817; Wickwar, *The Struggle for the Freedom of the Press*, *1819–1832*, 1928, p. 259 f. Four other editions appeared in 1817. Hazlitt attacked Southey in the *Examiner* (9 Mar.), publishing long extracts from *Wat Tyler* and contrasting the former 'Ultra-Jacobin' with the present 'Ultra-Royalist'. On 14 Mar. William Smith, M.P. for Norwich, quoted a violent passage from the poem in defence of Reformers and the inhabitants of Norwich, traduced in the Report of the Secret Com-

mittee, see No. 12868. *Parl. Deb.* xxxv. 1088–94. Southey thereupon published as a 2*s.* pamphlet *A Letter to William Smith Esq.* . . . which was savagely ridiculed in the *Examiner* by Hazlitt in three long articles (4, 11, 18 May), reprinted in Hazlitt's *Political Essays*, 1819. Southey's transition, according to Hazlitt, is from 'frantic demagogue' to 'servile court-tool'. He is attacked in the *Black Book; or, Corruption unmasked!*, 1820, p. 78. Southey appears as a revolutionary poetaster in Gillray's *New Morality*, No. 9240.
$8\frac{7}{8} \times 7\frac{5}{16}$ in. With border, $10\frac{5}{8} \times 8\frac{1}{8}$ in.

12878 A PATRIOTIC MIRROR!!!

Lunar Caustic inv^t & [? De Wilde]
Published April 26. 1817, by A Buego [sic], *Printseller, 38, Maiden Lane, Covent Garden* 'Price 1^s1'

Engraving (coloured impression). Cobbett, dressed as Harlequin and with small wings on the back of his head and his ankles, springs from the English coast (r.) over a narrow piece of water towards a small boat whose bows are on the l. This is the *Stink Sol* | *of* | *Philadelphia* | *Yankee Doo* | *Com* . . . Under each arm is a large bag labelled *10000* and inscribed *Peter Porcupines Savings*. His hat is an inkpot, decorated with two erect peacock's feathers, emblem of vanity, and by a goose-feather (pen). From behind his l. ankle projects a marine creature with a large head and monstrous fanged jaws from which issue flame and smoke inscribed *Deceit Canting & Sedition*. On the shore (r.) stands a bailiff holding out a sheaf of bills and shouting: *Stop Stop your Debt Billy a little Honesty would brighten You amazingly!* Behind him is a small one-storied building with a single window from which looks a head shouting towards Cobbett: *M^r Hunts at Coventry*. On the l. (but on the English shore), is a pair of stocks supporting a gibbet with a noose, and inscribed: *Bold Finishing Touches for our Patriots Portrait*. Above the design: "*and as to moral offences, there is more deliquancy in Office There are more public defaulters more acts of swindling more fraudulent debtors, more* | "*bastards begotten, more divorces, more eloped wives more runaway apprentices in the single state of Pensylvania which contains not 200 000 Souls* | "*than there are in the whole kingdom of Great Britain which contains above 11,000,000,*" *vide Porcupines works vol 11 Page 426.*

On 27 Mar., leaving behind a twopenny pamphlet, *Mr Cobbett's Taking Leave of his Countrymen*, to be published on 5 Apr., Cobbett sailed for America. This was the result of the suspension of the Habeas Corpus Act, and the Gagging Act (aimed at Cobbett), see No. 12871, and also of his debts (nearly £20,000 and a mortgage of £16,000 on his farm). He had recently made much money by the twopenny edition of his *Register* (see No. 12870) and alleged in *Taking Leave* the sacrifice of 'a profit of *more than ten thousand* pounds a year from my works'. While in America (1792–1800) Cobbett, congenitally oppositionist, had violently assailed persons and institutions there from the anti-Jacobin standpoint. The allusion to 'Hunt' is probably to Leigh Hunt, whom Cobbett often attacked, recently calling him a 'paid paragrapher' (see *Examiner*, 1816, pp. 140, 201 f.) on account of a hostile allusion in the *Examiner* to Henry Hunt with whom Cobbett had not yet quarrelled. For Cobbett as 'Porcupine' cf. No. 11049. See E. I. Carlyle, *William Cobbett*, 1904, pp. 195–202; Cole, *Life of Cobbett*, 1924, pp. 215–17. For Cobbett's return see No. 13283.
$4\frac{13}{16} \times 8\frac{3}{8}$ in.

[1] Altered in pen to *2/-*.

12879 A MINISTER . OF STATE . TRYING ON HIS NEW LIVERY.

[Williams.] [? Apr. 1817]

Aquatint (coloured impression). Perhaps a pl. from the *Busy Body*. Castlereagh tries on a long robe fringed with fur, the wide sleeves and the hem terminating in points to which bells are attached (as a symbol of folly). He strikes an attitude with his hands on his hips and looks over his l. shoulder at his reflection in a tall mirror; the tailor stands beside him in a deprecating attitude; his book of patterns, inscribed *CC 1817*, projects from his pocket. Documents lie on the ground, the most prominent being headed *Gagging Bill* lying across another inscribed *S . . . . . ment.* Castlereagh asks: *How do I look Snip? shall I command more respect? will the opposition treat me with a little more ceremony when I get up to speak? apropos Snip! you have not sign'd any of the Petitions I hope.* The tailor: *Why—my—Lord—I did just put down Christopher Cabbage amongst twenty-thousand others, but they will scratch it out again I dare say. for several observed that Cabbage must belong to the other party —bless me I can't look at your Lordship without makeing my Heart Ache. (Eyes I mean) why it fits you magnificently—I am correct in my measures at any rate.*

A satire on Castlereagh's speeches and the two Bills against sedition, see No. 12871, &c., against which there were many petitions. 'Cabbage' is the cloth pilfered by the tailor from his customers, see (e.g.) No. 11824.

$6\frac{1}{2}\times4\frac{1}{8}$ in.

12880 [FRONTISPIECE TO THE STATE LOTTERY, A DREAM, BY SAMUEL ROBERTS. ALSO THOUGHTS ON WHEELS, A POEM BY JAMES MONTGOMERY. 1817.]

[G. Cruikshank.] [*c.* Apr. 1817][1]

Engraving (coloured impression). A lottery wheel stands on a high platform against the wall of the Guildhall. Four Christ's Hospital boys in their long gowns and yellow stockings stand round it; other blue-coat boys are in the street below, round the platform. One displays a ticket: *N° 225 Blank*, another puts his hand into the opening in the centre of the wheel. Below, a boy waving a winning ticket, *N° 2560 Prize* is carried on the shoulders of a friend. Another angrily tears a *Blank*; other boys traffic in tickets among themselves. On the extreme l. a poor woman wearing a ragged apron weeps into a handkerchief; beside her are a little barefooted girl and a blue-coat boy with a book and a ticket: *Lottery No . .* On the extreme r. is a stout disreputable ballad-singer, holding an infant and a basket with ballads: *New Song for the New Lottery*, which a blue-coat boy is slyly pilfering. Beside her stands a man holding out lottery puffs inscribed *Lottery 20 000.* A placard hanging from his neck is headed *To the Public*, and he holds up a pole on which is an elaborate notice-board topped by a crown and two cornucopias from which coins pour out; in large letters: *The Grand State Lottery Begins Drawg To Morrow.*

On a balcony in front of a window in Guildhall (at this time the drawings took place in Cooper's Hall) just behind the lottery platform stands Vansittart in his Chancellor of the Exchequer's gown, holding out a wand or bâton in each hand, like a conjuror. The head of the adjacent statue of a Guildhall giant, Gog or Magog, is covered with a black veil. On the wall of the hall are many lottery bills including: *Now or Never! To Morrow*; *All the Capital Prizes in the Wheel Fortune Smile*; *Ticket*[s] *& Share*[s] *are selling by Blank*

[1] The imprint of the first issue, cut off in the third issue, here described, is *Pub. Sherwood & Co., 16 Dec. 1816.*

& C°. A bill-poster stands on a ladder placing a large lottery advertisement over a bill advertising a *Meeting of the Bible Society*. The adjacent building in the background (r.) is Newgate Prison, outside which is a platform with a man dangling from a gibbet; spectators crowd round.

The pamphlet illustrated is a plea for the abolition of the State Lottery, with allusions to the debate in the Commons on 18 Mar. 1817. On 17 Mar. the City of London presented a petition for abolition on the ground of the misery, vice, and fraud which it occasioned. Among the many arguments used were the demoralizing effect on the boys of Christ's Hospital who drew the tickets, and the disgraceful misrepresentations of lottery advertisements (puffs and bills). *Parl. Deb.* xxxv. 1132 f., 1169–90, 1314–16. For many years Vansittart was President of the Bible Society. The print is in the vein of Cruikshank's (later) campaign against drink, but he was himself a prolific designer of lottery puffs. The lottery survived till 1826, despite attacks. See No. 13236.

There is a second state lettered *New State System of Education*.

Reid, Nos. 622, 4696. Cohn, No. 696; *A Few Notes on Rare Cruikshankiana*, 1915, p. 18.

$9\frac{3}{4} \times 7$ in. 184. c. 10.

12881 BAILIFFS SMOKING OUT THE COPPER CAPTAIN, TO RECOVER LOST POSSESSION.

Designed & Engraved by D. Regnereb [Berenger]
London Pub^d May the 29^th 1817. by

Engraving (coloured impression). Above the design: *N° 115. Series of Degradations*. Scene outside a neo-Gothic cottage orné, one end of which is within the design. Two bailiffs under a verandah (r.) have lit a fire over which one holds a square tray or board, the other an open book. Behind them are heavily boarded-up windows from which dense smoke pours out. One says: *Brimstone you fool—? he is used to that—No—no,—tip him only the smell of De Berengers Book & he'll bolt to a dead Sartanty*. Lord Cochrane descends a rope-ladder from a small balcony over a massive Gothic doorway; from the balcony a rough-looking sailor looks out to say: *Avast ratting my Lord it's only paper burning!—Why, he sculks by Goles*. Smoke curls from the small window giving on to the balcony. Cochrane, who is out-at-elbows, carries a huge document, *Affidavit*. He turns his head in profile to address one of a group of four standing in the gravel sweep below, who calls up to him: *We, the Electors of W—t—r, charge you to return to your Parliamentary duty, We, who so indefatigably laboured to whitewash you, however dirty the Job!,—We, who obeyed your catch-penny Call; We, who bolstered up your fruitless efforts at Dunghill* [deleted and followed by] *slippery Popularity!!!* Cochrane answers: *Your Popularity is all Stuff; my own Dunghill will ever be dearer to me. If you want my Services subscribe 2 pence each to pay off these Executions*. An artisan in an apron addresses the Westminster elector, holding out to him a large bill: *Instead of defying the Laws of his Country his duty is to defend them!—Will you pay my bill?* A dwarfish colleague of the Westminster spokesman claps the debtor on the shoulder, saying, *Trust to my Lords Honor, as the bailiffs did, & mayhap he will pay you*. The two electors wear spurred top-boots and hold riding-whips. A fourth man, holding a brush, says to them: *Only tell him that Cornelius Cochrane who whitewashed him in the Bench* [King's Bench Prison] *is here, Brush & all*. Beside the cottage, and backed by shrubs and trees is a large notice-board: *Wanted on Mortgage £10,000 hav^g Occasion for the same, to avoid* [an] *Indictm^t & to trick* [the] *Execut^s*. In the foreground (r.)

is a large square box with a slit for coins inscribed *Strong Box N° 1. expected to be filled with Pence*, and, *seized by Us . . . & found full of—Cobwebs*. Between this and one of the bailiffs is a large bundle of papers docketed *Execut^n Warrants May 1817*. The house is thatched; on the ridge-pole a cat arches its back. A flower-bed, opposite the door, is in the middle of the gravel.

An alternative title is written in pencil: 'The Adventures of "the great Ass" or Bailiffs smoking out a Penny Patriot [&c., ut supra].' The print is endorsed in the same hand: 'The price of this plate, which has only had two proofs taken from it, is 6 Guineas, Money, but to induce M^rs Humphrey who is particularly wished as the publisher, that price will be taken out in Caricatures of her own publishing of course reckoning such at a Trade price 2/- for 3/ to make them [?] Money, and from 6 to 12 Imp^s cold for the Designer.'

A savage attack on Cochrane, who in May 1817 accepted the invitation of the Chilean Government to command their navy (but did not leave England till 1818): he prepares to bilk his creditors. For De Berenger see No. 12209, &c.; he published *The Noble Stockjobber . . .*, 1816, incriminating Cochrane. For the penny subscription raised by the electors of Westminster to pay his fines see No. 12995. For 'copper-captain' cf. No. 11533.

$7\frac{3}{8} \times 6\frac{1}{2}$ in. With border, $8 \times 6\frac{7}{8}$ in.

12882 A PAIR OF STATE PORTERS.

[Williams.] [? June 1817]

Aquatint (coloured impression). Perhaps a pl. from the *Busy Body*. Castlereagh (l.) and Sidmouth (r.), with porters' knots on their shoulders and carrying on their heads large sacks, stand facing each other at a door of Westminster Hall, in which they are about to enter. Each wears the badge of a licensed porter, that of Castlereagh hangs from his neck, Sidmouth's is on his sleeve (the Royal Arms). The former's sack is inscribed *Effervecing Powders*; the latter's, *Detonating Balls*. A clyster-pipe hangs from the pocket of Sidmouth, 'the Doctor'. Within the hall are two barristers in back view.

Allusions to the Gagging Act and suspension of Habeas Corpus seem intended, see No. 12871; possibly the pair are providing evidence against Watson, see No. 12887.

$6\frac{5}{16} \times 4\frac{7}{16}$ in.

12883 BAGS NŌDLES FEAST; OR, THE PARTITION & RE-UNION OF TURKEY *A New Ballad; founded on Fact.*

G. Cruikshank fec^t

Published by W. Hone, 55 Fleet Street,[1] *and 67 Old Bailey . . . Price 2s.—1817* [? June]

Two engravings (uncoloured) are head- and tail-piece to a ballad (by Hone) printed in four columns:

[1] "*And y^e Turkeycock burst right in twain*"*—see Ballad*— Eldon (l.), in wig and gown, sits at a round dinner-table, facing his guest, a barrister in wig and gown. The Purse of the Great Seal hangs from the back of his chair and the cushion on its seat is inscribed *Wool Sack*. He weeps, in shocked consternation. The barrister (Hugh Leycester) drops carving-knife and fork, facing a dish, empty except for a wisp of string. Lady Eldon, an elderly virago in old-fashioned dress, seated between the two men, screams at him with clenched fists; he registers terror. Meanwhile a thin lap-dog devours one half of a turkey, a cat the other. An emaciated footman behind Eldon's chair, also terrified, drops a tumbler and salver. A single bottle stands in

[1] Hone left 55 Fleet Street at Midsummer, 1817. *First Trial*, 1817, p. 6.

a wine-cooler. The dinner is meagre and ill-served. On the wall behind Eldon is a picture of a feast; behind Lady Eldon is one of *Starvation Farm Yard Islington*, with a skeleton horse and other starving animals. Behind Leycester is a map showing *Turkey in Europe* and *Turkey in Asia* with the *Black Sea*. ($5\frac{1}{2}\times 9\frac{1}{8}$ in.)

The verses relate that Lord Eldon, bringing home an unexpected guest, the uncooked half of a turkey (a gift) was tied to the cooked half for the sake of appearances. The visitor, 'luckless old fop', insisted on carving; catastrophe followed. Lady Eldon explains and accuses, Leycester retorts. The ballad ends:

"She divides without law,
"Then unites boil'd and raw,
"As my Lord joins the Flemings and Dutch."

(An allusion to the formation of the Kingdom of Holland by the Congress of Vienna.)

A pencil sketch, in reverse, with studies for the heads of Eldon and Leycester. Binyon, i. 281.

[2] *On y^e^ half that was hot—The raw half fast & closely I tied" see Bal^d^*
A sordid kitchen scene. Lady Eldon, witch-like, with a huge bunch of keys at her waist, and a scarecrow cook-maid, tie up the turkey. Two dogs and a cat, all starving, watch hungrily. There is a wide kitchen grate, partly bricked up, and a smoky fire is produced by large rolled parchments and a docket of papers inscribed *In Chancery*. Other papers lie by the fire. The Mace is thrust between the bars as a poker. Beside the fireplace notices are pinned: *Domestic Cooking by a Lady—Rich Eggshell Broth—Bone Soup—Gristle Haricot*. The kitchen is dilapidated, chipped dishes and cobwebs are conspicuous. A cupboard for *Coals & Wood* is heavily padlocked and marked with a coronet, as are a wall-box for *Grease & Dripping* (traditionally the cook's perquisite), a *Salt*-box and (?) a small flour-bin. A mouse looks from a hole in the floor. A fiddle (the footman's) with a broken string leans against the table: it has supplied cat-gut to tie up the turkey. ($3\frac{1}{2}\times 9\frac{1}{8}$ in.)

Hone repeatedly attacked Eldon as 'Old Bags' (the Regent's name for him being Bags).

Reid, No. 618. Cohn, No. 902. Advertised, price 2*s*., as one of four 'Coloured Caricatures' by Mr. G. Cruikshank, in Hone's *Second Trial*, 1818. The others are Nos. 12614 (2*s*.), 12617 (1*s*.), 12797 (3*s*.).
Broadside, $16\frac{1}{4}\times 10\frac{1}{16}$ in.

12884 WALKING THE FAIR ON THE 29TH OF MAY 1817.

Lunar Caustic inve^nt^ &c [? De Wilde]
Publish^d^ by Me in spite of ye w[ithout[1]] *any leave asked at all*
[? June 1817]

Engraving. A procession, apparently in a cathedral city, is headed by two trumpeters in long gowns and biretta-like caps, with *G.R* and crown on the sleeve; from their trumpets issue the words *here he Comes*. They are followed by a bellman in a cocked hat, ringing his bell and holding out papers; he shouts *Behind Great John!!!* A constable is next, his crowned staff in his coat-pocket; he holds the end of a rope which is wound round the shoulders of 'John', a fashionably dressed man who walks with jaunty complacency, chapeau bras, one hand supporting the rope. He is followed by an elderly man wearing a bag-wig, who picks his pocket, taking a handkerchief. Behind

[1] Cropped.

him walks a man who holds up two hoops over John's head, which is faintly irradiated, perhaps indicating a large burlesque halo. Beside John walk two spectators, lean and melancholy. Behind, and faintly drawn, boys or men with badged sleeves carrying on their shoulders a platform on which is a large empty throne, the back surmounted by a cross. In the foreground (l.) walks a bishop, with a sanctimonious expression, one hand placed on his breast. Behind him, and on the extreme l., is the Devil, who holds up the end of his robe, revealing the bishop's cloven hoofs. He stoops towards the bishop, saying with a grin, *This is Praiseworthy Lovely & of Good Report.* A banner projects into the design from the l., carried on a pole; on it is an octagonal building (? a baptistery) with an adjacent spire, Italian in general character. In the background (l.) is a cathedral, in the middle distance a statue on a high pedestal, partly obliterated by cross-hatching; on the r. a street of uniform houses, roughly sketched, recedes in perspective.

The subject is obscure; a bishop seems to be accused of leanings to Popery. $7\frac{15}{16} \times 12\frac{1}{2}$ in.

12885 CASTLES IN THE AIR, OR VILLAINY REWARDED, [Williams.] [*c.* June–July 1817]

Aquatint (coloured impression). Perhaps a pl. from the *Busy Body*. The Devil, a hairy creature with webbed wings, hoofs, and tail, flies upwards, holding a terrified man (Castle) by a noose of rope. Below on the r. is the upper part of the gable-end of Westminster Hall, flying a large flag inscribed *Trial By Jury*, and on the l. the summit of an exploding volcano, covered with streams of burning lava. Heavy clouds form a mountain-like background; on these are three castles. Castle, clutching the Devil's barbed tail to relieve the strain on his neck, exclaims: *Is this the reward for all my services I have built Castles in the Air then?* The Devil answers: *Yes and I am Takeing you to survey them! But you are a bungling Villain and* [? have brought] *me into disgrace. however I'll appoint you Stoker to Vesuvius and thats next to a Sinecure.* Rocks flying upwards from Vesuvius are: *Effrontery*, *Slander*, *Lies*, *Perjury*, *Craft*; papers are: *Eviden*[*ce*] *aga*[*inst*] *Watson*; *Evidence against Davis*; *Evidence against Greenaway*; *Mother Toms List of Lodgers*. Below the title:

"To swear he saw three inches thro a door,
"As Asiatick evidences swore; *Juv*[*l*] *Sat*[*s*]

Castle or Castles gave evidence against James Watson, see No. 12887; it was elicited in cross-examination that on being committed for uttering forged notes he had turned king's evidence, his two accomplices being convicted: Davis was hanged and Greenaway transported. 'Mother Thoms' was a bawd with whom Castle had lived. *State Trials*, xxxii. 292–301; Crabb Robinson, *Diary*, 1869, ii. 52 f. See Nos. 12887, 12888. For sinecures see No. 12781, &c. $6\frac{3}{8} \times 4\frac{1}{4}$ in.

12886 FOR SALE, . . . THIS DEFECTIVE (HONE)
D Regnereb inv[*t*]
Designed & engraved by D: Regnereb [Berenger]*:* [*c.* June–July 1817]

Engraving (coloured impression). An engraved inscription simulating a small poster or advertisement in which the word 'Hone' is represented by a hone: a (cracked) rectangular slab, with a wooden base and handle supported on the back of a crocodile with long jaws merging into the head of Cochrane, shedding tears (see No. 12995). On the wooden handle (r.) is a face intended for that of Hone, with a round hole above the eyes through which the tip

of the crocodile's tail passes. The crocodile extends across the design with three lines of the text above it, and fourteen below. The portion covered by the text is divided into six vertical strips, coloured alternately yellow and pale brown. The text: *Kings Bench Prison, Staircase N° 7.* | *For Sale, at a price infinitely below that delicately hinted at C—lt—n House, a cracked &, it must be con-*|*-fessed, rather dirty article, mounted on a brazen Crocodile lately thrown out of the Nelsonian Collection as blemished* | *(see the tail) but which now serves as a very becoming appendage & supporter to this defective*

(Hone)

This article, certainly contemptible as to intrinsic Value, nevertheless is greatly esteemed.—.—.— by barbers | *& the frequenters of barbers shops; some of these even reprobate its use, for the Thing itself is soft,* | *dull, liable to woeful scratches, & void of every thing like Keenness, still it possesses the singular power of* | *giving a more cutting edge, to substances of superior solidity even, that are made to rub against* | *this otherwise clumsy & vulgar article, provided always that it frequently is spit upon*, for which it seems* | *purposely formed.*

It was found at Botley after M^r^ Cobbet's departure, & altho' the latter had consigned it among some | *useless rubbish (for satisfactory proof see Hone's two-penny publication N° 20,) persons may value it, on* | *account of the particular &, "for aught is known", perhaps only use* to which that industrious writer* | *may have devoted it—Fond hopes had been cherished, that the black Dwarf would avail him-*|*-self of this Lump of stone (or rather Wood petrified,) but on trial it became manifest, that that sly &* | *skilful workmans cutting tools were so keenly tempered, that, instead of being improved by the contact,* | *they inflicted such depreciating marks on its soft surface, that it seems* [sic] *more than probable that this poor* | *mutilated Hone, & which just now goes begging, will have to be sent to Dorchester to be new faced!*

Both (visible) legs of the crocodile are inscribed *Affidavit, Perjury.* The sections of the tail are *Ava*[*rice*], *Hypoc*[*risy*], *Falshoo*[*d*], *Treacher*[*y*], *Bribery, Oppres*[*sion*], *Perjury, Blasphemy*; the last word is on the tip of the tail which has pierced Hone's forehead.

A satire on Hone, see No. 12899, &c., and on Cochrane, convicted of a fraud involving perjury, in association with Berenger, see No. 12209, for which he was removed from the Navy List ('Nelsonian Collection'). Cochrane repeated in Parliament (17 Feb. 1817) the substance of an attack in Hone's *Register* on Brougham after his reactionary speech, see No. 12867, to show his inconsistency, the information in both cases being supplied by Francis Place. Wallas, *Life of Place*, p. 124 f. The date should be between 21 June, when No. 20 of Hone's *Reformist's Register* appeared, and 5 July when he was released on his own recognizances from the King's Bench, having been arrested on 5 May on an *ex officio* information, see No. 12898. Wooler was Hone's neighbour in the King's Bench and was tried on 5 and 6 June on two charges of seditious libel in his *Black Dwarf*, a twopenny weekly more radical than Hone's paper, in which he had defended Hone, see No. 12982. Hackwood, *William Hone*, 1912, pp. 111 ff. For Cobbett's departure see No. 12878; for Dorchester prison, No. 13319.

$6\frac{7}{16} \times 7\frac{1}{2}$ in.

12887 CONSPIRATORS; OR, DELEGATES IN COUNCIL

[G. Cruikshank.]

Pub^d^ July 1^st^ 1817 by S W Fores N° 50 Piccadilly

Engraving (coloured and uncoloured impressions). Three Ministers sit at a council table on which is a large green bag, from which docketed papers

project; the bag has folds making it resemble a grotesquely sly face. With them are three ruffianly looking agents or spies. On the extreme l. sits Sidmouth in profile to the r.; thin, elderly, and angular, his hands resting on a tall cane; his queue terminates in a clyster-pipe instead of a bag (cf. No. 9849). Opposite him sits Thomas Reynolds, indicated by a paper beside him: *Reynolds Ireland.* He shows Sidmouth a paper: *List of Victims in Ireland.* Beside him is a bag inscribed *Blood Money.* At the opposite end of the table sits Castlereagh, also very thin but elegant and fashionable; he sits forward, his hands on his crossed knees, holding a paper *To Mr Reynolds,* the name scored through but just legible. On his r. hand is Canning, who covertly points to two ruffians, one on each side of the table, saying, *Don't you think my Lord that our friends, Castle & Oliver should be sent to Lisbon or somewhere as Consul Generals, or Envoys?* Castlereagh answers: *Can't you negotiate for some boroughs—* The two men, who grin expectantly, are indicated by papers addressed respectively to *Oliver Leeds* and *Castle Spafields*; in the latter's hat is a bundle of *Forged notes* (see No. 12885). Papers in the green bag are docketed: *An Oath to be Proposed to the distressed*; *Plan for the Attack on the Regents Carraige* [see No. 12864]; *Treasonable papers to be sliped into the pockets of some duped artisans*; *Plans for a General Row.* On the table: *Toast to be given in the Company of moderate men & then Swear they drank them* [Castle's evidence]; *Every means to be taken to implicate S^r F. Burdett L^d Cochrane & —.* On the floor beside Sidmouth: *Instructions for Entrap^g the poor & needy,* and *under santion* [sic] *of Government.* Beside Castlereagh lie flags and favours labelled *Tricolord Flags &c &c for Spa Fields,* with a stuffed stocking (see No. 12868) labelled: *A Waggon Load of Ammunition!!! Vide M^r Cannings Speech in y^e House of Com^s.* Through a window on the extreme r., and just behind Castlereagh, John Bull, registering horror, gazes into the room; he exclaims: *Oh! Oh I have found out the Conspirators at last, poor Starving John is to be enslaved into Criminal acts & then the Projectors & perpetrators are brought forward as principal evidences! This is another Vaughan, Brock & Pelham business, and I suppose they are to be made Consuls too, the high road to L^d Castlereigh's particular favor—Canning travelled it.*

A satire on the employment of spies by the Government to obtain information on unrest in industrial districts, based on debates in Parliament in June, and on the trial of James Watson for high treason (9–16 June). Watson was acquitted because the chief evidence was that of an accomplice of infamous character, John Castle or Castles, who had acted as an agent provocateur, see No. 12885. Oliver, also an agent provocateur, was a paid spy who toured the industrial districts, pretending to be a delegate from a revolutionary body in London. He was exposed in an article in the *Leeds Mercury* of 14 June (styling him 'a green bag maker'), read by Burdett to the House on 16 June; Burdett then accused the Government of hiring people to excite sedition. He instanced Thomas Reynolds as 'a notorious spy' pensioned by the Government, who had been one of the Grand Jury in Watson's case. On 19 June Burdett again attacked Castlereagh: 'If justice were done, the Noble Lord and his allies, Castles Oliver and the rest, ought to be punished for that which had proved to be the only conspiracy, a conspiracy against the security and happiness of the subjects of this kingdom. . . . He wished to know if Oliver had been authorized . . . to use his (Sir F. Burdett's) name.' *Examiner,* 1817, p. 391 (toned down in *Parl. Deb.*). Reynolds, a United Irishman, revealed the designs of the 'Directory' in Dublin in 1798, see No. 9228, &c., causing their arrest. He was pensioned, and in 1810 was appointed postmaster in Lisbon, returning to England in 1814. He had recently been appointed consul-general in Malta (*Parl. Deb.* xxxvi. 1020, 16 June; according to the *D.N.B.* in Ice-

land, eventually leaving for Copenhagen). The papers delivered to the second Secret Committee, were (as before, see No. 12868) in a green bag. For Canning and Lisbon see No. 12872; for Castlereagh and boroughs, No. 11581 [5]. For Vaughan, &c., see No. 12985. For Oliver see also J. L. Hammond, *The Skilled Labourer*, 1919, pp. 341 ff.; F. O. Darvall, *Popular Disturbances . . . in Regency England*, 1934, ch. xiv; for Castle, *State Trials*, xxxii. 65 ff.; see also *New Ann. Reg.*, 1817, pp. 297–306. 'The Delegates in Council . . .' (No. 9021) is a print by I. Cruikshank on the Naval Mutiny of 1797, and a sardonic comparison with that crisis is perhaps intended. See Nos. 12888, 12994, 13001. Cf. No. 12819.

Reid, No. 679. Cohn, No. 1012.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

12888 MORE PLOTS!!! MORE PLOTS!!!

Pub^d by Fores, 50 Piccadilly, Aug^t 9, 1817

Engraving.[1] Below the title: *Dedicated to the Inventors, Lord S* . . . . . [Sidmouth], *& Lord C* . . . . . [Castlereagh]. Four designs separated by intersecting lines. [1] Unsuspecting geese are watched by four foxes, one of whom says to the others: *Tis plain there is a Plot on foot, let's seize them Brother Oliver.* Oliver: *I have no doubt of it I can smell it plainly.* [2] Two ferocious wolves watch a group of lambs; one (Castle) says: *those Bloodthirsty Wretches mean to destroy Man, Woman, & Child, I know to a certainty; for they carry Sedition, Privy Conspiracy & Rebellion in their looks.* The other answers: *and I'll swear it Brother Castle let's dash at them.* [3] A cat watches a group of frisking mice, saying, *theres a pretty collection of Rogues gather'd together, if there is not a Plot amongst them burn my Tail & Whiskers.* [4] A hawk swoops upon a fluttering hen and chickens, saying, *The Worlds over-run with Iniquity, & these troublesome Miscreants will not let honest Hawks sleep in security.*

A satire on the Crown prosecutions of 1817 following the reports of the 'Green Bag Committee', see No. 12868, and especially on Oliver and Castle, see No. 12887. Cf. Lamb's poem *The Three Graves*.

$7\frac{13}{16} \times 11\frac{1}{8}$ in.

12889 A R—Y—L VISIT TO A FOREIGN CAPITAL OR, THE AMBASSADOR NOT AT HOME—!!—

G. Cruikshank fec^t

Pub^d Sept^r 15 1817 by S W Fores 50 Piccadilly

Engraving. The Princess of Wales and her suite in a carriage drawn by six horses arrive at the porte-cochère of the British Embassy in Vienna. At the gate and in front of the horses is a mounted groom or outrider blowing a trumpet, from which issue the words: *Vite! Vite!! 7 Lits de Maitre—13—de Domestique—!!* Facing him is a fat porter, who keeps one leaf of the gate shut, and answers: *Sein Excellenz ist nich zu haus—!!!* Over the archway are the Royal Arms, the lion (burlesqued) and unicorn look down scandalized at the carriage, in which the Princess turns to Pergami who sits on her r., saying, *This Palace will lodge us well Sir Bergamot.* Her plump breasts are displayed, and she wears a turban with a jewelled aigrette. Pergami wears hussar uniform with a furred dolman, and a bunch of orders hanging from his tunic. Facing the Princess sits little Willy Austin (see No. 12027) wearing a round peaked cap; a lady wearing a tasselled cap like a smoking-cap sits next him. On the box are a foreign servant in quasi-military uniform and cockaded top-

[1] Also a coloured impression.

hat and a turbaned negro, with two big pistols in his sash. The negro puts his arm across the other's shoulders; both grin, as do two negro servants seated in the rumble with drawn swords; these also wear turbans, and are armed with pistols. Two postilions, French in type, flourish their whips; they wear huge jack-boots and large plumed cocked hats; the spirited horses have received a sudden check. The door-panel of the carriage, an open barouche, is covered with the Royal Arms with the Prince's feathers. A stout peasant woman and a little boy (l.) watch the cavalcade with astonishment; two dogs bark. Part of the Embassy forms a background: two rows of windows, the lower ones heavily barred.

One of the duties of the British Ambassador at Vienna, Lord Stewart (Castlereagh's half-brother), was to collect information on the scandalous behaviour of the Princess, especially in relation to the courier, Pergami, whom she made her Chamberlain; when she created the order of St. Caroline she appointed him Grand Master. His name, originally Bergami, was altered by the Princess into what she thought a more aristocratic form. His vis-à-vis is probably his sister, 'Countess' Oldi, who was her lady-in-waiting. Francis I acquired the Regent's gratitude by refusing to receive the Princess in Vienna. See No. 12890, a companion pl. with the same signature and imprint.

Reid, No. 686. Cohn, No. 1934. De Vinck, No. 10405.
$9\frac{9}{16} \times 15\frac{1}{16}$ in. With border, $10\frac{5}{8} \times 15\frac{5}{8}$ in.

12889 A A second state, *Pl^e 1* added in the upper margin, *—April 1817* after the title. It is altered by the addition of drapery over the Princess's bosom, and of aigrettes to the turbans of the three negroes.

12890 *Pl-^e, 2* ROYAL CONDESCENSION—OR A FOREIGN MINISTER ASTONISHED!—*April 1817*—

See No. 12889. The Princess, in oriental dress, sits regally on a low settee, knees apart, l. foot on a stool, with Pergami at her r. hand, and others of her suite behind her. She addresses Metternich (r.), pointing to Pergami, and saying: *Permit me Sir Prince, to present to you my sweet* [scored through and replaced by] *suite*— Pergami, bold, florid, and handsome, stands erect, r. hand on his hip, holding his busby and the hilt of his sword. He wears hussar uniform as in No. 12889, with spurred Hessian boots. Metternich, slim and elegant, wearing embroidered court dress with a sword, makes a courtier's bow, answering: *Your R——l H——s is really too Condescending?!* The Princess is a grotesque obese figure in Turkish trousers, short-waisted bodice grossly décolletée, Turkish slippers, and large turban with crescent and aigrette, wearing, like Pergami, a bunch of orders. At her r. knee and between her and Metternich is little Willy Austin, cap in hand, and holding a riding-switch. He wears a short braided jacket with trousers, and a childish frill round the neck. Behind him is a stout lady-in-waiting (probably 'Countess' Oldi), oddly dressed, in round cap, décolletée high-waisted bodice and (apparently) breeches or trousers. Two gentlemen-in-waiting behind Pergami wear braided tunics with trousers gathered at the ankle. All the suite, including the boy, wear orders; the three men are whiskered and moustached. Along the wall forming a background are pictures illustrating the persons beneath. Behind Pergami is a prancing stallion with a girth inscribed *Ich Dien*: *Cock horse a favourite Stallion.* Behind the Princess is *A View in Wales*, the frame decorated with the Prince's feathers: a mountainous sea-shore with goats. Behind the boy is a scraggy mule with a plume of ostrich feathers, and its tail decorated with ribbons. At its feet *Black-heath* (see No. 12027): This

is *Billy A— favourite Mule—!!!* Above Metternich is the W.L. portrait of a courtier, cocked hat in hand: *Met—her—nick—!!*

The allegations of the print reflect the stories reaching England and the temporary popularity of the Prince (according to Sir T. Lawrence, June 1817, the people were then 'very well disposed to the Regent. Farington, *Diary*, viii. 134). The oriental costume connotes the visit to Tunis, see No. 12795, &c. The scandals of the 'trial' in 1820 are anticipated.

Reid, No. 687. Cohn, No. 1914. De Vinck, No. 10406.
$9\frac{7}{16} \times 14\frac{13}{16}$ in. With border, $10\frac{7}{16} \times 15\frac{7}{16}$ in.

12891 A PEEP INTO THE CITY OF LONDON TAVERN . BY AN IRISH AMATEUR—*on the 21st of August 1817—*
J L R Esqr del[t] *G. Cruikshank sculp*[t].
Published Octr 1817 by J J Stockdale 41 Pall Mall London—

Engraving. The title continues: *Or—A Sample of the Co-Operation to be expected in one of Mr Owen's Projected Paradises—Vide The Times & all the Papers.* Robert Owen stands on a table, his back to the Chairman of his meeting, and directed to the l.; he holds a paper: *New Views of Society by* OWEN his r. arm curves above his head, the hand drooping in a curious gesture. Some of the audience sit on the l. and r. of the table, others crowd behind; many interrupt him. He says, with a complacent expression: *There is not a single Individual in existance who can even partially comprehend my Plan—I am not of your Politics—I am not of your Religion, nor of any Religion yet taught in the World—I move for a committee to consider the Subject—.* The chairman sits behind him impassively, but the words *Chair! Chair No Politics No Politics* rise into the air from his closed lips. He holds a paper addressed: *To the Member for Dover—Port Jackson.* [Sir John Jackson, M.P. for Dover, a London merchant and a Director of the E.I. Co., was in the chair.] On the extreme l. stands Waithman, clutching a document inscribed *Amendment*, and saying, *Mr Chairman—I rode on my Hobby*[1] *horse to town this morning for the purpose of opposing the worthy & benevolent Gentleman's Plans which (notwithstanding the observation which has so Swiftly flown from the opposite Tower)—Is in my opinion entirely Political—I hold in my hand a bale of soft goods by way of amendment—a String of Resolutions some Yards long but which being Manufactured in the Old popular Machine are so well known to my customers I need not read them—Being a Man of Weight here I am sure to carry them.* Swift, the man alluded to, answers from the extreme r., where he stands behind the bench against the table: *Yes I do hold a place in the Tower! am I on that account not to be heard here, or among Englishmen!!—The Plan before us is one of much Philanthropy, & has therefore nothing to do with Politics.* He is a good-looking man, and holds a paper: *Waterloo & other Poems—vide Swifts works.* On the l. of the table in the foreground, and in front of Waithman, sits Hone, not caricatured, holding a paper docketed: *Hone's Reformists Register—Mr Owens Plan.* He looks up, saying quietly: *Let us alone Mr Owen!* Next him, a man dressed as a Quaker and wearing a very broad-brimmed hat, stands on the bench, with clasped hands, saying, *What; not even a Quaker!!!—would'st thou Inoculate us with a pestilence like unto that experienced by those who sit cross legged on the shores of the Levant & amongst whom I have been.* In his pocket is a paper: *Report on Vaccination by Dr Walker.* Next him sits a large, coarse-featured fellow, clasping a paper inscribed *Black Dwarf* to

[1] This may be an early allusion to the velocipede, see No. 13399, patented in England in 1818.

show that he is Wooler. He says: *what an incomparable yet incomprehensible plan! what great Co-Operation! why it will Remoralize Man! I hope that certain Great people May partake of it.* Next, and at the corner of the table, sits Major Cartwright, with his spectacles pushed up on a wig simulating a thatch of natural hair. He says: *If I know any thing of Politics this is all—Politics & nothing but Politics!!* He clutches a paper: *Reform in Parliament*, and beside him are two papers: *Petetion ag^st^ 486 members* and *Westminster Meeting*. The next man, on the Chairman's r., is hidden by Owen. Before the Chairman is a paper: *Majority for M^r^ Waithmans amendment*. All these figures appear to be careful portraits. Another prominent figure is a negro, in front of Swift, who stands with one foot on the table, one on the bench, shaking his fist at Owen; he says: *I understand Slavery well! my mother was a slave! This would be an improved system of Slavery—& without the solace of Reveal'd Religion & Faith—* From his pockets project books or papers: *Wilbeforce* [sic] *on the Slave Trade* and *New Testament*. Beside him on the bench is a young (?) Quakeress who flinches away from him, shocked or frightened. Behind on l. and r. are the heads of standing listeners, absorbed and in general dismayed. The profile of a parson is on the extreme r., next it is a lady wearing a fashionable feathered bonnet. A large window topped with carving and festooned drapery fills most of the background wall.

Owen had advertised, at a cost of £4,000, a 'Plan of Amelioration and Reformation without Revolution', for curing distress in 'villages of unity and co-operation' and held two meetings in London, one on 14 Aug., adjourned to 21 Aug., at which he made a declaration against the abuses of all religions, which 'was received with the loudest cheers'. These meetings were preceded by lengthy letters to *The Times*. Owen's motion for appointing a committee to consider it was negatived by Waithman's amendments, which declared the plan impracticable and the distress to be due to unemployment caused by heavy taxation and poor rates. His sparring with Swift was substantially as represented here. Walker (see No. 11953) 'contended that the destruction of science and mechanism would bring destruction on a country'. Cartwright said the plan was 'politics and nothing but politics'. He opposed Owen for making 'light of the liberties of the people of England, and urged that the people should petition 'for a radical Reform as the only means of reducing pauperism and crime'. He stated that 'no fewer than 486 Members had no right to sit'. Wooler agreed with the objections to the plan: the evils were due to excessive expenditure by the Government, and the want of control over expenditure by the people. The meeting is reported at length, *Times*, 22 Aug., with no mention of the negro. Hone attacked Owen's doctrines in his *Reformist's Register*. *Examiner*, 1817, pp. 535 f., 541 f.; Owen, *Life*, 1857, pp. 129 ff.; Owen, *New View of Society*, 1927, pp. 170–220; Hackwood, *William Hone*, 1912, p. 110.

Reid, No. 691. Cohn, No. 1836. Advertised, price 5*s*. coloured, in *Fashion* (see No. 12970) as 'the best caricature since the time of Gillray, and is by J. L. R. Esq. who furnished that Artist with some of his best sketches'. $14\frac{5}{16} \times 13\frac{1}{16}$ in.

12892 FUN AT SEA—THE SHAM FIGHT OFF BRIGHTON. *with the capture of the Knight of the Larder Privateer—or the Alderman in Chains—*
[Williams.]
Pub^d^ Octo^r^ 1817 by J. Johnston 98 Cheapside

Engraving. A scene on the deck of the royal yacht. Curtis, much caricatured and in the sailor's dress of the Walcheren prints, see No. 11353, kneels before

the Regent, offering him a carving-knife and ladle. Round him is a chain of sausages, the ends of which are held by sailors; other sailors bring forward delicacies to present to the Regent. Curtis says:

Great conquerer, see your Captive kneel
Your clemency now let him feel!
Here's all my arms, upon my life
My Ladle and my Carving Knife.
My Vessel—Fame—the Larder calls
My Ammunition Forc'd Meat Balls
My Powder; Curry; Whole Pepper Shot.
All by my capture going to Pot:
Then let me hope you'l grant this Boon,
Release me speedily and soon! [see No. 11306]—
I'm a bit of a Poet you see this is rare fun.

The Regent, who wears a naval cocked hat with civilian dress, is scarcely caricatured; he bends forward eagerly towards Curtis, saying, *What we have caught you have we! and in arms against your Sovereign Weel just drench you with Grog and Keel haul you—and then release you my old buck, you love Fun!* A naval officer stands behind him with other sailors, one of whom (l.) holds a large bowl of *Grog*. Above their heads is a flag with the Royal Arms. Behind Curtis one man holds on his head a large pan labelled *Forcd Meat*, another has a basket heaped with trussed birds, a third has a turtle, a fourth a steaming tureen of *Turtle Soup*. Beside Curtis an officer holds out a large scroll, the end of which lies curled on the deck: *Ammunition & Stores taken in the Larder Sloop—Ammunition 500 Forced Meat Balls, 5 Barrels Curry-Powder, 2 Casks whole pepper. 200 Bottles sauce Picquant—Stores. 1 Whole Calf, 25 Sheep, 12 dozen Capons, 50* [? haunches] *of Venison, Westphalian Hams, 200 Weight of Sauceages, 100 Rounds of Beef, 100 Sir Loins, 150 doz of Pigeons, 50 Sucking Pigs, 50 Sa . .*

A sailor (l.) who holds one end of the sausage-chain, says: *By the time we have each had a link or two for a Lunch hee'l soon get rid of his Chains. Dam Eyes but this is fun!*

From 8 to 13 Sept. the Regent went to sea in his new yacht, the *Royal George*, witnessing manœuvres, making several cruises, anchoring off Dieppe, and spending three nights at sea. He announced his intention of wearing the full dress of an admiral at his levees, alternately with military dress. *Gent. Mag.* lxxxvii. 271. Curtis, a popular butt, and a friend of the Regent, was famous for his luxurious yacht and his lavish hospitality, especially in connexion with the Walcheren Expedition, see No. 11354. An alderman in chains was a slang or underworld term for a turkey garnished with sausages.
$8\frac{5}{8} \times 13$ in.

12893 JEREMIAH BRANDRETH, THE NOTTINGHAM CAPTAIN.
Ck fec[1]
Derby. Published Oct[r] *24, 1817.*

Engraving (coloured impression). Brandreth, heavily ironed, stands looking to the r., smoking a short pipe. He has the appearance of a handsome stage pirate, with a black beard, moustache, and whiskers and curly hair resting on his shoulders. He wears a top-hat, a short jacket like a sailor's over a striped shirt, and trousers; a pouch is slung from the shoulder. Below the title: *A correct likeness C Ward.*

[1] Autographed 'By my Brother Robert & self Geo Cruikshank'.

Brandreth headed a march of Derbyshire peasants and stockingers upon Nottingham on 9 June, with about 300 men, some forcibly recruited, expecting concerted risings elsewhere, but the only other overt move was a similar one on 8 June against Huddersfield. He was tried for treason by special commission at Derby, 16–18 Oct., and sentenced to death. There is presumptive evidence that the men had been incited by Oliver, see No. 12887, and Brandreth asserted it on the scaffold, but this was no part of the able defence by Denman. See *State Trials*, xxxii. 755 ff.; *Parl. Deb.* xxxvii. 35–7, 42; Darvall, *Popular Disturbances and Public Order in Regency England*, 1934, pp. 163–5, 174, 275.

Reid, No. 699. A portrait of Brandreth seated in chains with the same title and imprint is Cohn, No. 1252.

$9\frac{5}{16} \times 5\frac{1}{16}$ in. (pl.).

12894 ENGLAND'S ONLY HOPE DEPARTING—

G C^k

Pub^d by S W Fores 50 Piccadilly Dec^r 2^d 1817

Engraving (coloured impression). Princess Charlotte lies in bed, Prince Leopold kneels at her side, on a footstool, taking her hand; he says: *Courage my dearest Princess, trust in God & all will be well.* She asks: *Is there any danger?* A nurse standing at the foot of the bed turns aside to weep. Below the title: *A Specimen of Conjugal affection & attention in Exalted life—a Lesson to Princes—*

Princess Charlotte died after the birth of a still-born son on 5 Nov. See G. J. Renier, *The Ill-fated Princess*, 1932, ch. xvi. Title and inscription, besides recording England's sorrow, are an attack on the Regent; cf. No. 11897, and Byron: 'The love of millions! how we did entrust | Futurity to her.' Cobbett (*Pol. Reg.*, 25 Apr. 1818) scoffed at the national grief. Cf. No. 12984.

Reid, No. 706. Cohn, No. 1089.

$8\frac{7}{8} \times 13\frac{13}{16}$ in. With border, $10\frac{3}{8} \times 14\frac{5}{8}$ in.

12895 OFFICIAL ACCOUNT | OF THE | NOBLE LORDS | BITE!

[G. Cruikshank.]

London: Printed by and for W. Hone, 67, Old Bailey . . . 1817. Price Four-pence.

Woodcut vignette on title-page of a pamphlet by Hone. Lord Castlereagh, with large head, small body, and tiny legs, is attacked by a savage bull-dog which bites his very long nose.

An attack on Castlereagh, Ministers, and others. The dog is 'Honesty', 'supposed to have entered his *house* [of Commons] with Sir F—'s B—d—t [Burdett] and his friends'. As a result of the bite Castlereagh wishes to 'send for' Burdett and Brougham, but is overruled and overwhelmed by Ministers who announce his approaching death. See No. 12896.

Reid, Nos. 2855, 4687. Cohn, No. 614.

c. $1\frac{7}{8} \times 2\frac{1}{4}$ in. 184. a. 1/1.

12896 THE | TRIAL | OF | THE DOG | FOR | BITING THE NOBLE LORD;[1]

[G. Cruikshank.]

Woodcut vignette on title-page of a pamphlet by Hone. The dog, heavily shackled, stands full-face with his paws resting on the bar. He wears spectacles

[1] Imprint as No. 12895, but *Price Two-Pence.*

and a padlocked muzzle (cf. No. 12037, &c.); under each paw is a spray of rose, thistle, and shamrock. Above the title: *Another Ministerial Defeat!*

A satire on Castlereagh, and on state trials, with allusions to Canning, Oliver, and Reynolds, see No. 12887. The dog is acquitted.

Used as an illustration to *Hone's Every Day Book*, 1825–6.

Reid, Nos. 2856, 4688. Cohn, No. 806.

c. $2\frac{1}{4}\times1\frac{7}{8}$ in. 184. a. 1/2.

12897 BARTHOLOMEW FAIR | INSURRECTION; | AND THE | PIE-BALD PONY | PLOT! |

[G. Cruikshank.]

London: Printed by and for William Hone Reformists' Register Office, 67, Old Bailey, 1817. Price Two-Pence

Woodcut vignette on title-page. Punch (l.) and an aged Mother Shipton (symbolizing an old maid) sit back to back on a spotted rocking-horse, the latter facing the (elevated) tail. He flourishes a rattle and holds a long spear; she holds up a bottle of *Gin* and a pole surmounted by a cock in a pair of breeches. They are attacked by tiny soldiers and by the Regent's bomb (l.), see No. 12799. From the animal's tail come the words *Treason!! Ginger B^d^ Nuts!! Conspiracy!!* After the title: *Official Account.*

Illustration to a satirical account of a hoax on Sidmouth: information was given that armed rioters, the ringleaders being 'Preston, Thistlewood and their gang', were to assemble on 6 Sept. at Bartholomew Fair for a 'General Insurrection'; 'Friends of Reform' were to sup at the Piebald Horse, Chiswell Street.

Reid, Nos. 2857, 4689. Cohn, No. 59.

c. $2\frac{7}{8}\times4$ in. 184. a. 1/3.

12898 LAW VERSUS HUMANITY OR A PARODY ON BRITISH LIBERTY.

[Williams.]

Pub^d^ Decemb^r^ 26 1817 by S W Fores 50 Piccadilly

Engraving (coloured impression).[1] Above the design (as a second title): *A Suprising Hone for smoothing the rugged edge of Legal Oppression—Ut Prosim—* Hone (a good portrait) leans against a barrier in profile to the l., addressing Ellenborough who is seated behind a higher barrier. Hone, who supports himself by one hand on the barrier, says: *Pray may I be allowed to S—it?* Ellenborough, on the extreme l., inflates his cheeks to utter a furious *NO,O O O O O O . . .*, the ciphers extending across the court and breaking a window on the extreme r. A barrister stands in the narrow space between judge and accused; he holds an ear-trumpet to his ear, directing it towards the judge, and exclaims with an outraged expression: *Not S—t!!* Three men stand behind Hone, all astonished at Ellenborough's pronouncement; they exclaim *Oh Loh!!!* and *O Loh!!* Above the barrister's head is a child-angel, holding a book and weeping; he is supported on clouds and is flying away from Ellenborough, having dropped a pen. At Hone's feet are papers: *Society of the Poor Mans Friend* and *The Beggar Girl—Pity, kind Gentlemen friends of Humanity.* After the title: *And the Recording Angel let fall a tear,—sterne* [*Tristram Shandy*, bk. vi, ch. 8, misquoted, cf. No. 8014].

Hone began his long defence in his first trial (18 Dec.) with an account

[1] On one impression is an inscription in pen below the title: 'Frontispiece to Hone's Trials—Price 1/-'; spelling of 'Suprising' corrected.

of the inhumanity of his arrest and treatment on 5 May: 'at a moment when he was retiring for the purposes of nature he was put into a coach', and taken to Westminster Hall to plead to the information. Feeling ill, he asked to be allowed to sit: 'The answer of Lord Ellenborough was "No" and it was pronounced with an intonation that might have been heard at the further end of the hall.' *First Trial*, 1817, p. 12 f. The barrister should be Garrow,[1] then Attorney-General, who informed Hone 'with great humanity' that he might leave the Court. But the ear-trumpet indicates Shepherd. See No. 12899, &c.

Reproduced, Hackwood, *William Hone*, 1912, p. 174.

$8\frac{3}{4} \times 10\frac{3}{4}$ in.

12899 [ILLUSTRATION TO GREAT GOBBLE GOBBLE, AND TWIT TWITTLE TWIT, OR LAW VERSUS COMMON SENSE, . . .]

Ge° Cruikshank fec^t [Pub. Hone, 67 Old Bailey, *c.* Dec. 1817.]

Engraving. Pl. to four pages of music and words, the title of which continues: *Being a Twitting Report of Successive Attacks on a Tom Tit, his Stout Defences and Final Victory; a New Song, With Original Music, By Lay Logic Esq^re Student in the Law of Libel* [folio (with coloured pl.), B.M.L. 1852. b. 9/89]. A farmyard scene. A turkey-cock with the head of Ellenborough stands outside a ramshackle shed (r.) facing a tiny tit with the head of Hone perched on a rail resting against an aged oak on the extreme l. A rooster beside Ellenborough is an usher saying *Silence in the Court.* The jury are twelve cockerels standing in an open box in the foreground (l.), the box being addressed to: *John English, Old Jury* [a pun on Jewry] *N° 12 London.* The Attorney-General, Shepherd, with a shepherd's crook lying beside him, is the largest of a group of geese representing Counsel; other geese and goslings form a row of spectators in the foreground. Above Ellenborough's head an owl (Mr. Justice Abbott) flies off, saying, *This Light is too glaring for Learned Eyes I shant stay here to be made A Butt of.* Hone says: *Let me remind you Gentlemen! of your Own vile Nonsense. Twit, Twittle Twit: Twit, Twittle Twit.* Ellenborough: *This is not to be borne—what are we to be twitted to our faces; & must I stay here for ever the Object of profane Diversion? Fellow!—I charge then, no more; Gobble, Gobble, Gobble* Shepherd exclaims: *O Law! O Law!—shocking! horrible! This twitting is most blasphemous, nay worse, illoyal—Cackle, Cackle Cackle.* Against the shed hangs a wicker cage containing birds which chatter back at Hone, thrusting out their heads. In the background is a dilapidated church with birds flying round the spire.

Hone, conducting his own case, secured a verdict from a sympathetic London jury in each of his three trials for blasphemous libel, 18, 19, 20 Dec., against the summing up of Abbott in the first trial, and of Ellenborough (who came from a sick bed to secure a verdict) in the second and third. The Attorney-General and his son conducted the prosecution. Hone quoted parodies and produced prints to show that his parodies (*The late John Wilkes's Catechism . . .*; *The Political Litany*; *the Sinecurist's* [Athanasian] *Creed*) were not blasphemous but political, and were not intended to ridicule the words parodied. He produced (e.g.) Gillray's *Apotheosis of Hoche* (No. 9156) in which the Commandments are parodied: Abbott called it 'a wicked publication'. Hone replied: 'It was on the right side—that made all the difference.' He also quoted Canning's *New Morality*, producing Gillray's print (No. 9240)

[1] Garrow had been appointed a Baron of the Exchequer, and took leave of the bar on that day, making a farewell address in Court. *Examiner*, 1817, p. 304.

showing that two lines parodied *Genesis* and others the 148th Psalm. This line of defence derived from Grey's speech of 12 May, when he read a passage from *The New Morality*, and violently attacked Canning. *Parl. Deb.* xxxvi. 511–16. Ellenborough was defeated by Hone's wit, courage, and irrelevance, using arguments despite the judge's rulings in a way impossible to a barrister. Cf. Nos. 8655 A, 9184 A, 9240 A, 9261 B, 9345 A, 10072 A, 10283 C, 10992, 11384 A, reduced copies by Cruikshank for illustrations to a 'History of Parody', arising out of his trial, that Hone intended to publish. See also Nos. 12886, 12898, 12900, 12901, 12980, 13328. Cf. No. 12988.

Reid, No. 709. Cohn, No. 363. Reproduced, Hackwood, *William Hone*, 1912, p. 172.
$4\frac{3}{4} \times 7\frac{3}{16}$ in.

12899 A A close copy (coloured) by Pailthorpe, signed *Ge° Cruikshank fec^t^*, 'N° 12' is omitted from the jury-box.
$4\frac{11}{16} \times 7$ in.

12900 THE THREE HONEST JURIES: A PARODY ON "THE ROAST BEEF OF OLD ENGLAND."

Printed and Published by John Fairburn, 2, Broadway, Ludgate-Hill. Price Two-pence. [*c.* Dec. 1817]

Engraving (coloured impression). Heading to a printed broadside. A grinning head enclosed in a circle with the inscription: *Laugh like me!!!* Below:

Oh! the Big Wigs of Old England!
Laugh at the English Big Wigs!!

The first, fourth, and fifth of six verses:

Come, listen awhile, all ye mirth-loving Wags
And I'll tell how the *Doctor*, the *Law* and *Old Bags*
Had their politics baffled, or blown into rags,
By the Verdicts of three Honest Juries—
Oh, the three Honest Juries, huzza!

How majestic is Law! how it swells and looks big;
How tremendous its brow! and how awful its wig!
But the frown of a judge was not valued a fig—
By the Verdicts, &c.

So the Law was confounded—the Doctor was sick!
And C——ng, and C——r, and Bags, and Old Nick,
And Lord *Derrydowntriangle*, touch'd to the quick,
By the Verdicts, &c.

Hone's trials, see No. 12899, &c., were an appeal from the law to public opinion. The allusions in verse 1 are to Sidmouth, Ellenborough (Law), and Eldon. The third verse begins: 'a sad sorry *Shepherd* was first in the fray'. To these allusions are added in verse 5 others to Canning, Croker, and Castlereagh. Hone's *Sinecurist's Creed* (cf. No. 12781, &c.) was an attack on 'Old Bags' (the Regent's name for Eldon), 'Derry Down Triangle' (an allusion to atrocities supposed to have been countenanced by Castlereagh in Ireland in 1798, cf. No. 10426), and 'the Doctor' (cf. No. 9849). The second and third trials were contests between Hone and Ellenborough, after which Ellenborough, who was ill, never sat again. On 21 Dec. he wrote to Sidmouth that 'the disgraceful events . . . at Guildhall' impelled him to resign as soon as a successor could be appointed. Hone became a celebrity and a subscription

of £3,000 was raised for him. Hone, *Three Trials*, 1818; Hackwood, *William Hone*, 1912, pp. 154 ff.; *Cobbett's Pol. Reg.*, 30 May 1818; *New Ann. Reg.*, 1817, pp. 309–11; *Ann. Reg.*, 1817, pp. 171–5. For the juries see No. 12901. Diam. $2\frac{13}{16}$ in. Broadside, $15\frac{1}{8} \times 6\frac{3}{8}$ in.

12901 OUT WITTED AT LAST—OR BIG WIG IN THE WRONG BOX—

Cruikshank fec^t [*c.* Dec. 1817.]

Engraving (coloured impression). The scales of *Justice* are suspended from the upper margin, the r. scale being nearer the spectator; this hangs from heavy chains, and is surmounted by a crown. The l. scale hangs from ropes and is topped by a cap of Liberty and a scroll: *Liberty of the Press*; this rests on the ground, weighed down by a large stone inscribed *Trial by Jury*, on which stands the little figure of Hone, in an attitude of conscious rectitude, the r. elbow resting on the handle of a huge *Hone* (see No. 12886), the l. hand on his hip. A monstrous Ellenborough, on a much larger scale than Hone, attempts to pull down the r. scale, putting his r. foot on it, and holding one of the chains. On the scale are papers inscribed *Law*; *My own Opinion*; *Rule of Court*. In his l. hand he holds up a sword with the blade broken off. He has two heads, one that of an ass, the other that of a bewigged owl. In the r. corner of the design and in the foreground is a barrister, much smaller than Ellenborough but larger than Hone, looking towards the judge and holding a long ear-trumpet to his ear; in his r. hand is a crook to show that he is Shepherd, the deaf Attorney-General. From his gown hang two papers: *Ex Officio* and *An Old Song to a new tune*. Four tiny (and scandalized) barristers perform antics in front of Ellenborough. One runs off to the l., saying, *I shall withdraw my-self.!!!*; another exclaims: *What Sights my Lord!!*; a third kneels, his brief-bag dangling from his arm. Ellenborough says, the words issuing from the ass's mouth:

Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheecks [sic]
When mine are blanch'd with fear.

From Hone float the words:

Oh! Gentle Shepherd do not start
Although you hate him to your heart
Three Juries now have made him gainer
'Gainst whom for Law you took retainer;
And as the matter now is ended
You have this hated Hone befrinded [sic].

On the extreme l., in the stone doorway which denotes the Treasury, stands Liverpool making an aggressive gesture with a large rolled document inscribed *Treasury*. A bull-dog with a collar inscribed *I. Bull* befouls his leg. Facing him defiantly is a little man holding up to him an open book with *New Jury Book* in large capitals across both pages; in his l. hand is a pen and from his arm hangs a brief-bag. He says: *I would advise you my Lord Muddl pool to give your Neddy a fat sinecure—for in my opinnion he has put his foot in it.* Liverpool answers: *Really young Parchment y^r advice is very Pearsen-ing* (the n being scored through).

For Hone's trials see No. 12899, &c. Liverpool's opponent is Charles Pearson, the solicitor who helped Wooler to show that Special Jury Lists for the City of London were both defective and selective, i.e. packed. The List was accordingly reformed in 1817, and Hone's acquittals followed. Pearson was toasted at the Birmingham Reform Meeting on 4 Aug. 1818 as 'the destroyer of that hydra-headed monster the old special jury-list'. *Black Dwarf*, 12 Aug. See Crabb Robinson, *Diary*, 1869, ii. 70–2, 76–81; Wickwar, *The Struggle for the Freedom of the Press 1819–1832*, 1928, pp. 43–5.

Reid, No. 710. Cohn, No. 1828.

$7\frac{5}{16} \times 12\frac{3}{4}$ in. 'Caricatures', xii. 80.

12902 THE PROGRESS OF BONEY!!!

J. L. Marks del. 1/6

(London) Pub by J. L. Marks N° 2 Sandy's Row Artillery S^t Bishopsgate. J Harrison G^t Queen S^t Drury Lane[1] [? 1817][2]

Engraving (borders coloured). A design in lines and dots. A series of twenty tiny scenes, arranged in four rows, divided by borders on which the captions are engraved, one scene merging into the next in a continuous frieze. Napoleon is distinguished throughout by a cocked hat which he wears in all but [3] where he holds it, and [11] where it is on the ground. This is a plumed bicorne till St. Helena, where it is the petit chapeau. Except for the three last, almost all are based on the corresponding illustrations by G. Cruikshank to the *Life of Napoleon*, see No. 12454, &c. [1] *Blowing up his Comrades.* See No. 12456. [2] *Massacre at Toulon.* See No. 12458. [3] *Marriage to Josephine.* The pair do not kneel as in No. 12459, but stand. [4] *Forceing the Bridge of Lodi.* See No. 12460. [5] *Blindfolding the Austrian officer.* See No. 12462. [6] *Massacre in Egypt.* See No. 12463. [7] *Siege of Acre.* See No. 12467. [8] *Flight from Egypt.* See No. 12468. [9] *Crossing the Alps.* A mountain scene without the bridge of No. 12470. [10] *Duke d'Enghien Shot.* See No. 12472. [11] *Crowned Emperor.* No. 12473 is altered: Napoleon kneels and is crowned by the Pope. [12] *Meeting the Emperor of Russia on a Raft.* See No. 12474. [13] *1^st Interview with Maria Louisa.* See No. 12475. [14] *Nursing the King of Rome.* A terrestrial globe replaces the cradle of No. 12476. [15] *Burning of Moscow.* Napoleon is on a horse instead of on foot as in No. 12477. [16] *Flight from Russia.* Napoleon is in a sledge (see No. 11991, &c.), and the scene is unlike No. 12478. [17] *Prisoner at Elba.* Unlike No. 12483: Napoleon stands with folded arms on the summit of a rocky islet. [18] *Escape from Elba.* Napoleon steps ashore from an open boat with a single sail; a man takes him respectfully by the hand. Infantry stand at attention to receive him (see No. 12506, &c.). [19] *Battle of Waterloo.* Napoleon gallops off while infantry are still fighting in good order (see No. 12557, &c.). [20] *Prisoner at S^t Helena.* He sits in profile to the l., holding a book, poised on the two rocky summits flanking Jamestown, his legs making an arch over the bay (see No. 12611, &c.).

For the title cf. No. 11053.

$8\frac{1}{8} \times 13\frac{9}{16}$ in. Each strip *c.* $1\frac{7}{8} \times 13\frac{3}{8}$ in. 'Caricatures', x. 247.

12903 CÉSAR DANS SON PALAIS [? *c.* 1817]

Engraving (coloured impression). A French print. In an enclosure belonging to the *Maison du Gouverneur de l'Isle* is a dog-kennel (r.) in which sits a dog

[1] Almost obliterated.

[2] The line and dot caricature became popular in 1817, see No. 12955.

with the face of Napoleon, and heavily chained. He faces Sir Hudson Lowe who stands outside the door of his house (l.) holding out a whip, and saying, *Coquin si tu sort de là je te secourai les puces*. Napoleon exclaims with melancholy resignation: *Ah! qu'elle* [sic] *niche on m'a fait là*. Lowe wears the uniform of a British officer (as depicted in French prints of British officers in Paris, see No. 12386, &c.), with a plumed cocked hat, but is not caricatured. By the kennel (Longwood) are a bowl inscribed *Nourriture* and a rectangular dish for *Boisson*; within the former: *Soucis*, *Ennuis*, *Remors*; within the latter *Amertume*. Behind is a low crenellated wall inscribed *Fort S^t Hellène*.

Sir Hudson Lowe arrived at St. Helena in April 1816. His sixth and last interview with Napoleon was on 18 Aug. 1816, after which the exile refused to meet him. Much odium was thrown upon him for his strict enforcement, 9 Oct. 1816, of the new regulations from England. These were exaggerated in 'The Montholon Remonstrance' (to Lowe), part of the legend of ill-treatment, carefully built up by Napoleon, and itself the basis of a motion by Lord Holland on 'the personal treatment' of the prisoner, on 18 Mar. 1817, which was effectively answered by Lord Bathurst. *Parl. Deb.* xxxv. 1137 ff.; J. H. Rose, 'The Detention of Napoleon', in *Napoleonic Studies*, 1904; N. Young, *Napoleon in Exile at St. Helena*, 1915, i. 227 ff., ii. 322–30; O. Aubry, *Sainte-Hélène*, 1935, i. 183 ff. Cf. No. 12592, &c.

Broadley, ii. 85.

$7 \times 10\frac{1}{16}$ in.

PERSONAL AND SOCIAL SATIRES

12904 A VIEW FROM KNIGHTSBRIDGE BARRACKS.

Drawn Etch^{d} & Pub^{d} by Richard Dighton, May 1817. Plate 2nd

Engraving (coloured impression). A portrait of Captain Horace Beauchamp Seymour (1791–1831), 3rd son of Admiral Lord Hugh Seymour. He walks in profile to the l., with a green umbrella in the crook of his l. arm; he wears a cylindrical hat with narrow brim, high white neck-cloth to the chin, with an arc of white collar pressed against his cheek (cf. No. 13029), tight-waisted coat with high collar, tight trousers, and boots.

A reduced version, *A Revised Edition of Horace*, is one of forty-five Dighton portraits on two large plates published in 1825 by McLean, see vol. x.
$11\frac{3}{8}\times 9$ in.

12905 A VIEW FROM THE HORSE GUARDS

Drawn Etch^{d} [*& Pub^{d}* erased] *by Rich^{d} Dighton. 1817 July 16th. Pub^{d} by T M^{c}Lean Haymarket* [reissue]

Engraving. A portrait of Lt.-General Sir Robert Bolton, K.C.H. 1816, knighted 20 Feb. 1817, G.C.H. 1834, d. 1836. His whisker curves across the middle of his cheek. He walks in profile to the r., and wears a cylindrical hat with curved brim, double-breasted tail-coat, trousers, and spurred boots. For a reduced version, 1825: *A General View of Bolton*, cf. No. 12904.
$11\frac{5}{16}\times 8\frac{3}{4}$ in.

12906 A VIEW FROM THE ROYAL EXCHANGE.

Drawn Etch^{d} & Pub^{d} by R^{d} Dighton. Oct^{r} 1817

Engraving (coloured impression). A portrait of Nathan Meyer Rothschild (1777–1836) standing in profile to the r., holding a cheque or bill in the l. hand, his r. hand in his breeches pocket. He is obese, alert, and erect; is dressed in black with high shirt-collar, white stock and shirt-frill, top-hat with wide curved brim, double-breasted coat, and tied shoes. This portrait is used in several caricatures, see vol. x. For a reduced version, 1825: *A Portuguese Loan*, cf. No. 12904.

Rubens, No. 233. A German copy, *Seyd umschlungen Millionen! W sc*, is reproduced Corri, *Rise of the House of Rothschild*, 1928, p. 176.
$9\times 6\frac{3}{4}$ in.

12906 A A later state with additional inscriptions: *Mr. Rotchchild* and *London Pub^{d} by Tho^{s} McLean. 26. Haymarket, 1824.* Reproduced, Balla, *Romance of the Rothschilds*, 1913, frontispiece. There is also (not in B.M.) a state with McLean's imprint but without 'Mr. Rotchchild'.

12907 A VIEW FROM THE ROYAL EXCHANGE.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton, 1817. Oct^{r}.

Engraving (coloured impression). A portrait of Lee La Chamette standing in profile to the r., r. hand in coat-pocket, gloved l. hand with forefinger extended as if to enforce an argument. He wears spectacles, top-hat, double-

breasted tail-coat, low neck-cloth with shirt-frill, tight trousers, and boots. For a reduced version, 1825, *A Peep into Warnford County*, cf. No. 12904.
$9\frac{9}{16} \times 7\frac{1}{16}$ in.

12907 A A later state with the additional inscriptions *M^r Lee La Chamette* and *London Pub^d by Tho^s M^cLean 26 Haymarket 1824.*

12908 [MR. RIPLEY.]
Drawn Etch^d & Pub^d by R^d Dighton. 1817. Nov^r 5^th

Engraving (coloured impression). A portrait of a stout elderly man standing in profile to the l., holding a wallet and pencil. He has grey hair, short except for a tiny pigtail, and wears top-hat, short buttoned coat (or long spencer) over a tail-coat, with high boots.

Also identified as Levy Barent Cohen (1740–1808), father-in-law of N. M. Rothschild. Identified as Mr. Ripley (a name which occurs on some impressions) by H. M. Hake, *Print Collectors Quarterly*, xiii. 242.

Rubens, No. 69.
$8\frac{1}{2} \times 5\frac{13}{16}$ in.

12908 A A later state with additional inscriptions: *M^r Cohen* and *London Pub^d by Tho^s M^cLean, 26 Haymarket, 1824.* There is also (not in B.M.) a state with McLean's imprint but without the identification.

12909 SELL AND REPENT.
Drawn Etch^d & Pub^d by Rich^d Dighton 1817 Nov^r 29^th

Engraving (coloured impression). Portrait of Thomas Hall, a very obese middle-aged man standing in profile to the l. He has a gloomy expression and wears a top-hat with a slightly sloping crown, an overcoat to the ankles, open and showing double-breasted waistcoat, and short jacket, knee-breeches, and tied shoes. His l. hand is in his waistcoat pocket.
$8\frac{7}{8} \times 5\frac{13}{16}$ in.

12909 A A later state with the additional inscription *M^r Hall* with McLean's imprint obliterated, leaving only *1824.*

12910 A VIEW OF HILL NEAR DOWNSHIRE
Drawn Etch^d [*& Pub^d* erased] *by Richard Dighton 1817. Pub^d by T M^cLean Haymarket*

Engraving (coloured impression). Equestrian portrait in profile to the r. of the Marquis of Downshire (1788–1845). His r. hand is on his hip; the single rein and an upward pointing cane are in the l. hand. He wears top-hat, with a slightly sloping crown, swathed neck-cloth, single-breasted coat, loose trousers, and spurred boot; the l. leg is not indicated. For a reduced version, 1825, *A Hill . . .*, cf. No. 12904.

Copied in a pl. by Grego to Gronow's *Reminiscences*, 1892, i. 320 (with copies of Nos. 13026, 13348.
c. $13 \times 9\frac{1}{2}$ in. (cropped).

12911 [HON. ARTHUR UPTON.]
Drawn Etch^d & Pub^d by Rich^d Dighton. 1817.

Engraving. No title. Portrait of Major (General 1851) Arthur Percy Upton, C.B., 1st Foot Guards, 3rd son of 1st Baron Templeton, M.P. Bury St.

Edmunds 1818–26. He walks in profile to the r., his gloved r. hand on his hip. A whisker extends across his cheek which is partly hidden by the pointed collar projecting from his neck-cloth. He wears a cylindrical hat with tight-waisted single-breasted coat, and full-skirted coat, long tight pantaloons with spurred Hessian boots. For a reduced version, *Up-Town*, 1825, cf. No. 12904.

Copied by Grego with three other Dighton portraits in pl. to Gronow, see No. 13018.

$10\frac{1}{4} \times 8\frac{1}{8}$ in.

12912 A GENERAL PORTRAIT.

J. L. R. Esq^r del^t G Cruikshank sculp
Pub^d by J J Stockdale N^o 41 Pall Mall Nov^r 5^th 1817—

Engraving (coloured impression). Caricature portrait of General Sir Robert Wilson walking along a country road in profile to the r., his shoulders thrown back, a riding-switch in his r. hand. He wears a low-crowned broad-brimmed hat, a long frogged single-breasted coat, and short trousers with spurred boots, his dress resembling (though with a shorter coat) that of Lord Cochrane in these prints. There is a landscape background. A sign-post (l.) points *To Barton* (r.).

Wilson (1777–1849) was a distinguished officer of strong Whig views, who persistently and perversely disparaged the Peninsular campaign in a correspondence with Lord Grey. He was with the Russian Army in 1812. See Nos. 9998, 12706.

Reid, No. 702. Cohn, No. 1151. Advertised, price 3*s*., in *Fashion* (see No. 12970).

$10\frac{1}{8} \times 6\frac{1}{2}$ in. With border, $11\frac{7}{16} \times 7\frac{3}{4}$ in.

12913 ONE OF THE LIONS—OR THE LIVING STATUE AT THE LONDON MUSEUM—[1]

Engraving. A broad obese man, the showman or door-keeper at Bullock's Museum (see No. 12702), stands full-face on the doorstep of the Museum, both hands resting on a tall cane. He wears top-hat, single-breasted coat, unbuttoned, breeches, and top-boots. On the l. is an Egyptian pillar, with a lotus base.

A pencil study is in the B.M. Binyon, i. 284 (12).

Reid, No. 701. Cohn, No. 1810. Advertised, price 3*s*., as *The Lions of London*, in *Fashion* (see No. 12970).

$10\frac{1}{16} \times 6\frac{1}{2}$ in. Border cropped.

12914 JAMES GORDON OF CAMBRIDGE.

Published Nov^r 1817. by W. Mason, near the Hospital, Cambridge.

Engraving. Jemmy Gordon stands in profile to the r., r. hand under his coat-tails, from which his stick projects, resembling a tail, l. hand thrust in his waistcoat. He wears a plumed cocked hat on the back of his head, foreshortened so as to resemble a conical hat or fool's cap, and pantaloons tucked into short top-boots. He holds a stick; an eyeglass dangles on a ribbon. Below the title:

Who to save from Rustication
Crams the Dunce with Declamation.

Gordon (1762–1825), wit, eccentric, and drunkard, son of the chapel clerk of Trinity College, was educated as an attorney.

$7\frac{7}{8} \times 6\frac{7}{8}$ in.

[1] Signatures and imprint as No. 12912.

12915 THE SPECIAL RETAINER. OR A PATRIOTIC COUNCELLOR PLEADING TO THE POINT!!!

[Williams.] [? 1817]

Aquatint (coloured impression). Perhaps a pl. from the *Busy Body*. A bedroom scene, the corner of an ornate four-post bed being on the extreme r. Brougham, in wig and gown, carries an elegant young woman towards the bed, saying, *Your husband is absent*. She extends her arms, saying, *And so is my Guardian Angel and I fall*. The door (l.) is slightly open; a middle-aged man in old-fashioned dress peers round it, saying, *So Madam this is what you mean by sending your Maid for a Broom. If there is no blood in stones, I'll draw some from a brush*.

Brougham's friendships with married women attracted attention, especially that with Mrs. George Lamb (Caroline Jules, daughter of the Duchess of Devonshire) in 1816–17, who is perhaps depicted. See Lady Airlie, *In Whig Society*, 1921, pp. 186–8, and *Lady Palmerston and her Times*, 1922, i. 26. Cf. No. 13031. The husband depicted has no resemblance to the fashionable Lamb.

$6\frac{1}{2} \times 4\frac{1}{8}$ in.

12916 THE LEARNED A——S OR A LEGAL CONSTRUCTION OF ROGUES AND VAGRANTS *393*

[? W. Heath.]

Pub June 8 1817 by T Tegg 111 Cheapside

Engraving. Two barristers in wig and gown fight furiously with umbrellas. The aggressor (r.), with outstretched l. fist, rushes at his enemy with a closed umbrella which terminates in a long spike. The other, Adolphus, with legs wide astride, uses an open umbrella; his brief-bag swings from his arm. From a door on the r. a constable rushes forward, holding out his crowned staff. The lower part of a staircase is on the l. Above the combatants:

Full often we're Told & true it may be
That two of a Trade can never agree

Adolphus and Andrews were opposing counsel in an appeal to the Middlesex Sessions (26 May) on the construction of the Police Act with regard to Vagrants or Rogues and Vagabonds. They left the court together and at the bottom of the stairs Andrews gave Adolphus a violent blow with his umbrella, which Adolphus returned with his. A fight with umbrellas and fists followed, till they were separated by Humphreys, a Bow Street constable, and others. Andrews was held to bail by the Sessions, and later appeared in court with nose and eye damaged. 'The animosity arose from some personal allusions as to the Gentleman's origin.' *Examiner*, 1817, p. 342. Cf. No. 12830.

Also a later impression (coloured), with the same imprint, serial number altered to *191*.

$8 \times 12\frac{3}{4}$ in.

12917 SPARRING *Dedicated to the Fancy.*

I. R. Cruikshank, fecit.

London, Pub^{d} by Sidebotham, Feb^{y} 1817. 38, Burlington Arcade

Engraving. Two men in shirts and breeches fight with boxing-gloves. The slighter man (l.) gives his burly opponent a blow on the nose from which blood spurts. The spectators sit on chairs or stand; most register satisfaction at the blow, a few are concerned. One or two are fashionably dressed, notably

a Jew wearing Hessian boots. Like other spectators he has a long pipe; most smoke and drink, and are rough-looking fellows. In the foreground (l.) sits a man with a bull-dog, in ragged clothes of fashionable cut; a bunch of hooks for picking locks hangs from his pocket. On the r. stands a knock-kneed negro pugilist holding boxing-gloves; a book, *Boxiana*, is at his feet. Two dogs behind the fighters face each other aggressively. Over the (empty) fireplace is a portrait of *Jackson*, placing his hat on the pedestal of a statue of a gladiator,[1] copied from Marshall's portrait. It is flanked (l.) by portraits of *Moline*[*ux*] (see No. 11927) and *Belcher* [Tom or James] and (r.) by *Crib* and *Dutch Sam* [Elias], all stripped and in sparring attitudes. On the extreme l. is a print of fighting cocks, *Game Chickens*.

A scene at a sparring club, or perhaps at Jackson's Rooms, Bond Street, cf. No. 12866. A copy, reversed and coloured, without signature, published by McCleary, is reproduced, Lynch, *The Prize Ring*, 1925, pl. xx.[2] Four background figures are omitted from an otherwise close copy.

The original drawing, almost identical in size, is in the Print Room. (201*. b. 2.)

9 × 13 5/16 in. With border, 9 3/4 × 13 3/4 in.

12918 THE RIVAL RICHARDS!!!

G PW[1]

Pub[d] *by S W Fores 50 Piccadilly 1817*

Engraving. In a broad space between a temple of *Fame* (l.), composed of volumes lettered *Shaks*[peare] and *New Readings*, and *the Theatre Royal Drury Lane* (r.) is a violently kicking donkey on which sits a large figure with three faces representing Folly. Under the ass's fore-feet are three prostrate Richards; one of them, lying on his back, exclaims: *Perdition catch Thy arm the chance is Thine*. The ass directs upon him a flood of urine inscribed *Damnation*. From the animal's heels two other Richards flee to the r.; above both is etched *Shade of Oblivion*. One exclaims: *would he were wasted, marrow bones and all* [*3 Henry VI*, iii. 2. 125] *O! O! My Aitches!!* (showing that he is Kemble who so pronounced 'aches', see No. 11424). The other cries: *So wise and yet so Young* [cf. 'so wise so young, they say, do never live long', *Richard III*, iii. i], showing that he is C. M. Young. Yet another Richard (H.L.) emerges from the ground under the ass's hind-legs, resting an elbow on a wine-bottle, and saying: *to me this restless world's but hell*. Folly has an elaborate conical cap decorated with bells and a cock, and holds out in his r. hand a bauble (jester's bâton), in the other, evenly balanced scales, the beam inscribed *Folly*. The base of each scale is a large volume, one (l.) inscribed *B——TH*, the other *K N*. On each stands a Richard III, much alike: Booth holds a bâton (in one of Kean's poses) and says: *I'll climb be times without remorse or dread*; Kean, resting his hand on his sword, which is held vertically, says: *Why'now my Golden dream is out*.

On the r. is the façade of *The Theatre Royal Drury Lane*, with a crowd struggling to enter. Next it, but farther from the spectator, is the *Theatre Royal Covent Garden*; on the steps before the pediment is one tiny figure, evidently Harris, holding up both arms in a frantic gesture. In the background (l.), a pendant to Covent Garden, are two provincial threatres of barn-like construction, both inscribed *Theatre Royal* and evidently representing the

[1] From its size this is the mezzotint by C. Turner; a smaller copy was engraved in stipple.

[2] Mr. Lynch describes a copy in reverse of the McCleary version in which background figures are omitted.

theatres of Worthing and Brighton. In front of them another Richard (Booth again) postures violently, and exclaims: *My Souls in arms and eager for the Fray.* One of many actors standing behind him says: *But then tis placed on such a fearful height.* A tiny figure rushes from one of these theatres making gestures towards Booth.

In the foreground (r.), close to the spectator, is a (large) man (head and shoulders only), representing the public, looking towards the ass. His mouth is extended by a substance inscribed *Puffs* which a man (on a much smaller scale) is ramming down his throat with a (? paviour's) cylinder inscribed *Management* (of Drury Lane). The victim is blindfolded, the end of the bandage being held by a boy who carries on a pole a large placard inscribed: *Theatre Royal | Drury Lane | Richard | the | Third | Kean | Booth.* At his feet are the letters *F S.* A fashionably dressed man sits on a pile of *New Pieces*, crouching over a block inscribed *Box Office* on which he writes. Behind him (l.) is a *Patent Clapping Machine*: two sticks terminating in hands pivot on a block. On the extreme l. in the foreground the heads and shoulders of little figures, serving as stalks for large mushrooms, emerge from the ground, which is inscribed *Bed of Ambition.*

A satire on Booth's rivalry with Kean in the part of Richard III; Folly exalts both at the expense of Kemble, Young, and other actors. After acting in leading parts at Worthing (where he was Acting Manager) and Brighton, Booth was engaged at Covent Garden to rival Kean. He played Richard III on 12 Feb. 1817, with success, but with opposition from partisans of Kean. He quarrelled with Harris over his meagre salary and accepted an engagement on liberal terms from Kean for Drury Lane, appearing, 20 Feb., as Iago to Kean's Othello. Finding that he was not allowed to compete with Kean, he returned to Covent Garden on the Drury Lane terms, disappointing the Drury Lane audience (22 Feb.) as he had done that of Covent Garden, and having signed a three years' engagement with both theatres. His reappearance at Covent Garden was met with a storm of opposition and with demands that Young should play Richard. Apologies and loss of reputation followed, and he sank from the place temporarily reached by publicity and his rivalry with, and resemblance to, Kean. After the storm had subsided it was suggested in the *European Magazine* that he should retire to some provincial theatre instead of remaining where better actors 'must render his attempts at *new readings* and extravagant distortions more apparent'. See *Europ. Mag.* lxxi. 145–51, 244 f., 342; *Examiner*, 1817, 16 Feb.–9 Mar. (Hazlitt, *Works*, ed. Howe, v. 354 ff.); G. Playfair, *Kean*, 1939, pp. 170–6. Young (1777–1856) succeeded Kemble as the leading English tragedian until supplanted by Kean. See Nos. 12326, 12919, 13370.

$8\frac{1}{2} \times 13\frac{1}{2}$ in.

12919 RICHARD HARRIS'D OR THE WOLVES TOO KEEN!!!—

Etchd[d] by G Cruikshank—
Pub[d] March 8[th] 1817 by J. Sidebotham N[o] 1 S[t] James's S[t]

Engraving (coloured and uncoloured impressions). The stage at Covent Garden Theatre is indicated by a stage-curtain draping the upper and r. margins of the design and by the façade of the theatre (l.) as part of the scenery; a tent inscribed *Dieu et Mon Droit* shows that the play is 'Richard III'. Booth, in fashionable modern dress, clutching a large rolled document inscribed *Previous Treaty*, grasps the cloak of a second Booth, dressed as Richard III, who has fallen to the ground between two overturned stools, one inscribed *Covent Garden*, the other *Drury Lane.* Both Booths are terrified

at three wolves which are climbing on to the stage (r.); the former declaims: *In spite of Hisses, Groans, or Law,* | *I'll manage Richard with eclat.* The other, frantically waving arms and legs, exclaims: *Give me a horse—bind up my wounds; Have mercy heaven!* [*Richard III*, v. 3, misquoted]. Behind them stands a lawyer in wig and gown with the face of an owl; he holds up both hands, saying, "*A plague o' both your houses*" *Gentlemen this is a dirty action, but I think we can show cause, to over rule it, it being a Minor offence*— Above his head and on the façade of Covent Garden is a bill: *A Lying Affidavit by a lying Lawyer.* The three wolves, wearing fashionable tail-coats on which is the word *Opposition!*, advance with savage gestures; one cries: *That's right, Go it my Boys! I'ts all Dickie with Jack o' both sides.* By them lies a paper: *Principles of the Wolf Club at one view.*

The tent is filled by a large couch from which a crown and sceptre are falling; beside it are a shield with the Royal Arms, corslet, and helmet. From behind the tent another Richard (Kean) looks furtively out at the wolves, saying, "*What! will the aspiring blood of Lancaster sink into the Ground?*" [*3 Henry VI*, v. 6. 61–2, Gloucester's words after murdering Henry VI]. In the middle of the stage stands a pole supporting a placard: *M^r Booth has Acted wrong.* In front of the two Booths lie papers: *Junius's Letters or M^r Booth's appeal to the Public*—; *Theatre Royal Covent Garden Richard y^e Third Gloster by M^r Booth with y^e Farce of the Weathercock*; *A Bundle of Proverbs—Between two Stools the —— goes to y^e ground*; [Theatre] *Royal Drury Lane Othello —— Iago M^r Booth with the new Farce Frightn'd to Death—!!*

A satire on the riot at Covent Garden on 25 Feb. when Booth attempted to play Richard III, having disappointed a packed audience at Drury Lane on 22 Feb., where he was billed to play Iago to Kean's Othello, see No. 12918. At the end of the (inaudible) play Booth came forward with a placard beginning: *I have acted wrong* . . . The Wolves Club was a tavern society founded and presided over by Kean, see No. 13367. Among the letters to the newspapers relating to the affair was one asserting that the Wolves had pledged themselves to drive Booth from the stage; Kean asserted that the Wolves had ceased to exist and defied anyone to prove that he had directly or indirectly instigated any opposition to Booth. Playfair, *Kean*, p. 175. Henry Harris, Manager of Covent Garden, also wrote to the papers. An information was filed in Chancery by the Drury Lane Management to restrain Booth (b. 1 May 1796) from performing at Covent Garden, but withdrawn on the ground that he was a minor.

Reid, No. 664. Cohn, No. 1902.

$8\frac{3}{8} \times 13\frac{1}{8}$ in.

12920 TRAVELLING BY STEAM.

[Williams.] [1817]

Aquatint. Perhaps a pl. from the *Busy Body*. Two Thames watermen stand on the river bank gaping at the explosion of a steam packet-boat, whose stern is inscribed *For Richmond.* Wreckage flies into the air carrying with it a number of passengers, men and women, who are flung about in a dense cloud of steam high above the boat. A lady falls near an elegant wooden seat, a boy sits astride a funnel. Against the bank lies the watermen's wherry, the carved back behind the cushioned seat is inscribed: *The Swiftsure T. Tugg Lambeth.* One says: *My Eye Ned there they go!!* The other: *Aye and a going rather out of the Road! d—ce they are got into Airshire insead* [sic] *of Surry!!*

On 28 June 1817 the boiler of the 'Richmond Steam Yacht' burst near Westminster Bridge while she was being taken up the river after repairs. There were no passengers, but three men were injured. *Ann. Reg.*, 1817, p. 54.
$6\frac{1}{2} \times 4\frac{3}{8}$ in.

12921 SONS OF NEPTUNE SHAVING A LANDSMAN!—
[*I. R. Cruikshank fec.*
Pub^d by J. Sidebotham, 1 St. James's Street March 4, 1817.][1]

Engraving (coloured impression). After the title: *a humorous ceremony perform'd by Sailors upon every person when first crossing the Line!* The victim sits in a large tub, a bucket emptied on him from above, a man puts a brush in his mouth, holding his whitewash in a *Tar Bucket*, while a sailor in an enormous cocked hat brandishes a huge notched razor. Neptune watches from his car (l.), holding trident and can of *grog*. Most of the officiating sailors are stripped to the waist, some have fish attached to hat or person. Passengers and a naval officer watch from the poop (l.). Among those on a raised platform above the victim are a marine and a lascar or negro. A bucket is inscribed (?) *Thunder*[*er*] *74*. Cf. No. 12612.
Reid, No. 663.
$8\frac{7}{8} \times 13\frac{1}{4}$ in. 'Caricatures', viii. 162.

12922 LE RETOUR DE PARIS OR, THE NEICE PRESENTED TO HER RELATIONS BY HER FRENCH GOVERNESS.
E H L del 1816—Etched by G. Cruikshank—
Pub^d by H. Humphrey S^t James's S^t January 3^d—1817—

Engraving (coloured and uncoloured impressions). An elderly couple (l.), plainly dressed in a very old-fashioned manner, watch with shocked dismay an over-dressed Frenchwoman who takes by the wrist an equally over-dressed girl, making her curtsey, as she does herself. Their dresses are high-waisted, flounced, and vandyked, with neck-ruffles and short puffed sleeves. Both wear huge bonnets with erect cylindrical crowns, grotesquely trimmed, long gloves, each with a reticule dangling from the arm. A French servant in livery (r.) stands chapeau-bras, a band-box slung from his arm, shrugging his shoulders to express horrified surprise. A plainly dressed young girl standing behind her aunt grins in astonishment at the visitors. A dog and cat register hostility towards a cringing lap-dog shaved in the French manner, which is attached to the servant with a string. The room is panelled and carpeted, with one side-table, and is probably a hall or ante-room in a country house. A dialogue is etched below the design. The young girl: *Well-a-day Aunt! what Monstrosities are these?* The uncle: *In the name of all that's Christian speak & say what you are, & where you come from, you Hottenpots* [sic]—. The governess: *Madame j'ai l'honneur de vous presenter votre Neice, elle est tout-a-fait Françoise, parle notre langue à la perfection, Chante comme un Ange, danse comme Terpsichore elle même mange les Grenouilles.* The niece: *Ma chere Tante Mon Oncle ma Seeur* [sic], *ne connoissez vous pas votre petite Emilie?* The aunt: *Aye dont talk to me of Turpuschore & Green-Owls or any of your Hocus-pocus nonsense—Speak plain English you Mountebanks do—or I'll make you answer before my Husband one of his Majesty's Justices—I will.* The servant: *Oh Diable! comme je tremble quand je regarde le visage menacant de ce grand Monsieur Bull, et quand j'entend* [sic] *la voix barbare de cette*

[1] From Reid.

Grenadiere je suis pret à mourir—mais je me cacherai autant que je peux derrière Madame. A companion pl. to No. 12923. No. 13434 is a reduced and altered version.

Reid, No. 625. Cohn, No. 1314. Reissued, *Cruikshankiana*, 1835.
$9 \times 14\frac{1}{8}$ in. With border, $10\frac{5}{8} \times 14\frac{3}{4}$ in.

12923 A CURIOUS JUNTO OF SLANDERING ELVES, —OR—LIST'NERS SELDOM HEAR GOOD OF THEMSELVES.

E H L del G Cruikshank Sculp—
Pub^d Jan^y 27^th 1817 by H Humphrey 27 S^t James's Street

Engraving (coloured impression). A companion pl. to No. 12922. Three elderly women seated at a round tea-table listen avidly to scandal which the fourth gloatingly reads from a pile of letters. The latter's gouty foot rests on a footstool; a parroquet sits on the back of her chair; a cat and three kittens disport themselves at her feet and under the table. One of her listeners uses an ear-trumpet, another lets the hot water from the urn overflow the tea-pot and flood the table, whence it will reach the gouty foot. The table is enclosed by a curtain on a curved rod which serves as screen. Behind it (r.) a fifth woman who, unlike the others, wears youthful and quasi-fashionable dress, with curls, frills, and flowers, listens in dismay. Behind her is the open door and the head of a staircase. Over the door is a Cupid, blindfolded and asleep, his bow unstrung. Books, together with the *Morning Post*, lie on the floor: *The History of a Totoishell Male Cat in 3 Vols*, illustrated with a print of a cat (see No. 11126); *The Golden Dream*; *Sermons against* [the] *Sin of Lying*; *Moor's Almanack*.

One of many satires on old maids, see (e.g.) No. 9619, *Virginia*.

A copy, *Pub by M^cCleary, 39 Nassau Street*, in J.L.D.

Reid, No. 626. Cohn, No. 1032. Reissued, *Cruikshankiana*, 1835.
$8\frac{3}{4} \times 12\frac{3}{4}$ in. With border, $9\frac{3}{4} \times 13\frac{1}{2}$ in. 'Caricatures', vii. 41.

12924 DOS À DOS—ACCIDENTS IN QUADRILLE DANCING

inv^t G Cruikshank fec^t

Pub^d March 4^th 1817 by H. Humphrey 27 S^t James's Stre[et]

Engraving. Four couples are in position for a quadrille, on a boarded floor. A lady curtseys, a man bends forward, their posteriors collide. From a gallery the musicians, harp, 'cello, French horn, and flute, look down amused. The ladies wear high-waisted dresses slightly below the knee; the men, coats with narrow tails and tight pantaloons, or short loose trousers or knee-breeches. Two gas chandeliers hang symmetrically, the jets issuing from a hoop.

The quadrille was introduced at Almack's from Paris by Lady Jersey in 1815 and became the rage. It was known in England by 1773. Gronow, *Reminiscences*, 1892, i. 32 f.; *Private Letters of Lord Malmesbury*, i. 269. One of a set with the same signatures, see Nos. 12925–7. Cf. No. 12933.

Reid, No. 662. Cohn, No. 1069.
$6\frac{3}{4} \times 9\frac{1}{8}$ in. With border, $8 \times 9\frac{7}{8}$ in.

12925 LES GRACES—INCONVENIENCES IN QUADRILLE DANCING.

Pub^d April 9^th 1817 by H Humphrey 27 S^t James's S^t

Engraving. See No. 12924. An informal dance (or practice), with a stout lady at the piano (l.); one of the dancers, a thin man, speaks to her over his shoulder.

In the foreground a short man strains to hold up the hands of two taller ladies, who stoop to turn under the arch thus made. This amuses a taller man who stands between two ladies on the r. A man lounges against the chimney-piece, and a couple stand with their backs to the fire. A tiny lap-dog barks from a chair. A large mirror is over the chimney-piece, which is flanked by large bell-pulls terminating in lyres. On it are candelabra in the form of Egyptian figures. The floor is boarded. There are two pictures: one of two very thin ballet-dancers, the other of fat peasants dancing to pipe and tabor. Cf. No. 12935.

Reid, No. 669. Cohn, No. 1316.

$6\frac{7}{8} \times 9\frac{5}{16}$ in. With border, $8\frac{1}{16} \times 10\frac{1}{8}$ in.

12925 A A later state, aquatinted and coloured, *P. 3.* in the upper margin. 'Caricatures', vii. 69.

12926 MOULINET—ELEGANCIES OF QUADRILLE DANCING.

Pub^d April 11^th 1817 by—H. Humphrey 27 S^t James's S^t

Engraving (coloured and uncoloured impressions). See No. 12924. Two sets of four dance vigorously holding hands, the ladies together, but turning towards their partners. Two men talk in front of the fireplace, a third bows to a seated lady. All are dandified, their dress more burlesqued than in Nos. 12924, 12925. The room is lit by fantastic gas chandeliers in the form of Chinese mandarins. On the chimney-piece is a statuette of an athlete holding up a lighted candle; a clock surmounts the mirror above it; on this is a figure of Time seated on a single feathered wing, and holding a winged hour-glass. Cf. No. 12936.

Reid, No. 670. Cohn, No. 1765.

$6\frac{3}{4} \times 8\frac{13}{16}$ in. With border, $8\frac{1}{8} \times 9\frac{5}{8}$ in.

12927 VIS À VIS—ACCIDENTS IN QUADRILLE DANCING. *P. 2*

Pub^d April 15^th 1817 by—H. Humphrey S^t James's Street

Engraving. See No. 12924. Eight dancers stand aghast at a fifth man, wearing spurs, who is falling with violence, in a horizontal position just above the floor, clutching the dress of a lady whom he is knocking backwards. One spur is caught in a lady's dress which it has gashed from waist to flounce. A man holds a damaged leg, registering fury. A hat and cane fall to the floor. A dumpy woman turns her back to laugh. Harpist and fiddler watch from a low platform. The room is boarded and bare, with a single (gas) chandelier. All the men are dandified. Cf. No. 12934.

Reid, No. 671. Cohn, No. 2084.

$6\frac{3}{4} \times 8\frac{7}{8}$ in. With border, $8\frac{1}{16} \times 9\frac{5}{8}$ in.

12927 A A later state, aquatinted and coloured. 'Caricatures', vii. 68.

12928 LA POULE.

(etched by G. Cruikshank)

Pub^d June 4^th 1817 by H Humphrey 27 S^t James's Street London—

Engraving. One of a pair, with the same signatures and imprint, see No. 12929. Two couples dance with vigour, holding hands in a line, the ladies facing r., the men l. Other couples stand. Fashionable dress is burlesqued, the ladies with very décolletée and short-waisted dress, with short

skirts, very wide, flounced, and projecting. One has a grotesque coiffure, hair strained into a pyramid, bound with ribbon, and topped by an absurd flower. The dandified men wear knee-breeches or tight pantaloons with high collars; hair cropped on the neck and projecting like an inverted basin. The room is bare except for festooned curtains.

La Poule is a figure of the quadrille, cf. No. 12924.

Reid, No. 675. Cohn, No. 1314.

$8\frac{1}{2} \times 12\frac{7}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{9}{16}$ in.

12929 SPECIMENS OF WALTZING.

Engraving (coloured impression). See No. 12928. Four grotesque couples waltz: three hideous women face their partners, putting their hands on their shoulders. The men grasp the women by shoulders, waist, or hips. A fourth couple dance side by side, the free arm extended. One man wears uniform with long spurs. The women's coiffure is a sugar-loaf erection variously decorated. The room is bare except for festooned window-curtain and two pictures: (1) two ragged fiddlers with a boy who begs; (2) dogs dancing.

Perhaps Wilson's Rooms, see No. 12952. Cf. T. Wilson, *The Correct Method of German and French Waltzing*, 1816 (illustrated). The waltz became fashionable at the same time as the quadrille according to Gronow, see No. 12924; actually rather earlier, cf. Byron, *English Bards . . .*, Mar. 1809, 'Now in loose waltz the thin-clad daughters leap'. See No. 9583 (1800).

Reid, No. 676. Cohn, No. 1997.

$8\frac{9}{16} \times 12\frac{15}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{9}{16}$ in.

12930 LA BELLE ASSEMBLÉE OR SKETCHES OF CHARACTERISTIC DANCING—

G. Cruikshank inv^{t} & sculp^{t}.
Pub^{d} August 31st 1817 by S W Fores 50 Piccadilly

Engraving (coloured impression). Eight groups or couples display different dances, the names of which are in the lower margin. On the extreme l. stands [1] a *Dancing Master*, thin, dandified, stooping, arms dropped, fiddle and bow in l. hand, feet turned out. [2] *Country Dance*. Three couples, 'hands across'. [3] *Scots Reel*— A man in Highland dress dances between two women in a six-hand reel. [4] *Irish Jig*. Three bandy-legged peasants jig: man (holding up a *Whiskey* bottle), woman, and small boy who drinks from a glass and holds a large shillelagh. [5] The centre-piece: *La Minuet*. A very slim man in court-dress, with powdered queue, dances with a lady who holds up the train of a limp gown. Behind them is the musicians' gallery supported on two palm-tree pillars, round which serpents are twined from whose mouths gas-flames issue. A life-like *Terpsichore* supports the drapery of the box, which is inscribed *On the light fantastic toe*. The front of the box is decorated with fantastic dancing figures, including a Red Indian, a Harlequin, a Punch; some are in lines and dots (cf. No. 12955). The instruments are flutes, bagpipes, harp, violins, 'cello, oboe, French horn.

On the r.: [6] *German Waltz*, an ugly couple, her hands on his shoulders, his on her waist. [7] *French Quadrille*. One man and three ladies face three men and one lady. [8] *Spanish Boliero*. A couple dance, clicking castanets, the man wears slashed doublet with knee-breeches. [9] *Ballet Italienne*. Two dancers, each poised on a toe, leg extended, holding between them a long garland of roses. Beside them dances a little Italian greyhound.

The wall which forms a background is covered with pictures, flanking the gallery. *Dancing Dogs*: a man with a whip directs five dressed-up dogs on their hind-legs. *Dancing Bear*. A man holds the muzzled bear on a chain; a dressed-up monkey capers on the bear's head; a boy plays pipe and tabor. *Dancing Horse*. On the stage of an equestrian theatre a man in light horse uniform, a clown behind him, directs the movements of a horse. *Rope Dancing*. A woman ascends a slanting tight-rope, while rockets explode around her. *S^t Vitus's Dance*. A fat doctor, smelling his cane, holds the pulse of a capering and emaciated invalid. *Dancing Mad*. Two men leap or prance frantically in rage or despair, while a third capers at the end of a rope by which he hangs from a gibbet.

The title is from Bell's illustrated monthly, cf. No. 11479.

Reid, No. 684. Cohn, No. 1298.

$7\frac{3}{16} \times 20\frac{9}{16}$ in.

12931 INCONVENIENT PARTNERS IN WALTZING.

[?I. R.] *Cruikshank fec^t*
London Pub: by T. Tegg. Cheapside. [?1817]

Engraving (coloured impression). Three grotesquely ill-matched couples dance facing each other: an enormously obese man with a thin and determined partner, a dwarfish man with a gigantic and corpulent partner whose petticoats he grasps; a very tall thin man stoops over a short woman. All are burlesqued. Two men and a lady in the background, less caricatured, register horror. The bare room is lit by two pendent gas-brackets, each with twin globes; on one wall (l.) is a large mirror surmounted by a lyre.

The scene suggests a dancing-master's rooms rather than a ball-room, cf. No. 12952. The costume is that of *c.* 1817–19.

Reid, No. 99. Cohn, No. 1231.

$8\frac{11}{16} \times 12\frac{15}{16}$ in. 'Caricatures', vii. 10.

12932 BOBBIN ABOUT TO THE FIDDLE—A FAMILLY REHERSAL OF QUADRILLE DANCING, OR POLISHING FOR A TRIP TO MARGATE. *390*

[Williams.]
London Pub^d May, 1817, by T Tegg 111 Cheapside

Engraving (coloured impression). A dancing-master, playing his small fiddle or kit, dances, facing a stout 'cit' who dances between wife and daughter, holding their hands; another grown-up daughter dances opposite them beside the dancing-master. The 'cit's' leg is extended stiffly. The first daughter says: *Law Pa that's just as when you was drilling for the Whitechaple Volunteers—only look how Ma and I & sister Clementina does it??*—Pa: *I say Mounseer Caper! don't I come it prime? Ecod I shall cut a Figor!!* The man answers: *Vere vell Sar, Ver Vell you vil danse a merveille vere soon!* On the l. a tiny child imitates her father's step, supported by a little sister, while three rather older children dance in a ring. A plainly dressed maiden aunt sits in an arm-chair (r.). A handsomely furnished drawing-room is suggested. The curtains are drawn, candles burn on the chimney piece. On the wall is a bust portrait of an austere-looking man. For Margate as the 'cit's' watering-place cf. No. 6758, &c.

$8\frac{5}{8} \times 13$ in. With border, $9\frac{7}{16} \times 13\frac{1}{2}$ in.

12933 DOS A DOS OR RUMPTI IDDITO IDO
NATURAL ACCIDENTS IN PRACTISING QUADRILLE DANCING.
N° 1.

[Williams.]
London Pub[d] May 1817 by S W Fores N° 50 Piccadilly

Engraving (coloured impression). An imitation of No. 12924, drawn with greater freedom, the two dancers collide more violently, and register surprised indignation. Five figures have been added behind the eight dancers. A man sleeps on a cushioned bench leaning against the wall (l.). A couple take refreshments at a buffet introduced under the musicians' gallery, which has been lowered. A couple sit on a bench (r.), the man offering the lady snuff. Gas-lamps stand on each side of the gallery: pillars with snakes coiled round them, triple gas-flames issuing from the snakes' mouths and from an urn surmounting each pillar. On the wall is a pair of dragons with coiled snakes, emitting gas-jets. One of a set (coloured) by Williams, all with the same imprint, see Nos. 12934–6.
$8\frac{1}{8} \times 12\frac{3}{16}$ in. Border cropped. 'Caricatures', vii. 182.

12934 WRONG CONTRE OR VIS A VIS.
NATURAL ACCIDENTS IN PRACTISING QUADRILLE DANCING.
N° 2.

See No. 12933. An imitation of No. 12927; the falling man lies on the ground, his foot (without a spur) gashes a lady's dress from waist to hem; the lady whom he clutches falls forward, kicking a man behind her. All the figures are altered in pose and character and two have been added. The two musicians are on a cloth-covered table, the violinist stands instead of sitting. In the centre of the back wall between two heavily draped windows is a large mirror above a console table with a jar of flowers. The round chandelier is decorated with dragons emitting flames of gas. There is a rolled up carpet (r.) showing that the dancing is impromptu.
$8\frac{1}{4} \times 12\frac{1}{8}$ in. With border, $9\frac{1}{8} \times 13$ in. 'Caricatures', vii. 183.

12935 LES GRACES DE CHESTERFIELD.
OR, QUADRILLE DANCING—POUR LA PRATIQUE— *N° 3*

See No. 12933. An adaptation of No. 12925. The stout man dancing between two ladies is in military uniform with a large sabre. The room is altered by the addition of a side wall (l.) to which the fireplace is transferred. In its place is the square piano under a large mirror. All the figures are altered; a lady in an arm-chair with a man leaning over her has been added. Elaborate gas or oil lighting replaces candles: a hanging chandelier with a circle of globes with chimneys, with similar lamps in brackets on a glass over the chimney-piece, which is surmounted by a standing lamp. There are three W.L. portraits of dancers striking attitudes, two being *M[de] H[i]llisburgh* and *M[onr] Vestris*.
$8 \times 12\frac{3}{8}$ in. Border cropped. 'Caricatures', vii. 184.

12936 LE MOULINET.
OR—PRACTISING QUADRILLE DANCING AT HOME FOR FEAR OF ACCIDENTS AT THE BALL, *N° 4*

See No. 12933. An adaptation of No. 12926. Two sets of four dance as before but the ladies and their partners stand alternately, instead of two ladies being together in the middle of each row. A lady playing a harp sits on the settee, a man stands beside her. A man facing the fireplace ties his cravat;

another reaches up with a cane, perhaps to adjust the gas which issues from two serpents decorating the top of the mirror, on which stand also two lamps with globes and chimneys. In place of the chinoiserie chandeliers against the wall are two pictures, one of a couple turning together (as in No. 12925) against an architectural background, one of three naked savages posturing outside their tents. There is a hanging chandelier with gas or oil lamps with globes and chimneys.

$8 \times 12\frac{1}{2}$ in. Border cropped. 'Caricatures', vii. 185.

12937 WAITING ON THE LADIES *136*

[I. R.] *Cruikshank fec^{t}*

[Pub. Tegg, 21 June, 1817.]

Engraving (coloured impression). A satire on costume and manners. Dandies (see No. 13029) eagerly offer refreshments to ladies at a reception or ball. An elderly fright stands in the centre, between a thin (l.) and a fat (r.) dandy, one proffering a large goblet on a salver, the other a plate of patties, one of which is stuffed into his grinning mouth. She eagerly turns to the l. with an ogling grin. On the l. a footman spills a tray of goblets and ices over an elderly lady seated on a chair which tilts backward. He has been knocked off his balance by the bow of the thin dandy. On the r. a dandy seated by a fat ugly lady offers her a goblet. Her short skirt displays fat shapeless legs, defined by cross-gartering. All are much décolletée. A dandy drinks, while admiring himself in a mirror. A candle-sconce hangs between two oval mirrors, but in an adjacent room seen through an archway is a hanging chandelier with chimneys which probably indicate gas. Violinist, 'cellist, &c., play in a musicians' gallery in the background (l.).

An impression in the collection of Mr. W. T. Spencer (1931) is autographed: 'This is by my Brother I. R. C. not any of it by *me G C^{k}*.'

Reid, No. 58. Cohn, No. 2088.

$8\frac{11}{16} \times 12\frac{11}{16}$ in. (cropped).

12938 · MINUET · LA · COUR· *391*

[? W. Heath.]

Pub June 6th 1817 by T Tegg 111 Cheapside London

Engraving (coloured impression). A satire on costume, showing the unsuitability of modern dress to the minuet. A grotesque man bends towards his partner, taking her l. hand in his r. The other guests stand or sit. He has a large moustache, a shock of hair, high shirt-collar, short-waisted coat with long tails, and loose striped trousers, tied in above the ankle. His partner has short skirt hanging from just below the breast which she holds up by the hem; towering feathers rise from a wreath of flowers on her head. A man in back view (r.) wears tight pantaloons tied below the calf, others wear loose trousers. There is a hanging chandelier with candles.

$7\frac{7}{8} \times 12\frac{5}{8}$ in.

12939 BELLE'S AND BEAUS OR A SCENE IN HYDE PARKE *392*

[? W. Heath.]

Pub Aug 12th 1817 by T Tegg 111 Cheapside London

Engraving (coloured impression). The principal belle (r.) stoops from the waist with dropped arms (the fashionable attitude), a reticule dangling from her r. hand, towards a beau who is arm-in-arm with a Life Guards officer;

the latter looks over his shoulder with an insolent stare. A dog shaved in the French manner barks at the lady's short petticoats. The women's dress resembles that of other caricatures of this date except that it is high to the neck. The men wear short-waisted tail-coats with loose and short trousers, generally striped, high collars, and swathed neck-cloths. Below the design: *The Little Dog Bark'd to see such sport.*

$7\frac{13}{16} \times 12\frac{1}{4}$ in.

12940 A · CHANGE · IN THE PETTICOATS OR THE YEARS 1780 & 1817 *187*

[? W. Heath.]

[Pub. Tegg.] [1817]

Engraving (coloured impression). A lady wearing an enormous hooped petticoat, long pointed stomacher, a calash hood (see No. 5434, &c.) over a large plain cap, stands with a small nosegay in her l. hand, and with a closed fan held to her cheek. She looks down at a young woman (r.), who bends forward in profile to the l., with the stoop of 1817, see No. 12939. The modern woman wears a flaunting bonnet with a cylindrical crown, a scoop turned up from the face, trimmed with flowers and many feathers. She has bare breasts and shoulders, a very high waist, and projecting skirt (above the knee), and large bishop sleeves; her arms hang downwards in the fashionable pose; in her r. hand is a large reticule. Her flat slippers are bound to the ankles and legs with ribbons, en cothurne. Below the upper margin:

The London Modest Ladies once hoop petticoats wou'd Wear
But now forsooth they are not Dress'd unless their B——s Bare

The old-fashioned dress has a slightly Elizabethan character, with a vague resemblance to that of the mid-eighteenth century. For similar contrasts cf. Nos. 4820 (1772), 7113 (1786), 8904 (1796).

A copy, Wright, *Caricature History of the Georges.*

$8\frac{7}{8} \times 12\frac{1}{4}$ in.

12941 [SCENE IN THE MESS-ROOM WITH THE OFFICERS AT THEIR DESERT.][1]

[G. Cruikshank.] [? 1817]

Engraving, with monochrome watercolour. A young officer angrily leaves the room, scowling back at the officers seated at dessert (r.), who ridicule him, laughing and pointing. A dog barks at him. He has a very long nose and hair brushed outwards in the dandy manner (cf. No. 13029), unlike the more military cut of the others. See No. 12942; both seem to be proofs before aquatint and letters.

Reid, No. 620.

$4\frac{3}{8} \times 7\frac{7}{16}$ in.

12942 [BARNEY FIGHTING A DUEL][2]

Engraving, as No. 12941. The young officer stands under a tree, terrified; his pistol flies upwards from his trembling hand. His opponent, also in uniform, and also frightened, supports himself against a rustic rail to take aim. Two officers in the background are much amused at the more timorous duellist. A haystack and the hindquarters of a cow complete the scene.

Reid, No. 621.

$4\frac{3}{8} \times 7\frac{1}{4}$ in.

[1] Title from Reid.

[2] Title from Reid who adds a signature: *G. Cruikshank fect.*

12943 TWO HEADS BETTER THAN ONE OR THE GOVERNESS OUTWITTED.

[Williams.]
Pub^{d} Jan^{y} 1817 by S W Fores 50 Piccadilly

Engraving (coloured impression). A pretty and elegant young woman kneels on a bed supporting her elbows on the pillow. A woman stands beside her, raising the girl's skirt in order to birch her, but finds her posterior covered by a life-sized mask which is a close portrait of herself. She says: *Oh ma foi! dat is mine own Head in t'oder place.*
$9\frac{5}{8} \times 12\frac{3}{4}$ in. 'Caricatures', vii. 133.

12944 CURIOSITY

[Williams.]
London Pub April 1817 by S. W. Fores 50 Piccadilly

Engraving (coloured impression). A pretty lady's maid stoops in profile to the r. to gaze with prurient eagerness through a key-hole. She holds a salver, letting two jelly-glasses slide off it. A lady's bonnet and gloves and a cocked hat and sword, carelessly laid down, show the object of her curiosity. She wears a graceful white gown and a lace cap over her curled hair.
$11\frac{3}{4} \times 9\frac{1}{8}$ in. 'Caricatures', vii. 219.

12945 THE MORALIST.

[Williams.]
London Pub^{d} by S W Fores N^{o} 50 Piccadilly. [?1817]

Engraving (coloured impression). Scene in a handsomely furnished dressing-room. A comely young woman, wearing a short, décolletée dress, stands full-face near her dressing-table on which is a book: *Goldsmith Works*, kept open by curling-tongs. Her arms are dropped, the fingers interlaced; she says, adapting Goldsmith's words: *Man wants that* [altered to] *but little here below nor wants that little long! then turn tonight and freely share—heigh ho!*

On the floor, discarded, are other books, one being *Sturm's Reflections* (a devotional work for daily reading (many English translations, 1788–1867) from *Unterhaltung mit Gott . . .*, 1768, by C. C. Sturm). On an ornate sofa a cat rolls on its back. Apparently a companion pl. to No. 12944.
$11\frac{15}{16} \times 8\frac{7}{8}$ in. With border, $12\frac{1}{4} \times 9\frac{3}{16}$ in. 'Caricatures', vii. 218.

12946 POT LUCK,, THE DISADVANTAGE OF COMING WITHOUT AN INVITATION

Pub^{d} by S W Fores 50 Piccadilly 1817

Engraving (coloured impression). A woman, standing in chemise and night-cap at an open casement window, discharges the contents of a chamber-pot at a man wearing a shirt only who has fallen backwards from the window on to a (breaking) skylight. His hair stands on end. A cat on the tiles arches its back.
$10\frac{1}{2} \times 9\frac{1}{8}$ in. 'Caricatures', viii. 11.

12947 THE DOG DAYS. | LE BON GENRE OR FRENCH MANNERS FREE AND EASY.

Pub by W. S. Fores 50 Piccadilly May 1817.

Engraving (coloured impression). A stout young woman walks, r. to l., in a park-like landscape, fanning herself; large drops fall from her forehead. She

puffs a blast from her mouth, another issues from behind, raising her skirt. She wears a décolletée dress with short sleeves, a high cylindrical hat which does not shade her face. A dog pants behind her. She says: *Bless me how prodigos hot the Veather his, there his not a breath of Hair stiring but vat I makes myself.* In the background is St. Paul's.

$12\frac{3}{16} \times 8\frac{3}{4}$ in. 'Caricatures', viii. 208.

12948 MIDDLING HEAT IN THE WEST INDIES—

[G. Cruikshank f.]

Pub^d by S W Fores 50 Piccadilly London—Dec^r 16^th 1817—

Engraving (coloured impression). A room with a large window and open door leading directly to flat country close to the sea, where negroes are carrying bundles. A negro servant holds three saddle-horses by the door. Three pretty young women, dressed for riding and holding riding-switches, stand or sit, talking to a stout young planter who stands by the window, his r. hand in his pocket. A negro servant (l.) enters with decanter and glasses. One asks: *Pray Sir is this considered a hot situation?* He answers: *O! no Madam this is I assure you quite a h—airy spot—a very h—airy spot indeed.* The other two visitors say: *It is warm indeed* and *Good Heavens what a warm day.*

Cruikshank autographed the J. B. Townsend impression: 'Etched by me, G. C., from a design by some blackguard.'

Reid, No. 708. Cohn, No. 1780.

$9\frac{3}{16} \times 12\frac{3}{4}$ in.

12949–12953

Lithographs (coloured) by or after G. Cruikshank from a set issued *c.* 1817 to 1819; (see No. 13085, &c.).

12949 FASHIONABLES OF 1817

G. Cruikshank fec^t [Capt. Hehl del.]

Pub^d by S W Fores 50 Piccadilly Aug^t 4^th 1817

A burlesqued couple walk r. to l., and slightly towards the spectator. The man bends from the waist with crooked elbows, a thin cane in one (gloved) hand. His head emerges from a swathed cravat and collar covering the cheeks; his neck is shaved, the (curled) hair projects above it. The hat has a low crown, the coat is tight and high-waisted with small tails; wide white trousers are strapped over boots with high heels to which large spurs are attached. The lady wears an enormous bonnet with high cylindrical crown, much trimmed, a projecting scoop and a chin-strap. She takes the man's r. arm, pokes her head and bust forward, and carries a reticule. Both are affectedly inane.

There is an earlier state, not in B.M., without signature, dated June 1817. The features are less ugly.

Reid, No. 2735. Cohn, No. 1110.

$10\frac{5}{8} \times 7\frac{3}{4}$ in.

12950 MAY I DIE IF THERE IS'NT SIR GEORGE!!—CHARMING MAN!! AS I LIVE HE 'S LOOKING THIS WAY—O! THE DEAR FELLOW!! *Vide the Opera boxes*

[G. Cruikshank.]

London Publish'd by W. S. Fores 50 Piccadilly Aug^t 9^th 1817

A lady, caricatured, stands in an opera-box, bending forward in profile to the l., gazing through a levelled opera-glass. Tiers of boxes in which tiny figures

are indicated form a background. Her breast, shoulders, and arms are bare. Her short, scalloped, and much-trimmed skirt projects from just below bust and shoulders. A wreath of flowers encircles a topknot of hair. A companion pl. to No. 12951 with the same imprint.

Reid, No. 682. Cohn, No. 1720.

$10\frac{7}{8} \times 8\frac{5}{8}$ in.

12951 D—D ANGELIC PON HONOR—FASCINATING CREATURE MONSTROUS HANDSOME!! D—M ME IF SHE ISN'T A DIVINITY!! *for further particulars enquire of the Original.*

[G. Cruikshank.]

See No. 12950. A slim dandy with a head too large for his body, stands directed to the r., looking complacently downwards, an eyeglass held opposite his eye. In his r. hand is a low-crowned top-hat. He has a thatch of curled hair; his face emerges from high collar and deep swathed neck-cloth above a shirt-frill. His high-shouldered short-waisted coat with narrow tails, and tight pantaloons ending above the ankle are black. His low flat shoes have ribbon bows. Behind him are pilasters and a shallow arch.

Reid, No. 683. Cohn, No. 1036.

$11 \times 8\frac{13}{16}$ in.

12951 A A copy without imprint, with the same title, no stop after 'Original'.

$10\frac{1}{8} \times 8\frac{1}{4}$ in.

12952 WALTZING—VIDE WILSONS ROOMS

[G. Cruikshank f., Capt. Hehl del.]

Pub^{d} by S W Fores 50 Piccadilly Sep^{r} 15. 1817

A plump, plainly dressed, and very ugly man faces his partner, holding her under the arms. She also is plump and grotesque and dances with fierce concentration, her arms hanging down. She wears a sleeveless and very décolletée ball-dress; a wreath of roses encircles a topknot of hair.

Thomas Wilson (perhaps depicted) was a famous dancing-master, cf. Nos. 12929, 12931.

Reid, No. 2736. Cohn, No. 2091.

$10 \times 7\frac{3}{8}$ in.

12953 WALTZING AT ALMACKS.

[? G. Cruikshank f., Capt. Hehl del.] [? 1817]

A caricature of Lord Kirkcudbright (l.) dancing with (?) Lady Jersey. They face each other in profile, her hands on his shoulders, his at her waist. Her short skirts fly up at the back, showing a garter. Her hair is piled in loose curls, with a fillet, pearls, and tall feathers.

Kirkcudbright with his hump and concave profile, see No. 9905, &c., is unmistakable; his partner's profile suggests Lady Jersey (1785–1867), one of the chief patronesses of Almack's. She was the Zenobia of Disraeli's *Endymion*, and the Lady St. Julians of *Coningsby*. See Gronow, *Reminiscences*, 1892, i. 31–3. Cf. No. 12630.

$11\frac{7}{16} \times 8\frac{3}{4}$ in.

12954 THE WEDDING NIGHT [? 1817]

Engraving (coloured impression). Two young Quakers sit primly side by side in bed. The woman (l.) holds her thumbs and fingers wide apart, the hands almost touching at the finger-tips. The man's thumbs are in the same

position, but the fingers are interlaced. They sit squarely, their heads slightly turned, looking sideways at each other. He asks: *Beloved Ruth—shall We go to sleep—or how?* She answers: *Why Obidiah if the Spirit moveth us we will how first—and go to sleep afterwards.* The treatment is decorative, the heads slightly caricatured, the necks thin and elongated. A white tufted coverlet forms the base of the design, which is framed by curtains.

Either the original or a copy (reversed) of a French print: *Jus primae noctis*, reproduced (colour), *Fuchs*, p. 192, and attributed to 1810. In this the inscriptions are omitted, the Quaker element is absent and demureness is altered to coy expectation, but the prim position of the hands is the same, suggesting that the English is the original: this position is characteristic of the Quaker in English caricature. In the manner of etched versions of lithographs by G. Cruikshank, cf. p. 852, n. 2.

$8\frac{1}{4} \times 12\frac{5}{16}$ in. 'Caricatures', x. 179.

12954A THE WEDDING NIGHT

[Pub. . . .] *1817 by Fores.*

Engraving (coloured impression). Another version, reversed, with alterations. A table with a broken candle is introduced on the l. The inscriptions are the same, with the spelling of Obadiah corrected.

$6 \times 9\frac{1}{4}$ in. 'Caricatures', x. 222.

12955–12958

Designs in lines and dots, attributed to G. Cruikshank. Tiny figures, composed of lines, one each for trunk and limbs, with small dots for head, hands, and feet, are generally in violent action. Women are denoted by petticoats. Animals and accessories are as a rule more realistically drawn. The genre was perhaps originated by Woodward (d. 1809), who designed two plates of acrobatic feats, &c., entitled *Multum in Parvo, or Lilliputian Sketches shewing what may be done by lines and dots.* A. de R., xiv. 164, 165. See also Nos. 12902, 12930 [5].

12955 [TWELVE COMICAL SUBJECTS . . . IN TWO ROWS.][1]

London. Pub^{d} June 14th 1817 by G: Blackman Jun^{r} 362 Oxford S^{t}

Engraving. [1] *Heads up.* Drill sergeant, using a cane to a recruit. [2] *Vice Versa.* A man standing on his head. [3] *A Broad hint.* One man kicks another. [4] *Good Friends.* Three men, arm-in-arm, their attitudes suggesting men of fashion. [5] *Dissolving Partnership.* A man chases off with a pair of shears a man holding a (?) cloth-dresser's comb. [6] *Two Pennyworth of decency.* A barber shaves a customer. [7] *Take care there.* A man wearing a sword fires a musket. [8] *I see it now bless my Stars.* A man looks through a telescope while another points. [9] *Can't you see.* A man is knocked on the head by a large chest carried on the head of a porter. [10] *O' how lovely.* A man bows low to a lady holding up a fan. [11] *Don't teaze me*: the lady so answers the man. [12] *Pray believe me.* He kneels at her feet.

Reid, No. 677.

c. $6 \times 8\frac{3}{4}$ in. 'Caricatures', x. 220.

12956 [NINE SIMILAR SUBJECTS IN THREE ROWS.][1]

Published July 19, 1817, by G. Blackman 362, Oxford S^{t} London.

Engraving. [1] *Double quick time Charge Bayonet.* A man flees before a bayonet levelled at his posterior. [2] *Cut six no bodys afraid.* A mounted man

[1] Title from Reid.

slashes at six men; two make off, the others resist. [3] *Prodigious.* A man carrying a long staff and (?) portfolio. [4] *Skittle Playing.* One man takes aim at nine skittles; a second stands by the pins, two others, smoking, sit on a bench. [5] *Stag Hunt.* This fills the second row. The stag (r.) is closely pursued by hounds, huntsmen leap a fence, others ride up from the l. Some riders fall or have fallen. [6] *Jack in the Green.* Round the conical figure dance a man with a little chimney-sweep wearing a cocked hat and holding a brush, and a woman flourishing a bottle. [7] *A Wipping* [sic] *Post.* One man flogs another savagely. [8] *Dot & go One.* A ball from a cannon strikes a man on the chest, knocking him backwards. [9] *Chalk Foot first March.* A man with a cane directs the marching action of two men. 'Chalk Foot' is obscure, perhaps recruit or novice, on the analogy of chalk-jockey, for unknown and/or incompetent jockey. Racing slang, *c.* 1870–90. Partridge, *Slang Dict.*

Reid, No. 678.

c. $6\frac{3}{8} \times 10\frac{1}{4}$ in. 'Caricatures', x. 221.

12957 *Pl 2* STRIKING EFFECTS PRODUCED BY LINES & DOTS— FOR THE ASSISTANCE OF YOUNG DRAFTSMEN—

G. Cruikshank fec^{t}

London Pub^{d} Sept^{r} 23^{d} 1817 by S W Fores N^{o} 50 Piccadilly—

Engraving. The little designs are in four rows. [1] *Making Play.* Two jockeys gallop to the winning post where a man shouts: *Cock tail for a hund^{d}.* [2] *Broke down.* A fallen horse in the shafts of a broken gig, the driver standing in a despairing attitude. [3] *a Kick-up.* A horse kicks over a table and a woman seated at it, the rider is about to fall. [4] *Done!.—* Two fashionably dressed betting men; one exclaims *Ten to one.* [5] *Done—!!* The carcass of a horse with birds of prey. [6] *Dot & go one.* Two duellists fire, one is fatally hit. [7] *M^{r} Dit M^{rs} Dit & all the little Dits.* A tall couple embrace, quoting Sheridan's 'Duenna': *sure such a pair were never seen so justly form'd to meet by nature.* At their feet are eight children. [8] *Toes up & Toes down—Setting—Reeling.* Three skaters, one falls through the ice in a sitting position, legs above head, one has fallen without breaking the ice, one skates tipsily, holding a bottle and glass. [9] *Coming well into the field—* A horse after leaping a five-barred gate has fallen on its back, the rider lies prone; the hounds surround them, one injured. [10] *Topping a fence.* A huntsman's horse is suspended on shrubs by its belly. [11] *In at the death—* A horse falls on its head, the rider lands on his. [12] *A Drop too much.* A man hangs by the neck in a rectangular enclosure: *The Sink of Infamy.* Beside the hangman are musical notes: *a Ketch* [catch] *but no Glee.* [13] *A Vip-ing Post.* A woman flogs a man who exclaims: *Oh! My Vig! I shall have a Vale in my belly.* [14] *Watch! Watch!!* A man chases a thief who has stolen his watch. [15] *Dick Dock sea sick—* A one-armed sailor walks with a crutch. [16] *Out of the Frying pan into the Fire.* Men leap from a blazing ship. [17] *Going down to a Watering place by Steam.* A steam-packet explodes, men climb up the tall tilting funnel or plunge into the water. (Cf. No. 12920.) [18] *Going to Gravesend by the Sail^{g} boat.* A small vessel sinks by the bows, men climb on to the stern. [19] *A skuller.* The occupants of two Thames wherries fight with oars. [20] *Backing Water.* A man falls from one of the boats on his back. [21] *Rowing with a pair of Oars* [whores]. A dandy rows two women with feathered hats and a bottle of wine, saying, *Dont I Feather my Oars well?* [22] *Fishing with a Float.* A gaily dressed woman fishes from a bank opposite two bathers. Her female friend says: *see! see! there's a fine cock salmon!!!* She

answers, looking through a lorgnette, *I'll have it.* [23] *Archers shooting at the Bulls eye.* Two archers aim at a target, one hits the hind-quarters of a bull; angry rustics rush up with pitchforks, &c.

Reid, No. 688. (*Pl. 1*, with the same title, pub. 4 Aug., is No. 681.) Cohn, No. 2008.

c. $10\frac{1}{4} \times 14\frac{3}{4}$ in. (pl.).

12958 THE COCKNEY'S AMUSEMENTS, & SPORTS.

Engraving. A sequence of six designs in two rows, divided by intersecting lines, each with a caption, a number showing the cockney's age, and inscription. *Fishing at 16 for Turbot, & Salmon, in the New River Islington.* He sits on the bank, his line hanging vertically. A sign-post points (l.) *To Sadlers Wells*; behind, St. Paul's dominates houses and spires. Cf. No. 8939. *Spouting 18 Performing the Part of Romeo before the Cook & Errand Boy in the Kitchen.* He rants to a fat cook and boy. *Shooting 20 In practising Sparrow Shooting at Hornsey Wounds a Young Porker.* He fires point-blank at a pig beside a cottage; birds fly off. St. Paul's is in the background. *Hunting 22 at the Easter Hunt, getting on at a Good rate,..... not at all behind!* His horse leaps a low fence, he flies over its head, not far from the stag. Cf. No. 10813. *Sporting 30 In Attempting to kill Game Shoots his Faithful Pompey.* He fires at his dog, which rolls on its back, birds fly off. *Stuffing 40 At a Civic Feast very lucky indeed! hits the Mark every time.* He carves a plum-pudding, a waiter behind his chair holds two bottles. Two other guests are depicted.

For the cockney sportsman see (e.g.) No. 9586, &c.

Reid, No. 689.

$5\frac{5}{16} \times 8\frac{1}{4}$ in. 'Caricatures', vii. 101

12959–12964

Plates (coloured) by G. Cruikshank to *The Greeks: A Poem "Venu de France d'une manière inconnue;" Dedicated to all the Legs!* [blacklegs] *by the Author of The Pigeons, Fashion, &c. . . . Twentieth Edition. London: Printed for J. J. Stockdale, 41, Pall-Mall. 1817.* The first ten editions were without the plates which were also sold separately. The verses are spoken by a ruined 'Greek' (card-sharper or gambler), and are filled with personal allusions. Titles (not indexed) from the 'Directions for the Plates', p. viii. Reid, Nos. 601–6, 4680. Cohn, No. 365. Plates, $3\frac{3}{16} \times 6$ in. 184. d. 22.

12959 *1* [A TANDEM OF DONKIES] *Page 28*

Published 21 Aug^t 1817 by I. I. Stockdale, 41 Pall Mall.

A dandy, languid and fashionable, drives two restive donkeys in a two-wheeled gig in a landscape with palm-trees (at Botany Bay). He wears a long many-caped coat and low-crowned broad-brimmed hat, a very high neck-cloth and shirt-collar.

He is identified, p. 75, as 'Sir Wyndham Lathrop Murray Browne-Clarke, Bart.', convicted at the Old Bailey.

12960 *2* [MYSELF AND MY GROOM] *Page 33*

A young man, absurdly dandified, in high cravat, top-hat, short white trousers, and spurred boots, drives a courtesan in a fashionable gig with a spanking pair. A groom rides behind. A scene in Hyde Park, with pedestrians on the farther side of rails.

12961 *3* [POOR P—T] *Page 65*

Scene in *Bond Street*. A man dives under a standing coach pursued by a bailiff who clutches his coat-tails, holding out a writ. He hoped to shelter in ——'s Hell; but a banker's clerk points him out.

12962 *4* [PRACTISING AT ACE OF DIAMONDS] *Page 67*

Three dandified 'Greeks' practice with duelling-pistols at a card nailed to a barn-door.

12963 *5* [INSIDE OF A HELL] *Page 132*

Fashionably dressed men sit or stand at an oval table marked for rouge et noir. A croupier with a rake sits on a raised chair behind a pile of notes.

12964 *6* [VENUS] *Page 147*

A plump courtesan, fashionably dressed, sits in a shell-shaped car drawn by six plucked pigeons (see No. 12965, &c.), two others perch behind. A rook with a croupier's rake directs the car, two others perch beside her. She is the favourite of a gambling hell at 40 Pall Mall.

12965–12970

Plates (coloured) by G. Cruikshank to *The Pigeons. Dedicated to all the Flats, and Showing the Artifices, Success and Crimes of Gaming, Gamesters, and Gambling Houses. . . . By the Author of the Greeks. Ninth Edition. London: Printed for J. J. Stockdale No. 41 Pall-Mall. 1817*. The verses are professedly by a plucked pigeon. Titles (not indexed) from 'Directions for placing the Plates', p. 167. Reid, Nos. 607–12, 4681. Cohn, No. 648. Plates, $3\frac{1}{8} \times 6\frac{1}{8}$ in.

184. d. 23.

12965 *Plate 1* [AWAY BEAUTY GOES] *Page 4*

G Cruikshank fec^{t}
Published 21 Aug^{t} 1817 by I. I. Stockdale, 41 Pall Mall.

A courtesan waves farewell to a dandified man who sits holding a limp purse, dismayed at the departure. She trips to the door preceded by a grinning maid-servant with box and bundle. On the wall is a picture of King's Bench Prison with men playing fives against the high wall.

12966 *2* [THROWS DOWN HIS PURSE IN A RAGE] *29*

G.C^{k} fec^{t}.

A rouge-et-noir table is partly cut off by the l. margin; a croupier rakes in notes. Three men sit at it while a 'Greek', holding the arm of a plucked and distressed 'pigeon', makes a bogus scene, overturning his chair and flourishing an empty purse. On the wall are pictures: (1) Hell, with the Devil and flames, &c. (2) Birds of prey in a wintry landscape. (3) A pigeon-house on a pole.

12967 *3* [HE THREW OUT OF LIFE AS HE CALL'D HIS LAST MAIN] *Page 38*

The dying man propped on pillows drops dice and box, an astonished doctor sits on the bed, dice-box in hand, a fashionable companion stands by. On a table are medicine-bottles, decanter, and cards; on the ground, wine-cooler with bottles, cards, and coins.

He is 'Lord F—d' with clues pointing to Viscount Falkland, 1766–96, a rake and gambler who died at the White Lion, Bath.

12968 *4* [A BRIDE WITH A SUICIDE HUSBAND] *39*
G C^k fec^t

A man lies on a couch, his face covered with a blood-stained cloth, a pistol on the floor. A despairing woman kneels beside him.

12969 *5* [THE LAST LOSING TRICK] *47*
G C^k

A funeral procession from a church to an open grave in the foreground. The coffin, that of a Greek, is carried, preceded, and followed by rooks. On it are cards and dice-box. Beside the grave a two of spades leans against a skull. A warning to Greeks: 'And the *last-losing* trick that turns up—is the *spade*!'

12970 *6* [RARE AVIS NIGRO SIMILLIMA CYGNO] *Page 116*

A bookseller's shop-front; over the open door *Stockdale*, this is flanked by windows with the inscription: *Publisher &* | *Bookseller*. The panes are filled with books, including *Greeks* and *Pigeons*. There is also a very large Knave of Clubs ('Pam'). In the doorway stands a huge black swan, apparently representing Stockdale.

Stockdale (1770–1847), to be notorious as Harriette Wilson's publisher, see vol. x, was son and successor of the John Stockdale caricatured in Nos. 6609, 9186.

12971–12976

Plates (coloured) by G. Cruikshank to *Fashion. Dedicated to all the Town. By the Author of the Greeks—The Pigeons—Modern Belles—Fashionable Anecdotes, &c. . . . Fifth Edition* [first three editions 1817]. *London: Printed for J. J. Stockdale, No. 41, Pall-Mall. 1818*. Similar verses to those illustrated in Nos. 12959, 12965, &c. Reid, Nos. 692–7, 4682. Cohn, No. 305. Plates, *c.* $5\frac{3}{16} \times 3\frac{1}{8}$ in. B.M.L. C. 117. bb. 28.

12971 THE RUFFIAN.
G C^k fec^t.
Pub. 23 Oct. 1817, by I I Stockdale, N° 41 Pall Mall.

Frontispiece. A fashionable amateur whip, stalwart and smiling, stands with legs astride, arms akimbo. He wears a rakish bell-shaped top-hat, long coat with triple capes looped over an arm, tail-coat, breeches, and top-boots. Behind him are a hound and a bull-dog. He seems to be Lord Mountcharles (1795–1824), see pp. 54–7.

12972 THE EXQUISITE.
G Cruikshank fec^t

P. 49. A dandy, absurdly slim and elongated, makes a drooping bow with lowered eyelids, opera-hat in dropped l. hand, eyeglass in r. dangling from a chain. He wears collar against his cheeks, shirt-frill, high-waisted coat with very tight sleeves, narrow tails from which a large handkerchief dangles, tight pantaloons to the ankle. He is rouged, has a tiny moustache and imperial.

12973 THE USEFUL MAN.—
G C^k fec^t

P. 66. Elderly, slim, and spectacled, with short powdered hair, dressed in black, with knee-breeches, he leans against a writing-table in profile to the r. He puts his learning, library, and pen at the service of noble friends and patrons.

12974 THE MERVEILLEUSE.

G Cruik^k fec^t

P. 81. A fashionably dressed woman sits simpering on a sofa, her knees crossed, a closed fan in her gloved hands. Her breasts and arms are much displayed, she wears a wreath on her sleek hair, surrounding a topknot, and long ear-rings.

12975 THE INTRIGUANTE.

P. 82. An elegante, older, more studied in dress and more artful in manner than No. 12974, stands holding out a tiny note with an insinuating smile. Cf. No. 13072.

12976 THE SAVANTE.

P. 83. A stout woman with cropped hair and high-waisted dress of extreme severity and masculine cut stands inspecting a book through a lorgnette.

12977–12978

From series of 'Drolls'

12977 PETER SNOUT, OR A SHIFT TO MAKE A SHIRT, *533*

G Cruikshank

Published the 1^st of April, 1821 by R. H. Laurie N^o. 53, Fleet Street, London.[1] [1817]

Engraving. Heading to a (printed) song: *Sung, with universal Applause, by Mr. Sloman and Mr. Munden.* A would-be dandy, wearing a short frilled shirt and ragged stockings, rushes furtively from a bedroom carrying shoes, coat, and pantaloons with an ankle-string, as in No. 12825, &c. A parson with a carbuncled face sleeps in the curtained bed. The verses relate that Snout, having only one shirt, which his wife had just washed, goes out to dinner wearing a cravat and a coat buttoned to the chin. Owing to bad weather he shared the bed of a parson, who 'always changed his shirt at night'. Snout appropriated his shirt, and outfaced the parson at breakfast.

Reid, No. 1028. Cohn, No. 1839. Reproduced, *Cruikshankian Momus*, p. 104.

6×7¾ in. Sheet, *c.* 11½×9¼ in.

12978 PADDY CAREY'S FORTUNE. *534*

G. Cruikshank fec^t

Published, February 1^st, 1817, by James Whittle and Richard Holmes Laurie, No. 53, Fleet Street, London.

Engraving. Heading to a (printed) song: *(Sung, with great Applause, by Mr. Fitzwilliams and Mr. Webb.).* A burly stage-Irishman, in officer's uniform with Hessian boots and shako, stands astride, grinning down at a hump-backed old woman, who takes his arm and leers up at him. Behind them are two pairs of ladies, envious at the old woman's success, and an amused recruiting sergeant, who has just enlisted Paddy. In the background is Limerick race-course with a race in progress. The widow proposed to Paddy, the recruit, who thereupon donned 'a large cockade' and 'captains' boots'. The subject of an illustration by G. C. to *The Universal Songster*, 1825, i. 113.

Reid, No. 624. Cohn, No. 1821. Reproduced, *Cruikshankian Momus*, p. 92.

6×8½ in. Sheet, *c.* 11 11/16×9¼ in.

[1] The serial number shows that it has been reissued.

1818

POLITICAL SATIRES

12979 TWO WELL KNOWN OFFICERS, ON FULL AND HALF PAY.
[? Williams.] [Jan. 1818]

Aquatint (coloured and uncoloured impressions). Pl. from the *Busy Body*.[1] A fashionable officer in hussar uniform, with a star on his frogged and embroidered coat, has just swaggered past a gaunt officer wearing an old-fashioned tricorne hat, and with a mourning-scarf tied to his l. arm. The side of an archway (l.) suggests the Horse Guards. The half-pay officer stands erect, gazing before him with a tragic expression; his toes project from his boots. He holds a paper: *Half Pay Bill of Fare—Potaetoes, Potaetos, Potaetoes.*

A recurring post-war tragedy, cf. No. 6170 (1783).

$6\frac{3}{8} \times 4\frac{1}{8}$ in.

12980 WILLIAM THE CONQUEROR. OR THE GAME COCK OF GUILDHALL

G Cruikshank fec^{t}

Pub. by S. W Fores 50 Piccadilly Jan^{y} 10th 1818.

Lithograph (coloured impression). A game-cock, with the head of William Hone, stands directed to the r., wings extended, the l. claw resting on a small rectangular block inscribed *Trial by Jury*. The two black and bewigged birds he has conquered lie on their backs on each side of him. One (l.) has the head of Ellenborough; the other, Shepherd (r.), with a bird's beak and eye, clasps an ear-trumpet. Hone's r. claw rests on Ellenborough, whose cheek is being punctured by the spur; the judge frowns fiercely at his enemy. By the prostrate birds lie white feathers, the sign of a cross-bred game-cock (cf. No. 12613). Beside Shepherd is a paper (a song) headed *Gentle Shepard* [sic] *I have lost*. Above Hone: *Cock a doodle doo!!!*

For Hone's trials before Ellenborough see No. 12899, &c. They took place after term in Guildhall.

There is a second state, not in B.M., with the imprint of Wm. Hone, Ludgate Hill.

Reid, No. 2738. Cohn, No. 2106.

$7 \times 11\frac{5}{8}$ in.

12981 THE DISCONCERTED HYPOCRITE: *A Scene from a Dramatic Entertainment lately performed, with great applause, in London.*

[G. Cruikshank.]

Printed and Published by John Fairburn, 2, Broadway, Ludgate-Hill. Price Three-pence [Jan. 1818]

Engraving. The figure of Pitt's ghost, the pl. cut from that of No. 11895, is the heading to a broadside, a verse satire in dramatic form, signed W. R. H.[2] and dated 'Bishops-Stortford, Jan. 7, 1818'. Pitt's words (as in No. 11895) are *List! Oh list!!*. The *Dramatis Personae* are *Lord Sadmouth* [Sidmouth], *Lord Hellborough* [Ellenborough], *Old Bags* [Eldon], *Derrydown Triangle* [Castlereagh, see No. 12900], *George Cunning* [Canning], The *Ghost*, and a valet who enters with a razor for Sidmouth 'Just whetted too upon an *English* Hone!'.

[1] Note by E. Hawkins.

[2] W. R. Hawkes, author of other political satires, &c.

All deplore the three acquittals of Hone. Sidmouth relates his dream: he was denounced by the ghost of Brandreth, see No. 12893; Oliver cried from a gibbet 'hang the Doctor (cf. No. 9849); he's as bad as I'. A 'million voices bawl'd—Reform!'. Pitt's ghost appears to the Ministers, whom he calls:

Vulgar employers of the meanest arts
Made up of shallow heads and flinty hearts.

He is expiating his errors in purgatory, and warns them to repent: 'reform must come'.

The nicknames of Eldon and Castlereagh are those used by Hone in the parodies for which he was tried, see No. 12899, &c.

Cohn, No. 1319. Cf. Reid, No. 167.

$8\frac{1}{8}\times4\frac{3}{16}$ in. Broadside, $19\frac{1}{8}\times7\frac{3}{4}$ in.

12982 [FRONTISPIECE TO THE FIRST VOLUME OF THE BLACK DWARF.

Published by T. J. Wooler 58 Sun Street.][1] [Jan. 1818][2]

Engraving. A satyr, muscular and almost nude, takes by the hand a little black dwarf (r.) while he points with l. forefinger at a group of emblems (l.) surrounded with smoke, at which he looks with a fierce, sardonic, and exulting grin. The dwarf capers delightedly, l. hand on hip; he has fierce aquiline features, wears a turban decorated with three pen-feathers, and doublet and hose of quasi-Spanish type. The emblems, apparently about to be burned, are: two judge's wigs on wig-blocks, one erect and in back-view, the other overthrown; a sceptre, erect, serving as prop for a crown on which is a fool's cap; neat bundles of papers, a fetter. Near the dwarf lie torn papers and a scroll headed *Ex Officio* and *Tell me gentle Shepherd where.*

Wooler (1786 ?–1853) was tried before Justice Abbott and a special jury on 5 June 1817 on Ex Officio Informations (see No. 11717, &c.) for two libels in the *Black Dwarf* for 2 Apr., and conducted his own defence by impassioned appeals to the jury. He was acquitted of the first libel, convicted of the second, but owing to doubt as to the unanimity of the jury owing to the haste with which the judge accepted the verdict, he was granted a second trial, and was then acquitted on the plea that he could not be said to write articles which he set up in type without MS. 'Tell me gentle Shepherd . . .' indicates the Attorney-General with whom Wooler had a contest in court. The line from the old song (by Samuel Howard) was well known from its quotation by the elder Pitt in an attack on Grenville in Mar. 1763, after which Grenville was long known as the 'Gentle Shepherd'. Walpole, *Memoirs of George III*, i. 251. Wooler was repeatedly caricatured as the Black Dwarf of this print, which is parodied in No. 12988, his blunt negroid features, very different from those of this dwarf, lending themselves to caricature. The satyr probably derives from the (ancient) confusion between satyr and satire.

c. 9×8 in. (vignetted and cropped).

12983 A PEEP INTO THE PUMP ROOM OR THE ZOMERSETSHIRE FOLK IN A MAZE.

[Williams.]

Pub^d Feb^y 1818 by S W Fores N^o 50 Piccadilly

Engraving (coloured impression). The Pump Room at Bath is crowded with people striving to see Queen Charlotte, who sits in an arm-chair facing the low

[1] From B.M.L. P.P. 3612. ac.

[2] Wooler announced in the *Black Dwarf* for 14 Jan. (ii. 23) that title-page, index, and 'A Humourous Frontispiece' for vol. i (which began 29 Feb. 1817) were now ready.

barrier surrounding the pump. She holds a goblet, and puts a hand to her waist, exclaiming *Oh! my belly! my belly! Oh the water the water!* She wears a fashionable bonnet with a fringed shawl over her long limp gown, with high-heeled shoes of antique pattern. Her snuff-box is on the ground. Two women stand by her, one with a bottle of *Old Tom* saying *Here Madam Here's Old Tom* [strong gin], *they say he's a famous Docter for the Belly Ache*; the other says: *let me advice you to put Old Tom in.!* The Duke of Clarence in naval uniform leans on the back of the Queen's chair, saying, *Brandy the specific for the Belly Ache George & I always recomend Brandy.* A man pumps (r.); an elderly woman hands glasses to the company who, with the Queen, are all, with two exceptions, behind a red rope attached to the barrier. Those behind stand on tables and chairs to see the Queen. A doctor looks towards her, saying, *Three seconds more will produce a Motion.* Others say: *Well I declare I see nothing extroardinary to look at!!*; *Well Jhan she doant look a bit better than Oul Granny*; *Who said she did? Eh Dame.*

The Queen went to Bath to take the waters in Nov. 1817, the Duke of Clarence being there during part of her visit. *Ann. Reg.*, 1817, Chron., p. 123; *Corr. of George IV*, ii. 227.

$9\frac{1}{2} \times 13\frac{7}{8}$ in.

12984 A NEW MODE, OF PRESENTING TWO ADDRESSES AT ONCE

[Williams.]

Pub[d] Feby—1818 by S. W. Fores N[o] 50 Piccadilly.

Engraving (coloured impression). Prince Leopold (l.) and Queen Charlotte (r.) sit facing each other on similar chairs of state, each on a fringed carpet, the Queen with her r. foot regally on a footstool. A large map hangs on the wall between them, showing two roads leaving London, one N.W. *To Clarmont* [sic], the other N.E. *To Bath*, indicating that the Prince is at Claremont, the Queen at Bath. Between them stands a handsome man in court dress; he faces Prince Leopold, bowing low, to present a rolled document headed: *Address of condolence without one dissenting voice, the Universal and Heartfelt feeling of the Nation.* Behind his back he holds out a similar scroll to the Queen, headed: *I think the Ayes have it!* She clutches it with avid anxiety, staring at it through a lorgnette. She is ugly and emaciated, elegantly dressed except for old-fashioned shoes. In her lap is a large open snuff-box inscribed *Rappee*; under her chair stands a large jar of *Stasburg* [sic] snuff (cf. No. 12066). Below Prince Leopold:

When Scenes of Affliction, of Sorrow and Pain,
Affect our dear Relatives, Neighbours, or Friends,
We hasten to sooth them, relieve, or sustain,
Nor cease our attentions 'till nature amends.

Below the Queen:

But those in high rank, whose Affections & Feeling,
Forbid them to follow the old trodden Path,
Their Relations may suffer in Tears Unavailing,
Be dying at C—— while they Dance to Bath.
a Man of Feeling.

When Princess Charlotte died, see No. 12894, the Queen was at Bath; on 6 Nov. she received the Address of the Bath Corporation; almost at the same moment a messenger brought news of Princess Charlotte's death. *Examiner*, 1817, p. 714. It is also suggested that she interfered in politics. Cf. an

obituary article in the *Examiner* (to which she had been a subscriber), 22 Nov. 1818: 'The pretence of some of her eulogists, that she did not interfere in politics and intrigue, is refuted not only by all probability, but by what politicians themselves have shewn.'
$7\frac{13}{16} \times 12\frac{5}{8}$ in. With border, $9 \times 12\frac{7}{8}$ in.

12985 BLOOD HOUNDS LET LOOSE. ON THE OPINION OF (TWELVE) GOOD JUDGES.!!!—!!!—!!!

J L Marks Del. [*c.* Mar. 1818]

Engraving (coloured impression). Twelve judges and serjeants-at-law stand at the open gate of a prison (l.) from which four savage dogs have rushed out and streak forward, urged on by the judges. Two dwarfish youths are the quarry, one with the bent shin-bones of rickets; they run wildly past a notice-board: *Beware of Man Traps*. The dogs have spiked metal collars inscribed respectively *Pelham*, *Vaughan*, *Brock*, *P*[ower]. The foremost judge says, pointing to the fugitives: *Seize them Boys*. Two talk together: one says: *We encourage those who betray their freinds!* The other: *Such language, brother, anywhere else might turn to our prejudice. Learn to be more guarded I beg you*. In the background four bodies hang from a gibbet. The lawyers are burlesqued rather than characterized: Ellenborough (r.) can be identified, with (probably) Eldon in back view. The beak-like nose, puffed cheeks, and pursed mouth of one lawyer suggest Shepherd, the Attorney-General.

On 17 Feb. four young men and women were hanged for forgery; according to a paragraph in the *Examiner*, 15 Feb.: 'with the death-warrant for the execution . . . was sent a Free Pardon for Messrs *Brock*, *Pelham*, *Power*, and *Johnston*, and they were immediately liberated—Has not *Vaughan* a situation at the Milbank Penitentiary'. This was the subject of leading articles on 8 and 15 Mar. on 'Blood Conspirators and their Victims'. They were police-officers who had been convicted of misprision of felony by acting as agents-provocateurs to induce persons to commit crimes. Vaughan was a Bow Street officer who incited to crime to obtain a reward for conviction of the offender. The fugitives are doubtless Kelly and Spicer, wretched youths of the underworld, victims of a bad police-system. Cf. Nos. 12813, 12887.
$7\frac{1}{8} \times 12\frac{9}{16}$ in. With border, $8\frac{15}{16} \times 14\frac{1}{4}$ in.

12986 MORE HUMBUGS,—OR—ANOTHER ATTACK ON JOHN BULLS PURSE.

[Williams.]
Pub^d April 1818 by S W Fores 50 Piccadilly.

Lithograph (coloured impression). Princess Elizabeth (b. 1770) walks possessively with her husband, the Prince of Hesse-Homburg, his r. arm in the crook of her elbow, her hands clasped; they follow John Bull (r.), a stout man wearing gaiters and carrying a knotted stick, who, with his hands deep in his coat-pockets, looks at them over his shoulder with glum suspicion. Both are dressed for the wedding, the Princess with feathers and diamonds in her hair, many jewels, and a train, the Prince in a court suit; he has a bristling moustache, a crest of hair like a cockatoo's, and smokes a long German pipe with a carved bowl. He bows, holding out his cocked hat insinuatingly, and says: *Now M^r Bull! I try my best, I erect my Crest And at your expence I shall be blest*. The Princess is pretty but very stout, bland and propitiatory; she says: *Yes Johnny you know me before to Day, be assured I am no chicken And you shall see that merry Bess, In concert join'd with Humbug*

Hesse With Heirs old England soon shall Bless, But you must find the Money. John says: *Bless!! did you say? hem, then I suppose I may expect a dozen more such blessings, and that will quite empty my Pocketts.* The Prince says: *Why I be com for your goods*—John retorts: *Aye and my Chattles too, I suspect!!!* Behind Princess Elizabeth walk her two unmarried sisters, arm-in-arm, elaborately dressed with lace veils hanging from their heads. Princess Augusta (b. 1768) says: *Now sister for a trip to Yarmany, we shall there see Relations of all descriptions without number.* Princess Sophia (b. 1777) answers: *and plenty of Husbands Sister.* The scene is the Green Park, with part of the east front of the Queen's House (where Princess Elizabeth was married on 7 Apr.) on the extreme l.

The Prince was regarded in English society as vulgar and ineligible; his moustache and his pipe-smoking were especially condemned, and he was nicknamed Humbug. D. M. Stuart, *The Daughters of George III*, 1939, pp. 181–3. See Nos. 12764, 12987, 12989, 12990, 12991, 12992, 12993, 12994, 12996, 12998, 13017, 13499.
$8\frac{7}{16} \times 12\frac{3}{4}$ in.

12987 THE MATRIMONIAL MANIA—OR—POOR JONNY RIDDEN TO DEATH.

[Williams.]
Pub^{d} April 1818 by S W Fores N^{o} 50 Piccadilly.

Engraving (coloured impression). John Bull, a fat 'cit', walks on hands and feet, overburdened with panniers containing royal dukes and their wives. He raises the l. leg to propel the Duke of Clarence from his back into a pond (r.); on the Duke's shoulders sit two young women, who are also about to land in the pond in which is a notice-board: *Slough of Jordan.* Three pairs of feminine legs and one pair in trousers emerge from the pond, where their owners have fallen head first; two chamber-pots inconspicuously floating among the legs show by a coarse pun that these belong to FitzClarences, the Duke's children by Mrs. Jordan, cf. No. 7908, &c. The Duke who flourishes a cat-o'-nine-tails, exclaims *Curse him he has kick'd me off, take* [sic] *we shall be in the slough by G—.* In the near pannier on John's l. stands the Duke of Kent, one arm round his betrothed, the other flourishing a long whip, with his r. leg raised and resting on John's shoulder, which his spur gashes. Beside the Princess of Leiningen stands the Duchess of Cumberland extending her arms towards her husband who lies on the ground, clutching a whip with a long weighted lash. She says: *Oh mine dear why you Tomble out make hase* [sic] *haste you get up again!* He: *No! No! my dear this is the second fall I have had, I shall not venture a third time, so you must e'en ride without me!* In the other pannier stands the Duke of Cambridge, raising his heavy whip to lash John Bull; his betrothed, the Princess Augusta of Hesse-Cassel, stands behind him with her hands on his shoulders. He says: *Come up you lazy Animal why you are as sluggish as a Jack Ass! spur him up,—why the stupid Animal is totally ignorant of the honor done him, Aye and of the grandeur and brilliance we shall display.—beside Johnny its the Money we want not the Wives, consider the number of Bastards we have to keep,—.* She says: *Ah so you whip de Monies from Johnny Bull.* John, looking up towards his tormentors, says: *Curse the honor, the Brilliance, the Luxury, extravagance, the Debauchery and all the rest, give me but a little ease, and allow me to keep a little of my hard earnings, and then I will trudge on, but I cannot labour without Victuals, or pay without Money, t'is too much for any Animal to bear.* All the brothers wear uniform; Clarence that of an admiral, Cumberland that of a hussar, with furred dolman. Princess

Elizabeth and her husband, see No. 12986, &c., stand together in the background (l.) in travelling dress, watching John Bull. Near them and on the extreme l. is Castlereagh standing on a mounting-block with three steps inscribed respectively: *Conceit, Importance, Effrontery*. He takes from a man whose hand and foot only are visible (as in other representations of the Regent) a great pile of new burdens for John Bull, saying, *I'll put it on! he will bear it, and more still*. These bulky packages are: *New fasioned* [sic] *Loans, New export Duties, New Yachts, New Madhouses, New Palaces, New Streets, New Jails, New Churches*.

The marriages of the Dukes of Clarence, Kent, and Cambridge, were hastened by the death of Princess Charlotte, see *Creevey Papers*, 1912, pp. 268–71, 667. The print reflects the debates of 15 and 16 Apr. on a provision for the dukes on their marriages, £12,000, out of which £4,000 would be deducted as pin-money for their brides, with a jointure of £8,000 for the Duchess of Clarence, and £6,000 for the other consorts. Each was also to have £6,000 for an outfit. The Duke of Cumberland was to be included in this arrangement. Opposition carried an amendment reducing the grant to the Duke of Clarence, on which he announced that he should not marry. The grant to Cumberland was again rejected as in 1815, see No. 12591, &c., this being his 'second fall'. *Parl. Deb.* xxxviii. 76 ff.; *Ann. Reg.*, 1818, pp. 84 ff. The Duke of Clarence had stipulated that provision must be made for his children and his debts, see *Corr. of George IV*, 1938, ii. 227, 236–8. The allusion to bastards comes oddly from the model Duke of Cambridge. Cambridge married on 7 May, Kent on 29 May, Clarence on 11 July, see Nos. 13004, 13227. The burdens to be imposed by Castlereagh include the non-controversial grant of £1,000,000 for new churches (cf. No. 13347), and the proposal in the budget to raise £3,000,000 by a conversion of £27,000,000 of 3 per cents. to 3½ per cents. on a payment of £11 per cent. from those accepting the conversion. Smart, *Econ. Annals of the Nineteenth Century*, i. 629 f. 'New jails' were not an item in the national expenditure, being provided by local authorities. 'New Streets', 'New Palaces', and 'New Yachts' connote the Regent's extravagant expenditure, see No. 12747. After one of the Royal yachts had been lavishly reconditioned, see No. 12804, a new yacht was launched on 17 July 1816. *Ann. Reg.*, 1816, Chron., p. 61. For the burdens imposed on John Bull by royal marriages, cf. Nos. 12754, 12793, 12986, 12989, 13004. $8\frac{3}{8} \times 13$ in. With border, $9 \times 13\frac{3}{16}$ in.

12988 ONE MORE PARODY!!! ON THE FRONTISPIECE TO 1ST VOL OF BLACK DWARF—

Knahskiurcegroeg fec^{t}
Pub^{d} April 1818 by A Beugo N 38 Maiden Lane Cov^{t} Garden

Engraving.[1] Heading to a broadside with a printed title in large letters: *A Recipe for A Dashing Patriot!!! or an assisting Spadeful, to cover Putrescence*, followed by Beugo's imprint, *March 27, 1818*. The etched title continues: *—Drawn & Etch^{d}; but Cleansed of Sedition & Libel, from an Unique Print by T J Lawless* [Wooler]*; "least of all: the reform, such could bring us"*. The satyr of No. 12982 holds a rope encircling the neck of a little Black Dwarf with Wooler's features, and an emaciated body (burlesquing the original). In place of the turban, the Dwarf wears a fool's cap decorated with pen-feathers and pulled over his eyes, as if in preparation for the hangman. In the satyr's r. hand is a scroll: "*Folly of Loyalty in the Middling Classes*" *Vide Blk Dwarf*

[1] Also a coloured impression without the broadside.

Vol. 1st. Above his head, etched on cloud: *O! by all means—give him rope enough, & he'll* ——. The Dwarf capers with r. arm extended as if asking for mercy. In his l. hand he holds downwards a firebrand, which is burning a document at his feet inscribed *Poor Poor Comn Place*. Near his feet is inscribed *Wishy Wash*.

The wig-blocks and other emblems on the l. in No. 12982 are replaced by a slope leading to the summit of a precipitous rock on which sits Ellenborough, in wig and gown, resting an arm on a pedestal ornamented with fasces and lictor's axe, against which leans the sword of Justice. Burdett, as Sisiphus, tries to push up the slope a huge bundle inscribed *Libelous Petitions from Manchester—Palace Yard Resolutions*. Near him (l.) the head of Horne Tooke projects from the ground surrounded by smoke; he says: *On Sisi—on!* [parodying *Marmion*]. Burdett calls out: *Come down—do come down*. Ellenborough answers: *No Sisiphus, another 150 Trials first*; above his head, and in the upper l. corner of the design, is a circle enclosed by a serpent (symbol of eternity) inscribed: *Wellington . Portugal Spain Pyrenees & Waterloo*. It is wreathed in palm and olive and topped by the Prince of Wales's feathers.

A satire on Wooler's paper and on the many petitions for Reform presented by Burdett. For Horne Tooke (1736–1812) as his mentor see No. 10731, &c. An article on 'The Folly of the Middle Classes In supporting the present System' appeared in the *Black Dwarf*, 12 Feb. 1817, arguing that they were being ruined by taxation, while having to support increasing millions of paupers, under a system by which 'all the wealth of the country would be entirely transferred to the ministers of the crown or the directors of the Bank'. Print and broadside, which have little relation to each other, were probably also published separately. The title of the former relates to Hone's parodies, see No. 12899.

Reid, No. 770. Cohn, No. 1889.
$5\frac{1}{2} \times 8\frac{3}{4}$ in. Broadside, $20\frac{1}{8} \times 11\frac{1}{4}$ in.

12989 JOHN BULL SUPPORTING, THE NUPTIAL BED!!!

Drawn & Printed from Stone, by J. L. Marks No 2 Sandy's Row Artillery St Bishopsgate [*c.* Apr. 1818]

Lithograph (coloured impression). John Bull, a stout 'cit', stoops in profile to the l., supporting on his head and shoulders, in a horizontal position, a large ornate bed with a tent-shaped canopy; he says: *This is a Piece!!* [altered to] *Peace of heavy Burdens* [cf. No. 12705]. A ladder in front of John's shoulder, reaches from the carpeted floor to the bed. Members of the royal family, on a smaller scale than John, are grouped on l. and r. Princess Elizabeth, drawing aside a curtain, looks down at the Queen who stands below (r.) looking up and taking snuff. The Queen asks: *Well my dear Bess, how do you Feel? . . .* [&c.]. The Princess: *I feel much Exhausted, Mamma but I'm resolved to pursue the Point as far as it will go*. The Prince looks through another gap in the curtains to the Regent, who stands on the extreme l. saying, *Plague on it what are you about all this time, you are a long while Humbugging! . . .* [&c.] (see No. 12986, &c.). Next the Regent, the Duke of York, in regimentals with cocked hat, stands beside his wife who holds one of her many dogs (see No. 13226, &c.). He says: *Alas! my Sporting days are over there was a Time when with the assistance of My Clarke!!—I might have done the Thing* [see No. 11216, &c.]. The Duchess says: *I cant get an Heir! but I can give the Old Bull Dog a prime Puppy*. Beside them stands the Duke of Cambridge with his arm round his betrothed, Princess Augusta of Hesse-Cassel

(see No. 13022); she says: *I wish we was in?* He answers: *Do not be Impatiant my Love, we shall soon get in!!!—Ah, with Rapture we'll melt like Cambridge Butter* [cf. No. 13105] *in a German Stove!* On the extreme r. the Duke of Cumberland in hussar uniform walks sulkily off to the r. with his wife on his arm, saying, *I'll be d—d if I move a Yard to get an Heir.—one bad turn deserves another.—I'm Earnest.*

In the debates on marriage grants for the Royal Dukes, see No. 12987, these were urged on the ground that the marriages were to provide for the succession. The Duke of Cumberland alludes to the two refusals of a grant to himself, see No. 12951, &c.

$8\frac{5}{8} \times 13\frac{5}{8}$ in. With border, $9\frac{3}{8} \times 14\frac{7}{16}$ in.

12990 OLD SNUFFY INQUIRING AFTER HER DAUGHTER BETTY.

Marks fec[1] [*c.* Apr. 1818]

Lithograph (coloured impression). A large four-post bed extends across the greater part of the design. The Prince of Hesse-Homburg (r.) lies on his back asleep. Princess Elizabeth sits up, leaning forward, towards the Queen (l.) who stands by the side of the bed taking a pinch of snuff and asking: *Well Betty how have you Come, —— on, has he found It Out!* She answers: *Found it out indeed—what Stuff. upon my Honour he has never offered. He is a poor Easy Humbug. You may Tell George that there is not much likelehoods of us getting an Heir—.* An ornate flight of steps decorated with vases of flowers, and serving as a recess for a chamber-pot, leads to the bed. On a table (r.) are decanter, glass, candle with extinguisher, and the Prince's long pipe.

See No. 12986, &c. The title appears in No. 12992.

$8\frac{9}{16} \times 12\frac{3}{4}$ in. With border, $10\frac{1}{8} \times 14\frac{3}{16}$ in.

12991 FOUND IT OUT; OR, A GERMAN P—— HUMBUGED.

Inv^{d} *Drawn, & Printed from Stone! by J. L. Marks N*^{o} *2 Sandy's Row Artillery Stt. Bishopsgate—* [*c.* Apr. 1818]

Lithograph (coloured impression). The Prince of Hesse-Homburg, in dishabille, rises from a sofa and tries to walk off to the r., but is clutched by Princess Elizabeth (l.), and stopped by the diminutive Queen, who faces him angrily, attempting to scratch his face. He is larger in scale than the women. He exclaims: *Oh! deer, Oh! deer, (Got dam) I Vound it out? I ben Ruin'd I ben Ruin'd (I mean) She be Ruined.* The Princess, fat and comely in a night-gown and cap, puts her hands on his shoulders, saying, *In deed In deed my Love you made a Mistake!—.* The Queen, a virago, says: *Dont tell me (Sir) you Found it out? I tell you my Daughter was a Maid and may be yet for ought I know. so lets have none of your Humbugs! D—n me I'm up to Snuff.* A door (r.) is wide open, showing a hall with a door leading to open country. In this stands a smart groom, just dismounted from a horse whose head looks in at the door. He is addressed by an elderly woman who holds a basket inscribed *Betts Chickens*, and containing two infants. She says with a sly gesture: *Tell her to Keep them out of the way till Humbug is gone to Germany.*

For the Princess's marriage and the Prince's nickname see No. 12986, &c. There was a persistent legend that she had secretly married an obscure member of the royal household, and that her frequent illnesses, *c.* 1786–8, were due to confinements, see No. 11023. The title appears in No. 12992.

$9\frac{1}{16} \times 14\frac{3}{8}$ in. With border, $10\frac{3}{16} \times 15\frac{1}{4}$ in.

[1] Imprint erased.

12992 [PRINCE OF HESSE-HOMBOURG AND THE PRINCESS[1]]

Drawn & Printed from Stone by J. L. Marks N° 2 Sandy's Row Artillery S^tt Bishopsgate— [*c.* Apr. 1818]

Lithograph (coloured impression). The Prince (l.) stands looking down avidly at his bride, one hand on her shoulder. She looks up at him, in profile to the l. He wears a long frogged coat, breeches, and spurred jack-boots; in his pocket are two rolled prints inscribed *Old Snuffy inqui* . . [see No. 12990] and *Found it out* [see No. 12991]. She wears an ornate décolletée dress, strained over her plump contours, with feathers in her hair. He says:

"*Let Aldermen on turtles doat,*
And with their green fat gorge their throat;
No turtle I shall wish to get,
————————*but my lusty Bet.*

She answers:

"——— *A glorious consummation!*
What joy to be humbugged by thee;
While both humbug the nation!"

The last three lines are part of a duo, sung while dancing by the Prince and his bride, in a satire in the *Black Dwarf*, 8 Apr. 1818, illustrated in No. 12994.

$9\frac{7}{8}\times7\frac{13}{16}$ in. With border, $10\frac{5}{8}\times8\frac{9}{16}$ in. 'Caricatures', xi. 114.

12993 THE NEW GERMAN WALTZ.

Designed by [Captain Hehl][2]
Pub: by S. W. Fores 50 Piccadilly [*c.* Apr. 1818]

Engraving (coloured impression). The Prince of Hesse-Homburg waltzes indecorously with his wife, throwing her into the air. He stands in profile to the r., one leg thrown out; they face each other in profile, smiling; her l. hand is on his shoulder, her r. on his head, with two fingers extended, signifying horns, as in No. 8809, &c. She wears a dress like a ballet-dancer's, with a skirt above the knee bordered with roses, and roses and feathers in her hair. Her garter is inscribed *Honi soi . . . Pense*. He is plainly dressed. The boards of the floor are decorated with a bold garland pattern, probably in chalk. See No. 12986, &c.

$12\frac{1}{8}\times8\frac{7}{8}$ in. 'Caricatures', xii. 62.

12994 THE R—L MASQUERADE.

[G. and I. R. Cruikshank.][3]
Printed and Published by John Fairburn, 2, Broadway Ludgate Hill.— Price Threepence plain, or Sixpence coloured. [*c.* Apr. 1818]

Engraving (partly coloured and uncoloured impressions). Heading to a broadside printed in three columns below the (printed) title, which is transcribed from a 'Letter of the Black Dwarf in London to the Yellow Bonze in Japan', in the *Black Dwarf*, ii. 214–19, 8 Apr. 1818, see No. 12982. The principal figures have numbers referring to the text. Persons at a masquerade are

[1] Title from MS. index.
[2] Name erased but traces remain. The manner resembles that of such etchings after lithographs as No. 13008 B, see p. 852, n. 2.
[3] Douglas impression inscribed 'Designed by G. C. and part of the etching by his brother, I. R. C.'. Cohn.

closely grouped, the centre figure being the *Regent*, *1*, as Nobody, with head, arms, and legs but no body, as in No. 12438, &c.; he raises his glass. Beside him (r.) stands the Duke of York, *2*, as a bishop, holding a crosier, and wearing a mitre, and bishop's robes over military boots and breeches. The Duke of Clarence, *3*, on the extreme l., in uniform as 'an Admiral on shore', holding a mask, is ridiculed for 'his method of making love'. He sang 'Young froggee would a wooing go . . .' (cf. No. 11525, &c.). Beside him are Princess Elizabeth, *5*, preparing to dance with the Prince of Hesse-Homburg, *4*; they are a 'Dutch-looking damsel' and 'A Fortune Hunter', who sing and dance, ending with the last three lines quoted in No. 12992: from their mouths float the words: *What joy to be humbugged by thee!!* and *We'll both Humbug the Nation!!!* Behind the Duke of Clarence is *6*, 'A Principal of the Inquisition, by Lord S—— [Sidmouth]', with the profile of Castlereagh. He was attended by members of the Inquisition, not depicted: 'Mr W—b—e [Wilberforce], the Att——y-G—— [Shepherd], and several great legal characters.' Behind the Regent (l.) stands Canning, *8* (unrecognizable), as 'A Mountebank', grinning and gesticulating. In front of him is *10*, a little man, his body hidden by an open book covered with meaningless figures: 'An Account Book, by Mr. V——t [Vansittart]', containing only 'a few unintelligible reckonings, all supposed to be wrong'. A pendant to this is a tombstone inscribed *Hic Jac*[et] *Leges Ang* [sic] *Angliae*, representing 'The Laws of England'. Behind the Duke of York is *9*, 'A Villain, by the Worst Man in his Majestys dominions . . . the *apostate*, the *renegade*, the *parricide*, the *traitor*, the *tyrant*, the *cheat*, the *bully*, and the *ingrate* were equally conspicuous'. He is (perhaps intentionally) unrecognizable, but is evidently the Duke of Cumberland. A little man in old-fashioned dress (r.) runs in profile to the r., holding up a dark lantern and clutching a newspaper: *New Times*. He is '"The New Times", by Dr. Slop (*7*)', i.e. Stoddart. Behind him is a wretched-looking man, perhaps representing 'English Liberty, by a *Lancashire Weaver* . . . dressed in a complete suit of heavy irons, from the manufactory of Sidmouth, Castles, and Co.'. On the extreme r. stands a little negro, *Black Dwarf*, registering amused astonishment as a spectator of the scene, and representing Wooler, as in No. 12982. On the extreme l. is a post inscribed *Morning Post*. Heads of other masqueraders are suggested in the background. A chandelier with lighted candles hangs from the upper margin.

A comprehensive satire on the Regent, his brothers, and his Ministers, with references to the marriage of Princess Elizabeth, see No. 12986, &c., the suspension of the Habeas Corpus Act, see No. 12871, the State Trials of 1817, see No. 12887, &c., and the newspaper Press. Other allusions in the text are to 'a group of borough-mongers' representing the Nation, to the House of Commons as 'a *walking ledger*, with a great majority of *cyphers*', the House of Lords as a grown-up baby with a rattle inscribed 'Hereditary Legislation'. A song of twenty lines is attributed to Dr. Slop; the third verse:

> Yet curse the unmannerly fools! *they wont pay*.
> Though I laboured so hard to *get rid of the Day!*
> My "NEW TIMES" is the toast and the boast of the wise,
> So no light, truth, or reason! friends, put out your eyes!

Having quarrelled with *The Times* Stoddart ('Slop') started the *New Times* in 1817, shortly afterwards incorporating with it *The Day*. The Duke of York had been titular Bishop of Osnabrück, cf. No. 11227, &c. The Duke of Clarence's attempts to marry were many and varied, see (e.g.) No. 11748.

Reid, No. 954. Cohn, No. 1923. Reproduced, *Cruikshankian Momus*, p. 96. $5\frac{1}{4} \times 8$ in. Broadside, $15 \times 8\frac{3}{4}$ in.

12995 BELISARIUS THE COUNTERFEIT AND BELISARIUS OF THE ANCIENTS CONTRASTED,

Painted by De Berenger the Outline of Belisarius in part after David.
Engraved by Maile & Sutherland
Published May 1, 1818, for the Proprietor, at 48, Strand.

Aquatint. The title continues: *For the purpose of Exhibiting to Unsuspecting Compassion the Great difference between* [l.] *The Hypocritical Complaints and ungrateful Disloyalty of a fallen and Catch-penny Patriot, whose greater guilt remains yet unpunished, whilst his services always experienced splendid rewards—meanly intercepting that Charity, more properly belonging to the Poor | And |* [r.] *The dignified sorrow and calm submission to ingratitude & oppression, of a Loyal Soldier, who after ruining his health & circumstances in acts of disinterested fidelity, was abandoned to encounter the most cruel neglect and poverty—* Each inscription is under the relevant half of the design. On the extreme l. Lord Cochrane leans out from a structure rather like a sentry-box, open in front except for a cross-bar against which he leans; he holds out to a ragged wooden-legged sailor, a collecting-can on which is a baron's coronet, saying, *I am truly deserving, & I'll prove it by Affidavit.* He wears his long coat and broad-brimmed hat, cf. No. 12514. In his r. hand is a rolled document: *Address to mislead the generous and unwary*; across his chest is a placard: *Pray bestow One Penny on a poor & wretched Object.* His shelter is inscribed *King's Bench Poor Box*, and is stacked with money-bags, some on a shelf, others heaped on a chest inscribed: *Stock-jobbing Profits undetected,—Gains on Omnium. Sold by Y. Z . . . £2090, on D° by O.X. 1684, on D° by R.O. 3960, on D° by Z.A.—5710— on Consols. 1419—£14863* [commas inserted]. The money-bags are *Prize Money £32,800,* and *£40 . . . ; Saving out of my Income £75,600*; *Pension to my aged Father promised on Honor! NB not to be delivered*; *Profit made by flinging his Books &c Overboard*; [*Pr*]*omised . . . hoarded up, never to be paid.* A large notice-board supported on posts extends above the roof of the shelter, headed: *A Schedule of my Grievous Losses and which must entitle me to the universal support.—* [In two columns]: [1] *Heavy Losses. 1 My Box of Jack Knives! NB. this was a boyish speculation, replete with Loss, Grief and Disgrace. 2 My Mercantile Cruises to Barbary!! 3 Heavy Bribes at Malta! &c. 4 Failure of my Agricultural Scheme (Cobbet's fault entirely) 5 £500,000, which I might have cleared by Stock-jobbing!!!! (oh dear! oh dear!) 6 Tremendous expenses, viz Trials, Fines, Affidavits, Bribing the Press, Puffs &c!!!! 7 "My Housekeepers" extravagant Hospitality in the country whilst poor I "lay in durance vile!"*

[2] *Minor Losses— 8 Fatal Loss, Lamp Scheme, all Smoke. 9 My Knights Banner, Plume &c. 10 My Ship, Rank & Equipment!! 11 Public Confidence!! 12 My Parliamentary seat NB recovered for the present moment, but—Alas!!! 13 My Reputation (N'importe) 14 My Conscience (long wormeaten) 15 My Credence on Oath (voluntary Affidavits excepted)!!! 16 My Loyalty & Honor!! (had been Turned, Scoured & seated, besides many Patches—).* A bird (of ill-omen) perches on the board.

The lame sailor approaches the begging-can with a finger to his nose, but holding a coin in his l. hand; his face is twisted to show he is not deceived; on his hat is inscribed in a border of oak-leaves *H.M.S. Tonnante.* He says: *Hilloh Shipmate! what have your old tricks brought you to this sort of mooring at last?—Well, well, belay your Sniveling, for poor and hungry as Jack is, he'll spare you "a Penny" desarving or not, for I loves to be Charitable even to the wicked.* Another sailor, less ragged, takes him by the arm to restrain him, saying: *Avast, heaving away your ballast! Dont you see as how he's hoisted*

false Colours again, to sink and ruin the soft-hearted, as he did many others besides poor Berenger?—About Jack I say, as you would from a quick Sand.—How did he sarve poor Vancouver[1] [see No. 8823], *when he wanted the money he'd lent him in Charity, to rig him for a Midshipman? why just as he sarved his poor old Father, for tho' his lockers were well stored, he only jeered and denied him.* A woman stands just behind the two sailors, saying: *A curse on such friends to the poor!—It's all my eye, for do you ever see his name in a Subscription for Charity? No that wont do as well as puffs, or his speeches which he affords us free enough; for tho' the beggar is as rich as a Jew, he's mean enough to pick the pockets of us poor folk, even of "a Penny" in these hard times.* Behind this group is the sea, from which a crocodile wearing a baron's coronet advances over the sand (see No. 12886). In the foreground of the Cochrane part of the design four realistic tombstones are closely grouped: [1] *Here rests the Body of Lord George Gordon, whose Insanity misled an unthinking Populace, & wantonly caused the Sacrifice of several hundred Lives, still lamented by many distressed Widows & Orphans—He died in Newgate, Mercy having saved him from a severer Punishment.* [2] *The Dissected Remains of the executed Jonathan Wild of infamous Memory, are Buried here A Wretch whose diabolical & ferocious policy was to mislead & then to sacrifice those who had served him.* [3] [Here] *lies the Body of Earl Ferrers who was Hanged* [in 1760] *for the Murder of a faithful Servant.* [4] *To the Memory & in Pity of the unfortunate Lord William Murray, who endured close custody in Newgate where he Died for merely preparing to escape from The King's Bench Prison.*

On the r. are figures from David's *Belisarius*. He sits at the base of a massive pillar, blind and holding between his knees a child who holds out a helmet to ask alms from a Roman soldier who exclaims in horror: *Shame on that Country, which wholly forgetting the faithful and zealous Services of a Servant, can thus abandon him to misery, want, and cruelty!* Beside Belisarius and on the extreme r. is a block of stone inscribed *Date Obolum Belisario—Bestow a Trifle on Belisarius.*

On Cochrane's sentence in 1816 to a fine of £100 for his escape from the King's Bench, see No. 12514, he refused to pay, saying that the sentence amounted to perpetual imprisonment. The £100 was quickly raised by a penny subscription, which was continued, and the fine of £1,000 previously paid, together with a further contribution to his law expenses over the Stock Exchange trial, see No. 12209, &c., was also raised in pence. In 1818 there were many discharged sailors in London in great distress and Cochrane spoke in favour of a subscription for them, but also said that the Government could effectually give relief by using the Droits of Admiralty (see No. 10967); a lengthy speech by him was interrupted by cries of 'No Politics'. It was also reported that he attended a Committee Meeting in order to prevent relief until applicants should be found deserving (it was afterwards denied that this was Cochrane). Cochrane took many lucrative prizes in his brilliant cruises off the French and Spanish coasts, and among the many naval abuses which he denounced in the Commons was that of jobbery in the Malta Prize Court. He resented, however, the reform of 1808 reducing the proportion of prize-money going to captains in favour of the seamen: he said on 24 Mar. 1812: 'it was the diminution of the prize money by recent regulations which principally induced him to leave his profession for the last two years'. The *Tonnant* was the ship to which he was nominated at the end of 1813, over the outfit of which he met De Berenger. His use of affidavits in his defence was adversely commented on at the trial in 1815. The statement of his 'Grievous Losses' deserves comparison with the authentic statement by him in 1847

[1] Partly obliterated.

when he computed his losses owing to the trial at £240,000. *Observations on Naval Affairs*, quoted Ellenborough, *The Guilt of Lord Cochrane*, 1914, pp. 296 f. For his 'Lamp Scheme' cf. No. 12870. For Lord George Gordon and Lord William Murray in Newgate see No. 8342 (1793). Murray (like Gordon) died there, Dec. 1796, after an imprisonment of three years for aiding riotous attempts to blow up the King's Bench Prison. *Gent. Mag.* lvi. 2, p. 1118. The story that Belisarius was reduced to beggary is a medieval legend, cf. No. 12272.
11 × 16$\frac{7}{16}$ in.

12996 THE HOMBOURG WALTZ, WITH CHARACTERISTIC SKETCHES OF FAMILY DANCING!

Knahskiurc fec^t
London Published May 4 1818 by G. Humphrey 27 S^t James's S^t nephew & successor to the late M^{rs} H. Humphrey.

Engraving (coloured impression). Members of the Royal Family at an informal dance, the centre couple being Princess Elizabeth, grotesquely stout, and the Prince of Hesse-Homburg, who grasps her dress, unable to reach her waist. They face each other; he says: *You do it very easy my love!!! is dis de first time you dance dis Valtz.* She answers: *First time 'pon honour but 'tis a delightful dance and I Knew we should soon get into it* [see No. 12991]. On the l. the Regent (scarcely caricatured), with his hands behind his back, partly concealed by a slim pillar with his feathers as capital, stands, with one toe elegantly pointed, facing the Duke of Clarence. The latter, with folded arms and wearing admiral's uniform, says to his brother: *D—d hard lines that I can't get a partner.* The Regent answers: *'Tis hard indeed! but I dare say you'll soon get one now—I unfortunately engaged a partner in the early part of the Evening but I found she had been dancing before! & so I did'nt much like her, soon let her see it—and after she had sat here some time, left the room—So far I got rid of her!, but you know there is a certain Etiquette which one can't very well do away with—so you see it has spoild my Waltzing:*—[1] Beside and behind the Regent, partly cut off by the l. margin, stands Lady Hertford, concealing her face with a fan. She says: *Not altogather your Dancing tho' I Fancy.* Her short and scalloped skirt is decorated with hearts and coronets. Between Clarence and Princess Elizabeth is the Duke of York, in profile to the r., taking a marching stride, with paunch thrown out; he holds a goblet inscribed *Bishop* [cf. No. 11227]. He says to two dwarfish Grenadiers seated against the wall beside him who are playing fife and drum, and constitute the band: *Play Paddy Carey* [see No. 12978] *& be d—d to you ye bandy legg'd rascals!* At their feet are a book: *Duke of Yorks March*, and paper: *List of Discarded Clarke's* [an *e* written above the *a*] *in the Comm . . . Department Signed J Richmond.* Seated against the wall, her head hidden behind the Duke, whose back is towards her, is the Duchess of York, dancing up and down on her knee a small dog clipped in the French manner. Her tiny pointed toes (see No. 7930, &c.) touch the floor. She says: *And Johnny Bull who pays for all will pay I do not doubt it Fal lal de riddle diddle* [cf. No. 12987, &c.]. The dog breaks in: *Bow woo! woo Bow woo woo.* As a pendant to the Duke of York are the Duke of Gloucester, indicated by his splayed-out legs (see No. 8716) dancing with Princess Mary (see No. 12783, &c.). Against the wall, directed to the l. and watching Princess Elizabeth and her husband, are the

[1] Other words in the speech are stressed by dotted lines.

Dukes of Sussex and Kent. The former smokes his accustomed long German pipe and wears Highland uniform with a flat cap. Above their heads are two prints; one of the Duke of Sussex, grotesque in a very short kilt, smoking, and striding away from a woman and boy (evidently Lady Augusta Murray and Augustus d'Este); he says: *I'll be d—d if I dance with you any longer.* Behind Kent is *a Kentish Hop*, little figures dancing in a ring round a pole wreathed with foliage, to indicate a hop-pole. A small door on the r. is open showing the Duke of Cumberland in hussar uniform waltzing with his wife and scowling peevishly. In the foreground on the extreme r., sits Queen Charlotte, old and shrunken, and in shadow, both feet resting on a footstool. She looks towards the open door, saying: *This is rather late in the Evening to begin Waltzing my little dears but better late than never—so make yourselves merry—as to Master Earnest he may Waltz to his P Salm grinding tune out of doors but he shant bring his partner to dance in my room.*

On the wall forming the background is a pair of large pictures relating to the central couple. One (l.) is *a Royal Salute on the 7th of April 1818*— (the date of their marriage); the other, *warming the Nuptial Bed!!* In the former the Prince of Hesse-Homburg embraces a grossly fat princess, who stands on the tips of her toes. Cupids with torches fire off mortars which make an arch of flame above the pair from which hearts, arrows, and coins descend upon their heads, with the inscriptions *Dowery* [sic] and *10 000*, &c. In the other a blindfolded Cupid dances on the great curtained bed, on which he has dropped his flaming torch, playing a tune with his bow and arrow; another Cupid holds a torch under the bed-valance, a third puts in a warming-pan. On the floor in the foreground (l.) lies a large paper: *Plan for the Erection of a Country Ball room in the County of Cambridge the Whole to be conducted under the direction of His R. H—ss NB The premises to be entred in upon immediatly.* Beside this is an open book: *Elizabeth—a favourite Waltze of The Prince Hombug.*

A satire on the marriages of the Princes and Princesses, with that of Princess Elizabeth, see No. 12986, &c., as its centre-piece. For the Regent and Lady Hertford see No. 11853. For the attempts of the Duke of Clarence to find a wife see (e.g.) No. 11748. The Duke of York is shown neglecting his wife, who consoled herself at Oatlands with her pets, see No. 13226, &c.; other allusions are to Mrs. Clarke, see No. 11216, &c., and Mrs. Carey, see No. 11050. For the Queen's refusal to receive the Duke of Cumberland's wife see No. 12700, &c.

Reid, No. 773. Cohn, No. 1205.

$8\frac{1}{2} \times 13\frac{1}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{3}{4}$ in.

12997 UN GOURMAND!!

[? G. Cruikshank.] [Pub. Fores, 15 June 1818]

Lithograph (coloured impression). Louis XVIII sits at table in a low-backed arm-chair which is unobtrusively a commode. A vast gouty leg, swathed, and draped with the end of a shirt, is pushed forward. He has a cod-fish profile and leans forward with lowered eyelids, tilting his soup-plate and awkwardly putting his spoon to eager lips. On the table are a steaming tureen, a bird, fruit, and wine. The fringed cloth is decorated with a crowned escutcheon of crossed knife, fork, and spoon, flanked by fleurs-de-lis. On the wall are two pictures: (l.) a pelican trying to swallow a large fish; (r.), behind the King, a guillotine. Cf. No. 13008.

One of a set of lithographs by or after G. Cruikshank, see No. 13085, &c.
De Vinck, No. 9664 (attributed to 10 Jan. 1820, date of an altered copy, see vol. x).
$9\frac{1}{8} \times 12\frac{1}{8}$ in. With border, $9\frac{3}{8} \times 12\frac{11}{16}$ in.

12997 A A proof with title and publication line in pen (without marks of exclamation), 'Pub. [? Fores] Piccadilly 15 June 1818'.

12997 B An etched copy. Cf. No. 12954.
$8\frac{5}{8} \times 11\frac{7}{8}$ in. 'Caricatures', xi. 46.

12998 A PAIR OF LOVING HUMBUGS

[? I. R. Cruikshank.]
Published June 18th 1818 by E. Brooks Panton St London

Engraving (coloured impression). The Prince of Hesse-Homburg (l.) and Princess Elizabeth embrace; she stands on tiptoe to put her cheek against his; they smile at each other, slyly amorous. The Prince looks very German in a flat peaked cap and long braided coat over jack-boots and embroidered breeches. He says: *Moy Dear Mrs Humbug where we go to Cool ourselve dis hot Weader? dos make vone so Melt moy Loavely little Girl.* She answers: *My Love we must go to the Old place at Bushey, and there we shall find plenty of h* [scored through] *air. Oh! Dear—you are all my Humbug every inch.* Her dress has a short transparent embroidered skirt, a watch with hands pointing to 12.15 hangs from her waist; in her hair is a wreath of roses round a plume of feathers. The clocks of her stockings terminate in crowns. Behind (r.) is a rustic paling enclosing a wood with a notice: *Who eve[r] breaks through this Thickit will be Put in the Stocks.* On the l. a sign-post pointing (l.) *To Bushey* s surmounted by antlers. Behind this is a road leading to a thicket in a curiously hummocked (and apparently symbolical) landscape; along it drives a travelling carriage.

At this date the couple were staying at Brighton en route for Germany. Their open pleasure in each other's society has given a new turn to the scurrilous prints on the marriage, see No. 12986, &c.
$11\frac{5}{8} \times 9$ in.

12999 THE FREEDOM OF ELECTION OR HUNT-ING FOR POPULARITY AND PLUMPERS FOR MAXWELL.

[I. R.] *Cruikshank delt & fect*
Pub: June 22d 1818, by G. Humphrey 27 St James's Street London

Engraving (coloured impression). Above the design: *Westminster Election June 18th 1818.* Across the design extends a section of the hustings at Covent Garden with a central upright on which is a placard: *1st Day | State of Poll | Romilly—189 | Maxwell—176 | Burdett—87 | Kinnaird 25 | Hunt 14 | Cartwright 10.* At the base of the design is a fringe of upturned proletarian heads, their words ascending in labels which cover the wooden barrier in front of the hustings. Two candidates address the crowd: Hunt (l.) and Maxwell (r.). Hunt, wearing a large red favour, stands beside his son, a little boy on the extreme l. who shouts *Hunt for ever*; behind them is a large red flag surmounted by a cap of Liberty in the form of a fool's cap with a bell and inscribed: *Hunt, Liberty.* On the flag in huge letters: *Uneversal Suffrage Hunt and Liberty* [cf. No. 13252]. He says: *I am a plain Englishman, I approve of the Conduct of Sir Murray Maxwell, in coming forward as he has done—Why should you send Sir Samuel Romilly to Parliament? he can find his way into the*

Den of Corruption. You Know the Hero of the Tower as well as I do, who ran out at the Back Door, when his Friends were waiting for him at the Front.—I have hoisted the Cap of Liberty. Maxwell, in naval uniform and wearing a black patch over the r. eye, says: *Gentlemen—M^r Hunt is anxious you should hear me now. I am sure you will hear him presently with pleasure, I am certain my cause is as popular as his, for I see many Pretty Girls pressing forward to hear me. Of all the Days in the Year none appear more favorable for a British Officer to receive your Support than the Anniversary of Waterloo.* Immediately below him is a placard headed by a royal crown held up by one of the men facing the hustings: *Who is Sir M. Maxwell? he is a brave, learned, loyal & Constitutional Man. he hoists only the Colors of his King & Country, Not the Bloody Flag. He has engaged to pay his Share of the Hustings to prevent new levies on the People.* The other men standing on the hustings in the front rows are well characterized and probably portraits. On Hunt's l. is Gale Jones (identified from No. 13001), the only man besides Hunt and his son wearing a red favour. A good-looking man beside the central upright may be Kinnaird; he holds a riding-switch to his mouth. Maxwell stands between a stout man holding a green umbrella and a naval officer. On the extreme r. a sly-looking man with a Jewish profile holds a card inscribed *Max*; he may be intended for Yarmouth, who plumped for Maxwell. The shouts ascending from the spectators are (l. to r.): *Hunt for ever*; *No Sovereigns*; *No Regents*; *No Churches*; *No Lawyers*; *Spa fields Row for ever*; *Hunt & Olliver for ever* [from a man wearing a bonnet rouge with tricolour cockade]; *No Sham Patriots*; *Hunt & Liberty*; *Hunt & Revolution*; *Burdett for ever*; *No Weather Cocks*; *No Coalition*; *The Spenceans for ever* [see No. 12868]; *Napoleon for ever*; *No Spafields Rioters* [see No. 12819]; *Kinnaird for ever*; *Cartwright for ever*; *No Old Woman in Parliament*; *Romilly for ever*; *Justice for ever*; *Romilly & Reform*; *Maxwell for ever*; *No Maxwell*; *No Captain Flog 'em*; *Maxwell & the British Navy*; *Let every Man do his Duty*; *Max* [gin] *for ever.*

Parliament was dissolved on 10 June; Cochrane, having accepted the command of the Chilian Navy, retired, making it necessary to find a Reform candidate to stand with Burdett, who was regarded as established in Westminster. The Westminster Committee (see No. 11414, &c.) chose Douglas Kinnaird, friend of Byron. The Ministerial candidate was Sir Murray Maxwell, captain R.N., see No. 13000. Romilly, M.P. for Arundel, was invited by a group of Whigs to stand; he consented on condition that he should take no personal part in the contest (the same arrangement was made with Burdett in 1807, see No. 10732) and he and Burdett did not appear on the hustings. Small groups put forward Hunt (who displayed a red flag) and Cartwright. Polling began on 18 June; the results of the first day are correctly given. Murray was hit on the eye by a stone, and appeared next day wearing a shade. His stout supporter with the umbrella, conspicuous also in No. 13003, may be John Willock, auctioneer, chairman of his committee, see *Examiner*, 1818, pp. 477, 490–2. The two speeches are abridgements of those actually made; Hunt savagely attacked Burdett; for the Tower incident see No. 11567. He said 'the gallant officer and myself are the only real candidates'. Maxwell recommended Cartwright, who withdrew after four days, when the Westminster Committee withdrew Kinnaird to prevent the defeat of Burdett by Maxwell, concentrating on an attempt to return Burdett at the head of the poll. The poll closed on 4 July; the result is given in No. 13006. *Examiner*, 7 June–12 July; *Memoirs of Romilly* under dates 8 June–27 July; Wallas, *Life of Place*, pp. 128–32; Patterson, *Sir Francis Burdett*, 1931, ii. 457–61; *Memoirs of H. Hunt*, 1822, iii, pp. 526 ff. See Nos. 13000, 13001, 13002, 13003, 13006. $9 \times 13\frac{7}{16}$ in. With border, $10\frac{1}{8} \times 14\frac{3}{16}$ in.

13000 OURANG OUTANG CANDIDATE FOR WESTMINSTER.
[June 1818]

Engraving (coloured impression). A large ape, very ill-drawn, and with a quasi-human profile, sits directed to the l., holding up a green bag with a red seal inscribed *Oliver Castles & C° For Ever*. In the l. hand is a rolled paper inscribed: *Habeus* [sic] *Corpu*[*s*] *Suspension Act Gagging Bill &c.* [see No. 12871, &c.]. He sits on a rectangular block and on two papers: *Bill of Rights* and *Magna Charter*.

See No. 12999, &c. A placard with this device, intended to represent Sir Murray Maxwell, was nailed on one of the stands for spectators erected opposite the hustings at Westminster (cf. No. 8815). Maxwell, a conspicuously gallant resourceful and amiable officer, was violently attacked with missiles and abuse as a 'flogging rascal' and (as a Ministerial candidate) a colleague of Oliver and Castles (see No. 12885). *Examiner*, 1818, p. 402, 28 June; *Greville Memoirs*, 1938, i. 55 f. For the Green Bag see No. 12868, &c. $12\frac{3}{8}\times 9\frac{3}{16}$ in.

13001 MODERN REFORMERS IN COUNCIL,—OR—PATRIOTS REGALING.

G H [*Humphrey*] *inv.* .—*I. R. Cruikshank,—fec*^{t}
Pub^{d} *by G. Humphrey 27 S*^{t} *James s S*^{t} *July 3 1818*

Engraving (coloured impression). After the title: *—vide the Resolutions of the Spa Fields & Spencean Societies.* Henry Hunt presides at a meeting of revolutionary conspirators, giving the toast: *Damnation to the House of Brunswick*. He stands in the centre of the design behind the table round which the men are grouped, looking to the l., holding up a goblet made from a skull and inscribed *Blood*; in his l. hand he supports a pole surmounted by a cap of Liberty with tricolour cockade. He wears a bonnet rouge with tricolour favour (probably intended to represent his red election favour), a double-breasted blue coat with tricolour cockade and a tricolour belt in which are thrust pistols and a dagger. As chairman he has the only chair; behind its back is a guillotine, inscribed *To be Put in Motion Soon*, and topped by two headsman's axes centred by a skull wearing a bonnet rouge. Behind it are two large tricolour flags, the red predominating and forming a background to Hunt's head. The toast is received with silent ferocity. On the extreme l. Thistlewood sits in profile to the r. on a powder-barrel, against which leans a *Challenge to L*^{d} *Sidmouth*; he grasps a skull-goblet inscribed *Venom* and holds a blunderbuss inscribed with his name. He wears a bonnet rouge with tricolour cockade, a sailor's jacket (as at the trial for high treason in 1817), and striped trousers. He fixes Hunt with a ferocious scowl. Beside him is a bull-dog with *Caleb Baldwin* on its collar. Behind his head is a placard on the wall: *S*^{t} *Hellena The Escape of the French Emperor*. Next him a fat ruffian, hairy and ragged, sits on a barrel of [G]*un Powder To blow up . . . House of Lords*; under his arm is a spiked bludgeon. He wears a red election favour on the back of his shirt or jacket and *Hunt for ever* is inscribed on the back of his breeches. Beside him are bullets and metal balls covered with spikes. Opposite him, and on the farther side of the table, stands Gale Jones, melancholy and cadaverous, his head in profile to the r., holding up a skull-goblet inscribed *Gall*. He is ragged and wears a red election favour. On the wall behind him is a placard: *Gale Jones his Speech . . the last me*[*eting*]. Facing Hunt, in profile to the l., and a prominent figure is a cobbler, presumably Thomas Preston, seated on a stool. He is burly and ragged, with bare arms

and blood-stained hands, and smokes a pipe; he raises a skull-goblet in his l. hand, and extends his r. arm, holding a hammer. Under his feet are pikes; under his stool is a last, and against it leans a book: *Trial for Treason of Watson Prest^{n} &* . . .; through this a knife is thrust. Next him, his head in profile to the l., is James Watson, lean, barelegged, and ragged, seated on an apothecary's upturned mortar. He smokes a pipe with grim malevolence. Various objects are tied to his back: an *Old Stocking full of Gunpowder Spa Fields*, a clyster-pipe inscribed *A Clyster for the Regent*, a syringe *for the Horse Gua^{ds}*. At his feet is a large bottle inscribed *Poison of Contention*. Behind him are medicine-bottles, two labelled *for Olliver* and *Casels* [Castles]. Next him and on the extreme r. is a butcher seated on a box of *Arms* from which weapons project. He has a pipe in his mouth, and scowls fiercely, raising a skull-goblet inscribed *Blood*. Under his arm is a chopper. Three others are close together on the farther side of the table and on Hunt's l. The most prominent is Wooler, much caricatured, as a negro, and with *Black Dwarf* on his bonnet rouge (see No. 12982). On Hunt's r. is a man clutching a dagger. The bonnet rouge is worn by all present. On the table are an ink-pot and papers: *Plan of Attack. Place of Rendezvous*; *Plan of the Tower Treasurey Resolut*[*ions*]; *Corres . . . ence Proceedings against Church & State*; *Key to the Royal Bed Cham*[ber] *Calton* [sic] *Ho*[use]; *More Blood.*

Pictures and prints are on the dilapidated wall. On the l. above Thistlewood and Gale Jones are two bust portraits framed in bones: one of *Tom Payne* as a Jacobin, shouting; one of *Napoleon* with the drawn profile characteristic of prints of 1814. He wears a bonnet rouge. Between the portraits a bleeding corpse-head fixed to the wall supports a candle. On the r. are two prints, one of the burning and plundering of the *Bank of England*, the other of a judge hanging from a gibbet-shaped lamp-post, *Gas Light Gibbet.*

A satire on the Spa Fields revolutionaries and their association with Hunt in relation to the latter's candidature for Westminster, see No. 12999, &c., where he obtained a majority by a show of hands on 18 June (from the voteless crowd) but was hopelessly beaten at the poll, see No. 13006. Gale Jones (see vols. vii, viii) seconded Hunt's nomination, Preston supported it. Caleb Baldwin had been arrested during the election for 'an outrage' against one of the friends of Burdett. *Examiner*, 1818, 28 June, p. 406. On 2 Dec. 1817 Thistlewood and Watson had called on the soldiers in the Tower to surrender, and a plan of the Tower and of the contemplated operations had been found at Watson's lodgings. On Watson's acquittal on a charge of high treason, see No. 12887, proceedings against Thistlewood, Preston, and Hooper were dropped. Thistlewood continued to conspire, but was in prison for sending a challenge to Lord Sidmouth. Hunt was more demagogue than revolutionary, at times quarrelling with and avoiding, at times co-operating with Thistlewood and his group. Hooper and the two Evanses are presumably among the four unidentified figures. Theme and treatment recall Gillray's *London Corresponding Society, Alarm'd*, see No. 9202. (The elder Evans links the two scenes.)

$8\frac{7}{8} \times 13\frac{5}{16}$ in. With border, $9\frac{3}{4} \times 13\frac{15}{16}$ in.

13002 THE CHAMPION OF WESTMINSTER, DEFENDING THE PEOPLE FROM MINISTERIAL IMPS, & REPTILES.

I R. Cruikshank. Inve^{t}: & Fec^{t}
Pub^{d} July 7th 1818 Panton Street Hay Ma^{t} London

Engraving (coloured impression). Burdett, in quasi-Roman dress, stands with legs astride, raising a sword of flame with which he threatens a swarm

of monsters (r.) on whom he directs the beam of a dark-lantern inscribed *Truth*. His head is turned in profile to the r., and he tramples on a serpent with a barbed tail which spits flame at him and is inscribed *Corruption*. He wears a corslet inscribed *Independence Honor Magna Charta* and a cap inscribed *Liberty*. The defeated monsters are descending into a flaming pit: *The Pit of Infamy*. The flame of the sword is inscribed: *Hone, Kinnaird, Wood, Wooller, Cartwright, Thorp, Waithman*. The two most prominent imps are Hunt and Maxwell, both just defeated at Westminster. Hunt has a large head wearing a cap of *Folley*, a body covered by the words *PERGERY HUNTer*, webbed wings inscribed *Cowardice* and *Treachery*, a barbed tail; in one hand is a dagger inscribed *Blood*, in the other a bag of *Government Pay*. Two small serpentine creatures fly near him; one is *Castles*, the other *Oliver*. Below Hunt is Maxwell, floating through the air with scaly legs; he wears naval uniform, with a black shade over his eye as in No. 12099, and grins slyly at Burdett holding out a bottle inscribed *Max* [i.e. gin], and holding a sack of *Government Pay* under his l. arm; between his legs is a sword. A monster wearing a judge's wig and bands consists of an owl's head with ass's ears and webbed wings, and is labelled *Hell-Borough*, indicating Ellenborough. Below Maxwell is Sir William Curtis, dressed as a sailor as in No. 11353, &c. He steps into the pit with a melancholy expression, a little 'blue devil' (cf. No. 8745) seated on his shoulder. His paunch is inscribed *Blubber* and under his r. arm are a long spoon and a large bag: *M. T.* [empty] *Bag*. Two other creatures are sinking into the pit: a goblin with limbs inscribed *Debauchery, Gluttony*, and *Drunkenness*, and a large serpent with a fantastic head, its body inscribed *Cruelty Luxury Pride Indolence Malice*. The flames of the pit are surrounded with heavy clouds above which is a sun inscribed *Royal Favor* and centred by an eye.

On the l., a pendant to the pit and behind Burdett, are the people in *The Land of Misery and Oppression* whom he is defending. They are grouped under the wide trunk of a decaying tree inscribed: *The Withered Oak Englnd* [sic] *the Pride & Glory of the World*. Beside it stands an aged and emaciated man, while a handsome young sailor leans against it, wearing tattered clothes and a hat with a ribbon inscribed *Victory*, and is probably a self-portrait of the artist. On his l. hand a ship is tattooed. Crouching on the ground are two women, three children, one dying of *Starvation*, and a man, all in despair. In the background are the masts of a ship with a broom at the mast-head, signifying that she is for sale.

A satire primarily on the elections in Westminster, see No. 12999, &c., and the City, with a tribute to the two radical journalists Hone and Wooler. In the City, Waithman (cf. No. 13024) and Wood, the radicals defeated in 1812, were returned, the sensation of the election being the defeat of Curtis by Alderman Thorpe, while Atkins, also a Tory M.P. for the City in the last parliament, was defeated also, see *Greville Memoirs*, 1938, i. 55 f., the result being the return of four new City M.P.'s, and a triumph for the Reformers. The results are correctly given in No. 13006. The print is in the interests of the Westminster Committee, which had worked 'to fight up Burdett to the popularity he had lost' and had been abused by Hunt and Cobbett as a rump of Burdett's personal followers. Wallas, *Life of Place*, p. 129. Hunt was assailed on the hustings as a colleague of Oliver the spy. The print illustrates the bitter antagonism between Burdett and Hunt and the extremists, who are here distinguished from Hone and Wooler. A revival of trade had relieved distress (see No. 12779) to a considerable extent.
$9\frac{3}{8} \times 14\frac{5}{8}$ in. With border, $10 \times 14\frac{7}{8}$ in.

13003 WESTMINSTER ELECTION.

I. R. Cruikshank. del^{t} & fec^{t}
London Pu^{b} by I. I. Stockdale, 41 Pall Mall, 16th July 1818.

Engraving (coloured impression). Frontispiece[1] to *The Poll Book, for electing Two Representatives in Parliament for . . . Westminster . . .* A realistic view of the hustings, the top of the portico of St. Paul's Covent Garden appearing above the pent-house roof. Seven divisions, divided by posts, for the different parishes are shown, each with its placard, that for St. John's being omitted (see No. 13006). On a centre post is the board for the state of the poll: *3rd Day, Maxwell, Romilly, Burdett, Kinnaird, Cartwright, Hunt.* On the l., in front of the section for *S^{t} George*, is a small projecting platform from which Hunt harangues the crowd. He wears a large red favour, as does Gale Jones, who stands conspicuously in the next section (for *S^{t} James*). His large red flag, surmounted by a cap of Liberty and inscribed *Hunt & Liberty*, flies above the l. end of the hustings. The scale is much smaller than in No. 12999, with many more figures. Maxwell (r.) is under the section for *S^{t} Anne* (r.), four sections separating him from Hunt. He smiles (cf. No. 13023), wearing his black patch, and the star of the Bath. The stout man (? Willock), the naval officer, and (?) Yarmouth, still on the extreme r., are all conspicuous, as is (?) Kinnaird, close to the centre post. A young man, standing above the others, hat in hand, may be Michael Bruce, see No. 12706, whom, like Kinnaird, T. Grenville calls Burdett's bottle-holder. *H.M.C., Dropmore MSS.*, x. 439. An elderly man on the l. of the centre post resembles Cartwright. Constables stand in the alley-way in front of the hustings, with a man holding up a tankard to Hunt. The heads and shoulders of the front rows of the crowd form the base of the design.

See No. 12999, &c. According to Stockdale's 'Advertisement' to the *Poll Book*, dated 15 Aug. 1818, he had received many threatening letters to deter him from publication.

Reid, No. 776 (attributing the greater part to G. Cruikshank). Cohn, No. 669.

$7\frac{11}{16} \times 9\frac{9}{16}$ in. 184. f. 20.

13004 "AND HENRY TOLD A FLATTERING TALE."

Marks fec^{t}
London Pub^{d} by E. Brooks Penton [sic] *Street Leicester Fields*
[*c.* July 1818]

Engraving (coloured impression). The Duke of Clarence, in admiral's uniform, introduces to John Bull (r.) Princess Adelaide of Saxe-Meiningen (l), who takes his r. arm. John is a stout 'cit' wearing an ill-fitting wig, who sits at a plain wooden table on which is an overturned and empty tankard, his arm rests on a paper headed *Tax upon Income* [repealed, see No. 12750]; he looks over his shoulder with angry suspicion at the couple who bow ingratiatingly. The Duke says: "*Clarence is Come*", *nows your time to rejoice John Bull for I'm the boy that can do it* (*Jordan for that*) *I will exert every nerve to produce an Heir, I'll Spend all my time in Bushey Park?—you know I am no Humbug*. [In much smaller script:] *I hope you'll not forget me next Parliament!* Princess Adelaide, pretty and amiable, holding a reticule, says: *On my part nothing to that end shall fail. I'll not leave a Stone unturned.* Behind the pair

[1] Also an impression, not folded, in Crace Coll. xviii, sheet 50, No. 101.

on the extreme l. stands a woman with a Jewish nose, who must be the bride's mother (see No. 13005). She registers cunning satisfaction, saying, *Bless me how easy M^r Bull is Humbugged!* Over John's table is a picture: two contrasted figures holding out frothing tankards towards each other. One, *New Times*, in modern dress, is thin and melancholy, his tankard, though large, is smaller than that of the other and is inscribed *6^d*; *Old Times* is a stout John Bull in old-fashioned dress, with a tankard inscribed *3^d*. After the title:

"Quoth C . . . . . e heav'n inspir'd" I'll wed,
I'll live no more in fornication,
But take a Virgin to my bed,
And serve and gratify the nation.

The Duke of Clarence, despite his assertion that he had given up his projected marriage on the refusal of Parliament to make him an adequate grant, see No. 12987, married on 11 July 1818 at Kew Palace. They retired to Hanover for reasons of economy, leaving London on 3 August. The word 'Humbug' was associated with royal marriages by the nickname of the Prince of Hesse-Homburg, see No. 12986, &c. The Duke's opening words imply the rest of the quotation: 'false, fleeting, perjured Clarence . . .', *Richard III*, I. iv. For the Fitzclarences see (e.g.) No. 9009; for the abandonment of Mrs. Jordan, No. 11744. For the sensitiveness of John Bull to the price of porter cf. No. 9430, &c. See also No. 13005.
$8\frac{1}{2} \times 12\frac{15}{16}$ in.

13005 JANUARY——AND——MAY. OR FRESH ARRIVALS.

[Williams.] [*c.* July 1818]

Aquatint. Perhaps a pl. from the *Busy Body*. The Duke of Clarence bends forward, holding out both arms, to receive Princess Adelaide who is led forward by her mother, the duchess-dowager of Saxe-Meiningen. Both ladies wear trimmed pelisses, with large and much-trimmed bonnets. The duchess holds an eyeglass to her eye, inspecting the Duke with a startled expression. She says: *Here I av brought you my Young ting for de cood of de countre!* The Duke, who wears admiral's uniform, answers: *Yes! Yes! for my Countrys good!! I'll die with pleasure for my Countrys good!!* Princess Adelaide reflects demurely: *I hope you'll make haste then for I shall like to have a Younger one.* A servant (r.) who places an arm-chair for the Princess says: *And you'll soon do him over I'll bet odds!!* Queen Charlotte (l.), emaciated and grotesque, capers absurdly in a doorway behind the Duke; she takes snuff, saying, *—Ah! the right sort I see! Treue Yarmony young and not too fat like me! if Billy was not quite so old John Bull would be blessed with another lumping dozen or two.* The room is a modest parlour. Against the wall is a sofa on which, with a volume of *Aristotle*, lies a piece of music, a song headed *Will you come to the Bower*; across this lies a long flute.

See No. 13004. When the Government proposed a grant for the Duke on his marriage, see No. 12987, Canning said: 'his royal highness would not have thought of contracting this marriage, it never would have entered into his contemplation to engage in this alliance, if it had not been pressed upon him as an act of public duty'. *Parl. Deb.* xxxviii. 107 (15 Apr. 1818).
$4\frac{1}{2} \times 7\frac{1}{2}$ in.

13006 REPRESENTATION OF THE ELECTION OF MEMBERS OF PARLIAMENT FOR WESTMINSTER. 1818. | REPRESENTATION DES ELECTIONS DES MEMBRES DE PARLEMENT POUR WESTMINSTER. 1818.

Drawn & Etched by G. Scharf
Engraved by Rob^t Havell & Son. 3, Chapel S^t Tottenham Court Road London, Published Nov^r 1818, by G. Scharf, 3 S^t Martins Lane, Charing Cross, and Mess^rs Colnaghi & C^o Printsellers, Cockspur Street.

Aquatint (printed in colour, with watercolour additions). The scene in Covent Garden realistically depicted, showing the characters and humours of the election with delicate precision. In the foreground is the crowd, in the middle distance St. Paul's Church, the façade receding in perspective from l. to r., with the polling booth, a timber structure, in front of the portico, raised above the heads of the crowd. Two men hold up framed posters on poles; on one (l.): *Westminster | Election | The 15^th Day | State of the | Poll | July 4. 1818 | Romilly 5339 | Burdett 5238 | Maxwell 4808 | Hunt 84 |* . On the other (r.): *City | Election | 1818 | Last Day's | Poll | Wood 5700 | Wilson 4829 | Waithman 4603 | Thorp 4335 | Curtis 4224 | Atkins 1688.* In the foreground (l.) a woman sells strawberries, resting her basket of pottles on a stone and holding up a pottle invitingly. Beside her is a paper: *To the Independent Electors of Westminster.* A boy with the badge of a charity-school holds by the hand a little girl who gazes at the basket. Two men sell pies or cakes from a basket-tray slung from the shoulders. Among the many individual characters are a man on a pony, a man in Highland dress, a badged waterman; a negro servant, fashionably dressed but wearing apron and oversleeves, advances with an empty basket. Well-dressed men and women are on the extreme l. A ballad-singer (l.), suckling an infant, bawls her wares. Towards the hustings the crowd becomes a sea of heads, densely packed. Banners emerge from it, inscribed respectively: *Maxwell for Ever, Burdett and Purity of Election, Romilly and the Constitution, Magna Charta, Hold to the Law.* A band is in full blast near Burdett's flag, with drum, cymbals, trumpets, and horn. An open carriage and pair drives (l. to r.) towards the hustings, containing five ladies wearing large bonnets.

The front of the hustings is divided by posts with placards showing where the electors of the different parishes poll (l. to r.): *S^t Margaret, S^t Iohn the Evangelist, S^t George Hanover Square, S^t James, S^t Martin in the Fields, S^t Clement Danes, S^t Paul Covent Garden, S^t Ann.* Men standing on the hustings hold placards inscribed with the candidates' names: *Hunt* on the extreme l., *Burdett, Kinaird* [sic], *Romilly, Cartwright, Maxwell.* Poll-clerks are writing in the gangway below the platform and voters or spectators are in a second gangway between the clerks and the crowd. Election posters are scattered over the gable-end (l.) of the hustings for all the candidates except Hunt, two being: *Burdett and Kinaird for Westminster*, and *Burdett and Freedom.* From the dense crowd hats are waved, and one man supported above it eagerly addresses a speaker on the hustings who seems to be Hunt.

Facing the hustings (r.) is the timber stand which was by custom erected so that spectators could watch crowd and hustings from a higher level. It is a sea of heads and tiny figures, with a few parasols; a large Union flag flies from it. There is a steep side staircase, up which a man is climbing, while another helps up a lady. In front of this, and in the foreground, is a more plebeian stand supported on a large wagon, with the shafts resting on the ground; on this is the inscription *G. Scharf Pinx* . . A man climbs up a wheel to hand a large tankard to one of the occupants. From an adjacent stand flies Hunt's red flag inscribed *Universal Suffrage*, surmounted by a cap of Liberty.

On the extreme r., behind the wagon, the business of Covent Garden Market is going on. There are baskets of vegetables, the corner of a vegetable stall, a man carrying a pile of baskets on a porter's knot, a woman with a yoke and pails. The buildings in the background, on the l. of the church and beyond it on the r., are drawn with minute precision. See No. 12999, &c.

A pencil sketch for this is in the Print Room, showing the hustings, the crowd, the wagon, the man with the tankard, and the side of the high stand. Hunt's flag flies from a high staff on the l. of the hustings, and is inscribed 'Hunt for ever'. (Drawings by Scharf, i, fo. 23.)

$12\frac{1}{8} \times 17\frac{9}{16}$ in. Crace Coll. Portfolio xviii, Sheet 51, No. 102.

13007 A KISS AT THE CONGRESS, A LEGITIMATE EMBRACE AT AIX LA CHAPELLE, BETWEEN ALEXANDER THE GREAT AND LOUIS THE LARGE, & OTHERS OF THE DRAMATIS PERSONA

[W. Heath.]

Pub Nov 18 1818 by S W Fores 50 Piccadilli, & 114 Oxford Street

Engraving (coloured impression). Above the design as an alternative title: POLITICAL-DANDIES. Louis XVIII, grotesquely obese (l.), and the Tsar kiss, their lips touching. Louis, whose head is much the larger, grasps the back of Alexander's head; the Tsar bends from the waist to reach beyond the King's paunch. Louis, with the gouty legs and old-fashioned gold-embroidered coat and waistcoat of English caricature, wears the order of the Saint Esprit. The Tsar, in uniform, has the high pinched waist and bulging breast of the dandy (cf. No. 13029) with enormous cavalry boots to the thigh, huge epaulets, and a sash, but no sword. He says: *My Dear Legitimate Brother (tho I believe I call Boney the same) I am happy to serve you tho your cursed Country Men almost destroyed my country—* Louis answers: *Ma Chere* [sic] *Ami, I am so rejoiced at your Brotherly Kindness in putting off our payment & takeing off your Troops that I could Devour you.* The embrace is watched by two Frenchmen on the l., and on the r. by the King of Prussia, the Emperor of Austria, and a young man (? Napoleon's son). Frederick William wears dandified uniform like that of the Tsar but with long trousers; he supports a large sword hanging from a belt, and holds a huge cocked hat; he watches the embrace with distaste, saying, *I am obliged to follow the Leaders at Present.* Francis I says: *I must agree for the moment but I have a Grandson.* One Frenchman wears uniform with top-boots; he says: *De Legitimate francais be too much for John Bull de manoeuvre by Gar ve want de Time & we show dem vat ve intend.* His companion, an elderly man wearing a court suit with a powdered wig (Richelieu attended the Conference on behalf of France) says delightedly: *Ah-ha he do him vid Compliments & den we do them out of the Money.* Behind them is a row of melancholy knock-kneed Grenadiers.

The Conference (so-called Congress) of Aix-la-Chapelle met on 30 Sept. 1818, shadowed by rumours that the Tsar was meditating a separate understanding with France. (This was averted.) Its first object was an agreement on the evacuation of France by the Allies together with a financial arrangement for the payment by France of the remainder of the war indemnity; its second the admission of France to the concert of Europe. Both were achieved. Alexander, Francis I, and Frederick William III were present. See *Camb. Hist. of British Foreign Policy*, ii. 21 ff.; W. A. Phillips, *The Confederation of Europe*, 1914, pp. 159 ff.; H. Nicolson, *The Congress of Vienna*, 1946, pp. 262–6. See No. 13010.

De Vinck, No. 10314.

$8\frac{1}{8} \times 12\frac{5}{8}$ in.

13008 A FRENCH ELEPHANT. PL: XVIII

Publ^d by S W Fores 50 Piccadilly [Nov. 1818][1]

Lithograph (coloured impression). Louis XVIII caricatured as an elephant, seen from behind. His broad bowed shoulders are the animal's hind-quarters, with an arc of bald head between side-pieces of powdered hair which serve as elephant's ears. A very narrow pointed coat-tail hangs between the pillar-like legs of the gouty king. Across the back is a ribbon from which dangles a fleur-de-lis. Cf. No. 12997.

One of a set of lithographs by and after G. Cruikshank (see No. 13085, &c.), who repudiated this on the Broadley impression. Probably from a French original: cf. a chalk drawing 'Elephant vu par derrière', De Vinck, No. 9102, and the three silhouettes of No. 9101: *L .XVIII.* | *le Desiré* (attributed to 1814). The print appears in No. 13449.

Reid, No. 718. Cohn, No. 1133. Broadley, ii. 16. Hennin, No. 13871.
$10\frac{1}{4} \times 8$ in.

13008 A A FRENCH ELEPHANT.

[? G. Cruikshank[2].]

Lithograph (coloured impression). Another version of No. 13008; the figure is approximately the same size, with more ground below and behind the feet, plants and grass being added. There is more shading on the figure, and more verisimilitude. 'Pl. XVIII' may have been cropped, but is also absent in No. 13008 B.
$12\frac{1}{2} \times 8\frac{5}{8}$ in.

13008 B A FRENCH ELEPHANT

An etched version of No. 13008 A. Cf. p. 852, n. 2.
$11\frac{3}{4} \times 8\frac{3}{16}$ in.

13009 THE CURSE OF SPAIN—

[G. Cruikshank.]

Washington—Pub^d Nov^r 1818 [London, *c.* Dec. 1818.]

Engraving. Ferdinand VII sits enthroned on a low platform (for a dais), inscribed *TYRANNY*, and resting on skulls, and also supported at the corners on cross-hilted daggers. He has ass's ears and hoofs, his crown ascends in a fool's cap inscribed *Superstition*. He holds a long sceptre inscribed *Iron*, and (for orb) a skull inscribed *Spain*. The footstool on which his l. hoof rests is a large book: *Political Constitution of the Spanish Monarchy 1812*. Round his neck is a chain (the collar of an order) of skulls, bones, and daggers. His seat is decorated with heavy shackles. He sits between his two advisers: the Devil (l.), nude and hairy, whose barbed tail is twisted round the King's r. leg, and a barefooted friar, whose tonsure is inscribed *Father Cirilo*. The Devil holds a headsman's axe; three nooses are hung over his r. arm, his l. arm is round the King's neck, crossing the r. arm of the monk whose hand is on the King's r. shoulder. He wears a rosary and cross on his bare torso. He says: *Prisons, Chains, Halters—& the Tortures of the Holy Inquisition for every friend to Constitutional Liberty & the Cortes—eternal war against Literature & Liberty!!!* A snake is coiled round the monk's neck, whispering in his ear; in the hood of his robe crouch four little grinning demons; two of them hold up tridents, two hold crosses (or swords). He points behind him to the r.,

[1] So dated by E. Hawkins.
[2] One of a set of lithographs by G. C. purchased from Mr. Pailthorpe.

where the tortures of the Inquisition are in progress, saying, *Behold Sire! the Torments prepared for the Constitutional Spaniards who oppose your Arbitrary power; The Friars & the Inquisition swear to support you as an absolute Monarch!!* Ferdinand, looking to the l., listens intently with a savage scowl, saying, *Fear not! they are in my power, The Church is my Mother, The Inquisition is my best beloved, the Monks are my Children, the People are my Slaves—My will is the Law.* Below the skulls are names associated with Spanish resistance to Napoleon: *2d of May, Madrid* [see No. 11058], *Zargoza, Gerona, Ciudad-Rodrigo, Talavera, Medellin &c.*

At the friar's feet (r.) and in the foreground a little demon burns newspapers with a firebrand; he holds *El Español Constitucional*; the other papers are *Examiner, Morning Chronicle, Minerve.* On the r. behind the demon is a battlemented Gothic building, *The Infernal Inquisiton* [sic] (the F and E of 'Infernal' being without cross-bars), surrounded by a moat of *Human Blood* in which bodies are floating. At the base of the building is a wide arch through which the interior is seen. Here Jesuits (wearing birettas) are directing tortures which monks carry out: one man is being roasted on a gridiron, another is being crucified by being nailed to the floor. From the battlements project three spikes, on each of which a body is impaled; heavy smoke issues from two chimneys. Other bodies hang from the battlements by neck, feet, or wrists. On the façade an irradiated cross with cherubs' heads separates two barred windows, from one of which corpses hang out, in the other prisoners are seen. Below the cross is a wheel to which one body is bound, while another is crucified head downwards. Three decollated heads surmount it. Skeletons lie on the summit of the supporting arch and gibbets lean against the building. On the sky-line behind are two gibbets; from one hangs an officer: *Genl Porlier*; from his head ascend the words *Liberty or Death!* From the other hangs *Commy Richard.* As a pendant to this on the l. are three soldiers who stab an officer with their bayonets; at his feet is a paper inscribed *Lacy.* He cries: *Tremble Vile slaves of an Usurping Parricide. The Blood of Porlier Richard & Lacy, cries to Heaven for Vengeance! The Liberty of their Country will reascend from their ashes!* Below the design:

To prompt his cruel mind Hell sends his fiends;
Despots their Minions; Holy Church her friars;
And thus he reigns—in spite of good men's prayers—
The Finger-post of scorn; the People's hate;
A maudlin Bigot, on a bloody throne!— Shadrach.

A satire on a decree of 19 Nov. 1818 against heretical and seditious publications, and the possession of works against the Inquisition, works advocating the re-establishment of the Constitution, and foreign newspapers 'containing matter against the Government and Institutions of Spain', the punishment to be not less than three months' solitary imprisonment under the Holy Office and a fine. This was signed by the Grand Inquisitor, Francisco Xavier Meir y Campillo. The print illustrates the interpretation of the decree in the *Examiner*, 13 Dec.: 'Any man who has a *Chronicle, Examiner, Minerve*, or *Español Constitucional* in his possession . . . shall be dreadfully punished.' The date of the imprint is evidently that of the decree. 'Washington' may refer to the boundary dispute (1815–19) between Spain and the United States. Fray Cirilo was the General of the Franciscans. *La Minerve française*, Feb. 1818–Mar. 1820, was a liberal and anti-clerical periodical of note, see De Vinck, No. 10301. For Ferdinand as 'parricide' cf. No. 10990 (1808). His persecutions, and a profound belief in the Constitution of 1812 rejected by him, led to repeated military insurrections, one in 1814, that of Porlier in

1815, Richard who tried to assassinate the King in 1816, Lacy in 1817; most of the leaders suffered death.

Reid, No. 784. Milan, No. 2773. Described (as 'Spanish Caricature'), *Examiner*, 21 Mar. 1819.

$7\frac{11}{16} \times 11\frac{1}{2}$ in.

13009 A A later state (coloured) with the defective letters in 'Infernal' completed; on one of two impressions the date has been erased.

13009 B TIRANIA, a close copy (coloured[1] and uncoloured[2] impressions) with the same imprint and Spanish inscriptions, some literal translations of the English, the titles of newspapers as in No. 13009. Variations: Ferdinand: *Nadie puede quitarme el ser señor de vidas y haciendas — Mi voluntad* [&c.]. The Devil's speech ends: *Guerra abierta a los sabios y a las ciencias*. The friar's speech ends: *Nada temáis*. Porlier: *Vive la Constitucion*. Below the design:

En tanto que los bravos españoles
Derramaban su sangre por Fernando [cf. No. 11003, 1808],
El á Napoleon felicitaba
Por las victorias que en el suelo hispano
Sus sanguinárias huestes conseguian . . . .
Ved las hazañas de este Monstruo infando.
La Ferdinanda. Lib. I. v. 129.

The only title is the inscription on the dais.

Cohn, No. 1033.

$7\frac{11}{16} \times 11\frac{9}{16}$ in.

13009 C A lithographed version (uncoloured) with Spanish inscriptions as No. 13009 B, except for *torturas* in place of *tortura*, but without the quotation from *La Ferdinanda*.

$7\frac{11}{16} \times 11\frac{7}{16}$ in.

13010 A RUSSIAN DANDY A SCENE AT AIX LA CHAPELLE [W. Heath.]

Pub Dec 8th 1818 by S W Fores 50 Picadilli & Oxford Street

Engraving (coloured impression). Wellington and the Tsar stand facing each other, the former wearing grotesque uniform like that of the Tsar, more exaggerated than in No. 13007, with his own towering cocked hat with field-marshal's plume. The boots of both reach to the hips, and being wrinkled at the ankles suggest the trousers of the dandies. Wellington is erect and dignified, Alexander bends, grasping his wasp-waist to control his laughter. Behind him is a row of caricatured Russian officers, in burlesqued uniforms. Wellington: *One may be allowed a Variety of Mistresses; but I have such a Variety of Masters, I shall not know which to serve first!!!* Alexander: *I think you will be a little Straiten'd in it*. One of the Russians: *Our Master has put him in a strait coat now; it will be well if he does not get a Strait Waistcoat by & by*. Below the design:

Tis said that the Head of the Forces allied
Not having a Coat to his Back
A generous Manarch [sic] *the needful supplied*
And when thus equip'd they sat down side by side
To drink their Champaign & theire Sack

[1] On the back is a rough sketch called 'Retributive Justice or the Grand ato de fé of 1823' [auto da fe] in which Louis XVIII takes part.

[2] Printed on the back of No. 13009.

Now doubtless this Hero of wonderful note
Had the Monarch allowed him to choose
Would have barter'd his honor to sit in his Coat
For the Pleasure to stand in his Shoes

See No. 13007. It is (incorrectly) suggested that the Tsar imposes his policy on Wellington, who attended the Conference as C.-in-C. of the allied forces, Castlereagh being the British plenipotentiary.
$11\frac{1}{2} \times 8\frac{3}{8}$ in.

13011 TERM BELOW—OR—THE ROAD TO RETRIBUTION. *183*
[Williams.]
London Pub 1818 by T. Tegg 111 Cheapside

Engraving (coloured impression). Judges and barristers, variously mounted, and bunched together, are galloping towards Hell, where flames rise from a pit (r.). They are led by the Devil, black and naked, with webbed wings, who rides the skeleton of a horse and grasps a sceptre inscribed *P.* In front two demons, dressed as postilions, act as outriders riding together on a smaller horse's skeleton. The foremost flourishes two rolled documents: *B*[*ill*] *of Indictment* and *Exparte Information*, and shouts: *D—n your lazy bones make haste. do'nt you see what company we have got.* The other has a document inscribed *Declaration* and cries: *Come Gentlemen do'nt be chop fallen tho' we have no juries you will have justice done ye—!* Nearest the spectator is Ellenborough mounted on a tiger, his head concealed, but identified by his wig and gown, his bulk, and his words (to the Devil): *You infernal Imp what are you grining at an be d——d to you!!* [cf. No. 12808]. Next him is the Chancellor, Eldon, on a horse; he says: *Throw it into Chancery, and I'll warrant it will lay there long enough.* Beside these two are two barristers (perhaps the Attorney-General and the Solicitor-General, Shepherd and Gifford); one holds his nose, saying, *Curse it what a smell of Brimstone, one would think we were all going to Hell.* The other, who rides a (?) fox, leans forward, to address the Devil: *I say Friend do you think we can put off the trial till next term.* The Devil answers: *Indeed Friend Botherem we have no put off's in our court, Justice and Dispatch is the Law that guides us.* A third barrister (l.) sits facing his horse's tail, addressing a miserably emaciated and ragged man who is at the back of the procession on a wretched horse; he holds a *Writ of Error* and says: *Egad I am afraid I shall not be up to the practice of this court, but with your assistance we shall have time to breathe a little.* The other, who personifies the *Long Vac*[ation], the name being on a scarf round his hat, answers: *Yes! yes! the long Vaccation has given many a poor fellow time to breathe, and brought their Tormentors to their last gasp!*

In the background (l.) a crowd of pedestrians advances with a banner inscribed *Supaena* [sic]; above them hovers a demon. Below the design are eight lines from *Drydens Virg*[*l*], beginning:

These are the realms of unrelenting Fate,
And awfull Radamanthus rules the State,

The theme is the traditional one of 'the Lawyer's last Circuit', cf. No. 13451. Ellenborough (noted for unseemly language) died on 13 Dec. 1818, a month after his retirement from office. For ex officio Informations see No. 11717. Portraiture is avoided.
$8\frac{7}{16} \times 12\frac{15}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{5}{8}$ in. 'Caricatures', x. 38.

13012 A LAWYER & A SAWYER.

[?. G. Cruikshank.] [*c.* 1818]

Lithograph (coloured impression). The jaws and shoulders of a crocodile project across the design from the l. margin, about to crunch a despairing barrister who grasps a paper inscribed *B Brief*. Under the monster's claws is a cylinder inscribed *Ellenborough's Act*. The creature is advancing towards a sheet of water (r.).

Ellenborough's Act, 42 Geo. III. c. 58, created ten new capital felonies. In 1818 Romilly was continuing his campaign for the abolition of capital punishment for relatively minor offences. One of a set of lithographs by or after G. Cruikshank, see No. 13085, &c.

$7\frac{7}{8} \times 11\frac{3}{4}$ in. With border, 8×12 in. 'Caricatures', x. 83.

13013 EVERY DOG HAS HIS DAY.—OR, BLACK DEVILS AMUSING THEMSELVES WITH A WHITE NEGRO DRIVER.

[?. G. Cruikshank.] [1818]

Lithograph (coloured impression). A naked man is bound to a stake and surrounded by flames, while demons gleefully torment him. One prods him with a trident, others use barbed scourges.

On 20 May 1818 Romilly spoke on the cruel treatment of slaves in the W. Indies, especially mentioning the atrocious conduct of one John Huggins. *Parl. Deb.* xxxviii. 841–55; see also pp. 298 ff., 1201–7. One of a set, see No. 13085, &c.

$11 \times 9\frac{1}{8}$ in. With border, $11\frac{3}{16} \times 9\frac{1}{2}$ in. 'Caricatures', viii. 177.

13014 A VISIT TO THE COTTAGE WINDSOR.

London Pub. by Keys 23 Upper Mary-le-bone S^t Portland Place. [? 1818][1]

Engraving (coloured impression). The Regent makes a gesture of welcome, poised on one toe, to a lady who leans from a closed carriage (l.), extending a bare arm. She is in profile to the l., displaying her much rounded bust. A feather projects from the coronet of hair on the crown of her head. The coachman is on the box, a liveried footman holding a cane stands behind, looking with amusement at the Regent, who says: *Welcome as the morn to this lonely Cot is My darling C—n—tess* [cf. No. 12173]. He stands in front of a narrow door of a small single-storied house with thatched roof and shuttered windows, the r. part of which is cut off by the margin.

For the Cottage see No. 12747.

$8\frac{3}{4} \times 13\frac{1}{8}$ in. With border, $9\frac{5}{16} \times 13\frac{3}{8}$ in.

[1] Perhaps later. Dated 1818 by E. Hawkins, seemingly on account of a watermark of that year.

PERSONAL AND SOCIAL SATIRES

13015 A GREAT MAN ON CHANGE.
Drawn Etch^{d} & Pub by R^{d} Dighton 1818 Jan^{y}
Engraving (coloured impression). Portrait of Samuel Samuel (1775–1873). He stands in profile to the l., hand in his breeches pocket; he wears a slightly bell-shaped top-hat, spectacles, breeches, and tasselled Hessian boots.
For a reduced version, 1825, cf. No. 12904.
Rubens, No. 264.
$9\frac{3}{16}\times7\frac{1}{8}$ in.

13015 A A later state (coloured) with the additional imprint: *London, Pub^{d} by Tho^{s} M^{c}Lean. 26, Haymarket, 1824*, and identified (incorrectly) as *Mr. Thornton.*

13016 VERY LIKE A WHALE.
Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton. 1818. Feb^{y}
Engraving (coloured impression). Portrait of a man in hat, overcoat, trousers, and muffler standing in profile to the r., clasping gloved hands. He wears spectacles.
Title from *Hamlet*, III. ii. Identified in pencil as Mr. Vale; by Sir H. Hake conjecturally as Mr. Hilbers. For a reduced version, 1825, cf. No. 12904.
$11\frac{3}{8}\times8\frac{7}{8}$ in.

13016 A A later state with McLean's imprint, as in No. 13015 A.

13017 AN ILLUSTRIOUS VISITER FROM HOMBOURG.
Drawn Etch^{d} by Rich^{d} Dighton. 1818 March
Engraving (coloured impression). Portrait of the Prince of Hesse-Homburg standing in profile to the r., r. hand on hip, riding-switch held in l. hand and resting on the l. shoulder. He is stout, has whisker and moustache, wears a cylindrical top-hat, long buttoned greatcoat showing spurred boots.
On his arrival in England in Feb. 1818, see No. 12986, &c., he was described by W. H. Fremantle as a 'vulgar-looking German Corporal'. Buckingham, *The Court of the Regency*, 1856, ii. 226.
$10\frac{1}{8}\times7\frac{3}{4}$ in.

13018 ONE OF THE RAKE'S OF LONDON.
Drawn Etch^{d} & Pub^{d} by Rich Dighton. 1818.[1] *March*
Engraving (coloured impression). Thomas Raikes (1777–1848), the 'city dandy', walks in profile to the l., his hands together. His face is conspicuously pock-marked (as it was). He wears cylindrical hat, double-breasted coat, and narrow trousers. For a reduced version, 1825, cf. No. 12904.
Copy in Raikes's *Journal*, 1858, frontispiece, *H. Allard sc.* Copied as one of four portraits (others being Nos. 10293, 12911, and Westmorland (1821)) by the Dightons in 'Public Characters', Gronow, *Reminiscences*, 1892, ii. 240.
$11\frac{3}{16}\times8\frac{13}{16}$ in.

13018 A A later state, with the addition of *M^{r} Raikes* and *Pub^{d} by T. M^{c}Lean Haymark^{t}*, 'Pub^{d}' erased from the original imprint.

[1] Watermark 1819.

13019 [? CHARLES OR HUGH GRANT.][1]

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton April 1818[2]

Engraving (coloured impression). Portrait of a man standing in profile to the r., his gloved hands resting on a closed green umbrella with white lining or border. He wears a cylindrical top-hat, high collar and stock, long single-breasted overcoat, and high boots. In the shadow below the waist is an inscription, reversed, inconspicuous, and illegible. (He does not resemble the future Lord Glenelg.)
$10\frac{7}{16} \times 8\frac{1}{8}$ in.

13019 A A later state (coloured) with McLean's imprint as in No. 13015 A and *M^{r} Grant*.

13020 A VIEW FROM S^{T} JAMES'S STREET.

Drawn Etch^{d} by Rich^{d} Dighton 1818 May.
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving. Lord Harrowby (who lived in Grosvenor Square) walks in profile to the r. He has very sloping shoulders and wears a cylindrical top-hat, a double-breasted coat, open to show a wrinkled waistcoat, with narrow trousers.
$9\frac{5}{8} \times 7\frac{7}{8}$ in.

13021 [MOSES MONTEFIORE.]

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton. 1818 June

Engraving (coloured impression). Montefiore (1784–1885) stands in profile to the l., his hands under the skirts of his open double-breasted tail-coat. He wears a top-hat with rather broad brim, high collar, shirt-frill, and narrow trousers. For a reduced version, *A View on Change*, cf. No. 12904.

Rubens, No. 211. Reproduced, A. M. Hake, *Print Collector's Quarterly*, xiii. 242; Adler, *Jews in London*; *Jewish Encyclopaedia*.
$11\frac{3}{4} \times 7\frac{7}{8}$ in.

13021 A A later state (coloured) with the addition of *M^{r} Montefure* and McLean's imprint as in No. 13015 A.

13022 AN ILLUSTRIOUS CONSORT.

Drawn Etch^{d}——by Rich^{d} Dighton 1818 July.
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving (coloured impression). The profile head (r.) of a handsome girl cut off above the (bare) shoulders, and with a gloved r. hand holding an opera-glass. She has a strongly marked eyebrow, and wears a wreath of roses on closely curled hair which shows the shape of a charming head. Probably sketched at the Opera.

Princess Augusta of Hesse-Cassel,[3] Duchess of Cambridge, see No. 12987. A previous identification with the stout and elderly Queen of Würtemberg (see vol. vii), who did not return to England till 1827, is impossible.
$7\frac{1}{4} \times 7\frac{3}{8}$ in.

[1] A. M. Hake, *Print Collector's Quarterly*, xiii. 242.
[2] Watermark 1824.
[3] Identification by Mr. Jaffé.

13023 SIR MURRAY MAXWELL K^{T} CB.

Drawn & Etch^{d} by Rich^{d} Dighton [? 1818][1]
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving (coloured and uncoloured impressions). Maxwell, in naval uniform with sword, long white breeches, and tasselled Hessian boots, stands in profile to the r., holding his cocked hat. He is dressed as in election prints, wearing the order of the Bath (conferred May 1818) on a short red ribbon. The lines of his face are creased in a permanent smile, that explains the smile in No. 13003.

Probably first published during the Westminster Election, see No. 12999, &c. For a reduced version, *A Late Candidate for Westminster*, 1825, cf. No. 12904. This title is added to later impressions.
$11\frac{3}{8}\times 8\frac{3}{4}$ in.

13024 ROBERT WAITHMAN ESQ^{R}

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton July 1818

Engraving (coloured impression). Waithman stands in profile to the l., r. forefinger extended, paper in l. hand, as if making a speech. He is plainly dressed, without a hat, wears an open double-breasted coat, rather long waistcoat, knee-breeches, and shoes.

Evidently an election portrait, see No. 13002. For a reduced version, *An Ell wide Orator*, 1825, cf. No. 12904. Cf. his portrait by Dighton as *Sheriff-Double Hue . . .*, 1821.
$11\frac{3}{8}\times 7\frac{7}{8}$ in.

13025 A GOOD WHIP.

Drawn Etch^{d} by Rich^{d} Dighton 1818.
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving. Lord Sefton (1772–1838) walks in profile to the r., holding a cane. He wears a low-crowned top-hat, high white collar, long greatcoat buttoned to the waist, and narrow trousers.

For a reduced version, 1825, cf. No. 12904. For his portrait by Robert Dighton see No. 9743.
$10\frac{5}{8}\times 8\frac{7}{8}$ in.

13025A A FAMILY PORTRAIT.

Pub^{d} Dec^{r} 1822 by S W Fores 41 Piccadilly.

Engraving (coloured impression). A close copy of No. 13025.
$11\frac{1}{2}\times 7\frac{3}{8}$ in.

13026 A VIEW OF YARMOUTH.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton 1818.

Engraving. Lord Yarmouth (1777–1842) walks vigorously in profile to the l., using a walking-stick. His famous whiskers reach to his chin.

Reproduced (McLean reissue), G. S. Layard, *Suppressed Plates*, 1907, p. 24. For a reduced version, *A View from Yarmouth to Hertford*, 1825, cf. No. 12904. A copy by Grego is one of three portraits by Dighton in a pl. to Gronow, *Reminiscences*, 1892, i. 320, see No. 12910.
$11\frac{3}{8}\times 8\frac{7}{8}$ in.

[1] Dated Nov. 1823 (probably a reissue) in a collection listed in *N. & Q.*, 3rd s. x. 13.

13026 A FROM YARMOUTH TO HERTFORD.
Publ[d] Dec[r] 2[d] 1822 by S W Fores 41 Piccadilly

Engraving (coloured impression). A close copy of No. 13026.
$11\frac{1}{2} \times 7\frac{3}{8}$ in.

13027 M[R] KEAN AS LUCIUS JUNIUS, IN BRUTUS.
Drawn Etch[d] by Rich[d] Dighton 1818.
Publ[d] by T M[c]Lean Haymarket [reissue]

Engraving. Kean stands in profile to the l., wearing Roman costume, with curiously curled hair.

Howard Payne's *Brutus, or the Fall of Tarquin*, was first played at Drury Lane, 3 Dec. 1818, 'with success *vastly* beyond its merits'. Genest, viii. 679.
$11\frac{1}{8} \times 7\frac{7}{8}$ in.

13028 A CONTRACT.
Drawn Etch[d] & Pub[d] by R[d] Dighton 1818.

Engraving (coloured impression). Two men face each other in profile; one (l.) small, wizened, and elderly, listens with a sly expression, the other is tall and bulky, with extended forefinger. Both wear wrinkled gaiters and have not the fashionable appearance of other Dighton portraits. See No. 13028 A.
$9\frac{1}{8} \times 5\frac{3}{8}$ in.

13028 A A later state, *1824*, with the smaller man identified as *M[r] Damington*, the other as *M[r] Tremloe*.

13029 THE DANDY LION AN EXOTIC
I. R. Cruikshank del & fecit
Pub Dec[r] 8[th] 1818 by S W Fores 50 Piccadilly.

Engraving (coloured impression). Below the title: *lately discovered in a Stable Yard* [i.e. Lord Harrington's house, St. James's, cf. No. 5033]. Lord Petersham (l.), dressed as a dandy, stands on the pavement (l.) turning towards a groom in livery (r.); he asks: *Jack do the Ladies Ogle, eh, ha, ha, ha, ha.* The groom answers with a grin: *Oh Yes ——, they stare very much, at both you, and the Horse.* The question evidently relates especially to Petersham's moustache and the whisker which is extended into a short upturned beard, projecting from his high collar. He has the dandy figure of tight high waist, bulging breast, with arms hanging outwards in tight sleeves; his full trousers are gathered at the ankle and strapped under spurred boots. He wears his peculiar hat, evidently that known as a Petersham: low flower-pot crown with upturned brim, making a peak back and front. Behind is a horse and two-wheeled gig, in front of a house adjoining a park-wall above which trees appear.

The moustache was worn by the Prince of Hesse-Homburg, see No. 12986, by hussar officers, shortly afterwards by other officers, and occasionally appears in prints of civilian dandies, cf. No. 13250. The dandy, of all ranks, is the chief subject of caricature in 1818. Cf. the epilogue to *Brutus* (Drury Lane, 3 Dec.):

> France gave his step its trip, its tongue its phrase,
> His head its peruke, and his waist its stays; . . .
> Now for the compound creature—first the wig,
> With every frizzle striving to look big;

On the roug'd cheek the fresh-dyed whisker spread,
The thousandth way of dressing a calf's head.
The neckcloth next, where starch and whalebone vie
To make the slave a walking pillory.
The bolster'd bosom ah! ye envying fair,
How little dream you of the stuff that's there!
What straps, ropes, steel, the aching ribs compress,
To make the Dandy—beautifully less! . . . *Examiner*, 1818, p. 773.

Cf. also T. Moore, *The Fudge Family in Paris*, 1818, p. 5. The Drury Lane pantomime (26 Dec.) was *Harlequin and the Dandy Club; or, 1818*. Cf. No. 13031. Petersham was eccentric as well as dandy, cf. No. 11925.

Copied by Grego (with a portrait of Sir L. Skeffington) in a pl. to Gronow, *Reminiscences*, 1892, i. 144.

$11\frac{7}{8} \times 8\frac{9}{16}$ in. With border, $12\frac{1}{4} \times 8\frac{15}{16}$ in.

13029 A A later issue (coloured), *& 312 Oxford Street* added to the publication line.

13030 A GENUINE DANDY.

G. C^k [? 1818]

Engraving (coloured impression). Caricature of a tall man, a closed umbrella in the r. hand, his head turned in profile to the r. He stands by a sign-post, *To Worcester*, showing that he is the Marquis of Worcester. He wears a high collar rising above a swathed neck-cloth, short-waisted high-shouldered coat with a narrow tail showing between his legs which are in tight pantaloons to the ankle. His shoes are as flat as heel-less mules. His small low-crowned hat rests on hair brushed outwards. An eyeglass hangs from his neck, a seal and watch-key dangle from his waist.

According to Reid, the frontispiece to *Dandiana*; but this should have the title *The Dandy Exquisite* and the signature 'Cruikshank fecit'. *Dandymania* . . . should have the frontispiece *Likeness of a Genuine Well-known Dandy* which is either unsigned or signed 'Cruikshank fecit'. Cohn, Nos. 220, 222.

Reid, No. 616.

$6 \times 3\frac{5}{8}$ in.

13031 THE DANDY CLUB.

Drawn Etch^d [? 'and published' erased] *by Rich^d Dighton. Dec^r 29, 1818 Pub^d by T. McLean Haymarket* [reissue.]

Engraving (coloured impression). Twenty-three caricature portraits, T.Q.L., H.L., or bust, a few on a smaller scale than the others. Many are elaborately shock-headed, with hair swept upwards and outwards, or over the face, sometimes in rat-tail curls. Three have moustaches, some are whiskered, but the cheeks of many are hidden by their collars. All have the high collar and elaborate cravat, in great variety, of the dandy. The coat-collar generally projects outwards from the neck, the waist is pinched, the bust bulges. One smokes a cheroot beside a small table on which is a bottle of *Best Dandy*, flanked by tube-like glasses (like eau-de-cologne bottles). One offers his snuff-box, inscribed *Dandy Mixture*, to a friend. Cf. No. 13029.

Reproduced, L. Melville, *Beau Brummell*, 1924, p. 240.

$6\frac{1}{8} \times 11\frac{1}{8}$ in. With border, $7\frac{1}{8} \times 11\frac{1}{8}$ in.

13032 NOBLESSE ANGLAISE MODERNE, 1818.

H Alken

London Pub Nov^r 2 1818, by S & J. Fuller, 34 . . . [cropped]

Engraving (coloured impression). A dandy (cf. No. 13029) rides (r. to l.) a well-bred high-stepping horse with a docked tail. He holds the single rein in both hands, and has a round-shouldered stoop; the point of his toe is in the stirrup, the r. leg is not drawn. He wears a large bell-shaped top-hat resting on eyebrows and coat-collar, high shirt-collar, shirt-frill, white cuffs, tail-coat, and wide trousers. Probably a portrait.

c. $6\frac{1}{2} \times 8$ in.

13033 MADAME GIRADELLI . THE CELEBRATED FIRE PROOF FEMALE.

C. W. [Williams] *fecit*

Pub^d by S W. Fores N° 50 Piccadilly and N° 312 Oxford Street near Bond S^t [? 1818]

Engraving (coloured impression). A comely young woman stands composedly, full-face, wearing an elaborately trimmed décolletée dress, but with bare feet. She puts her l. hand in the flames rising from an ornate tripod (r.), holds behind her head a small red-hot shovel, and puts her r. foot on a small flaming brazier. Other shovels are heating in the tripod. On the l. is a round table on which are a jug of *Oil*, a jar of *Aquafortis*, and a plate with fragments of (?) lead. Behind the table stands a larger brazier on which is a steaming oval cistern inscribed *Boiling lead in which she emmerges* [sic] *her feet*. Her skirt is heavily trimmed at the bottom, and is short, showing similarly trimmed pantaloons or drawers above the ankles. She stands under a festooned and fringed canopy, with a curtain behind her. All the accessories of her display are ornate.

Signora Josephine Girardelli, a 'Great Phenomenon of Nature', came to England in 1814, advertising that she would bite melted lead, swallow boiling oil, tread on hot iron, and wash her hands in aqua-fortis. *Examiner*, 28 May 1814 (p. 555). See *Some Account of . . . Madame Girardelli . . . known as the wonderful fireproof phenomenon*. Carlisle, 1818. Imprint and costume point to the year 1818 or 1819. Cf. No. 12134, &c.

$11\frac{13}{16} \times 8\frac{11}{16}$ in. 'Caricatures', viii. 197.

13034 A MASTER IN THE GRAND STYLE & HIS PUPILS.

J. B [Bailey] *del et sculp^t*

Published for the Annals of the Fine Arts N° 8. by Sherwood, Neely & Jones, Paternoster Row, April 1, 1818.

Engraving. Haydon's pupils (identifications in pen by E. Hawkins) work at large canvases on copies of one of the Raphael cartoons from Hampton Court which extends across the wall forming a background. A bird (? a magpie) with the (portrait) head of Haydon wearing hat and spectacles flies (l. to r.) in the upper part of the design; he blows a trumpet (his own) which is supported by two pens, and from which hangs a banner inscribed *Director of the Public Taste*. Behind him fall palette, brushes, and ink-pots. On the large cartoon are figures showing that the subject can only be Elymas struck by blindness. The pupils' canvases are at r. angles to the cartoon. One (unidentified) draws in charcoal on the canvas on the extreme l., standing on the lower rungs of a tall double ladder. Next him, on a board supported on a ladder, is Thomas Landseer (1795–1880) in profile to the l., wearing a fur-trimmed overcoat to the ankles. The centre figure is William Bewick (1795–1866),

standing on a board supported on steps and stools; he stands in profile to the l., leaning back, and sketching at arm's length, supporting his arm with his l. hand. His canvas is inscribed *Bewck Pupil . . B. Hay*[don]. Standing in profile to the r. is Christmas, laboriously using a compass. He wears large shapeless shoes to imply that he is down at heel. His canvas is signed *Christmas Pupil R. B. H.* Working at a portfolio which leans against Christmas's canvas, Charles Landseer (1799–1879) stands on a board raised on steps, measuring with compasses the design on the cartoon. The hands of a sixth pupil holding compasses against the cartoon projects from behind a canvas. All the pupils but T. Landseer wear tail-coats and narrow trousers; all but the first described have hair resting in curls on their collars. Below the design: *A Painter who relies on his compass, leans on a prop which will not support him: Vide, Sir Joshua Reynolds.*

Haydon (see No. 11599) managed to have two of the Raphael cartoons at Hampton Court, 'The Miraculous Draught of Fishes', and 'Paul at Athens', sent to his studio to be copied by his pupils. According to himself this made a sensation and enraged his enemies, the Academicians. John Bailey visited the studio, making the caricature which was published by Elmes in the *Annals of the Fine Arts* (a platform for praise and advertisement of Haydon by himself and the editor). Haydon denied that his pupils used compasses, if so it was against his rules. Thomas C. Christmas exhibited animal-paintings 1819–25. Other pupils who drew from the cartoons, besides those identified, were William Harvey (1796–1866) and Edward Chatfield (1800–39); one is probably depicted, the other indicated by hands. See No. 13364. Haydon, *Autobiography*, 1926, i. 256.

Reproduced, E. George, *Life . . . of B. R. Haydon*, 1948.

$6\frac{13}{16} \times 7\frac{3}{4}$ in.

13035 A GERMAN MOUNTEBANK BLOWING HIS OWN TRUMPET AT A DUTCH CONCERT OF 500 PIANO FORTES!!

Yedis inv^t G Cruikshank fec^t

London Pub. April 1. 1818, by Sidebethem & Sold at 27 S^t James's S^t

Engraving (coloured impression). The title continues: *or A natural* [followed by A natural in musical notation] *from the "Scale of Nature" according to the Logier* [altered to *Logger*]*-head—ian System!!* Pl. on the first page of a doubled folio sheet, the two inner pages having an engraved text headed: *A Flourish of Trumpets! | or | an address to the Public by the Musical Shew Man!!* Logier, the music-master, is delivering one of his musical lectures with demonstrations by his pupils. He capers vigorously on a grand piano, r. leg extended, l. arm raised, blowing a trumpet inscribed *Made by Logier at his Brass Manufactory—Dublin.* From it issue the words (parodying Burns):

"Of all the airs the Wind can blow
There's none that puffs like Self & C^o"

Below are three bars of music: *air harmonized by M^r Log.* On the piano are a book: *a Companion to the Chiroplast*, and a paper: *M^r Log-Ears Impositions and derangements* [altered to *compositions* and *arrangements*] *in Music adapted as a Handel for Pupils.* The room is filled with pianos at which pupils are playing; the patent Chiroplast for training the hands is fixed to the keyboards, so that each finger of the performer is under one of a set of adjacent hoops. A young woman (l.) plays at the grand piano, looking up at the trumpet-blower. A little girl (r.) plays at a square piano placed against the end of the grand piano. In front and in the foreground a tiny child in back view plays at a miniature square piano, a little boy and girl standing by. The most

prominent foreground figure is an obese man of Germanic appearance (? Kalkbrenner) who gazes in admiring astonishment at Logier's antics. Behind the grand piano rows of square pianos recede in perspective, each with its player, man or woman, in back view. Spectators stand round the room, listening and gazing, some astonished, some amused, some holding their hands to their tortured ears. Against the wall forming a background is a large notice: *Scale of Nature with a flat 7th!* above a line of music showing a succession of chords in consecutive 5ths, with the inscriptions: *Generators to produce the Scale derived from the Lord knows what*; *The Scale thus deduced is harmonized with consecutive 5th & 8ths!!*; *Query—how is the Minor Scale produced on these principles?*— Below the title: *Dedicated to his Countryman The Prince of Humbug* [Hesse-Homburg, see No. 12986] *and all those double flats that are not sharp enough to secure their Notes from being transposed into the pockets of an ignorant Pretender.* (Musical puns are introduced by the repetition of 'double flats' and by 'sharp' in musical notation.)

The text is an elaborate attack on Logier interspersed with words in musical notation (deed, fee, &c.). Logier (1777–1846), a German of French extraction, came to London from Ireland; after being bandmaster to the Kilkenny Militia he had opened a music shop in Dublin. He invented the chiroplast, a device for training the hands in piano-playing, and taught on a system of making a number of pupils play simultaneously at different pianos. His career, his system of teaching, and of harmonics, deduced from a supposed 'Scale of Nature' (which, it is pointed out, does not apply to the minor scale, and is derived from the fallacious theories of Rameau and Tartini) are ridiculed. He is a 'Bubble-vender', accused of taking a fee of 100 guineas from teachers of music for the use of his system, though what was good in it was 'what every *good* music Master *always taught*', Paddon of London and Clarke of Edinburgh being instanced. For purposes of advertisement he is said to have imparted his system gratis to 'Messrs Kalkbrenner, Cooke &c.'.

A comprehensive attack on Logier, including a reasoned criticism of his harmonics which is a contribution to the pamphlet war (1817–18) on the merits of the system. John Paddon, who in 1818 published *A System of Musical Education*, wrote to the *Examiner* (24 May) protesting that he had long used a system of music like that of Logier, apart from the chiroplast. William Clarke (*c.* 1780–1825) was a teacher of the pianoforte in Edinburgh. Kalkbrenner (1788–1849) was from 1814–23 a performer and a fashionable piano-teacher in London, where he championed Logier's chiroplast and system. Thomas Simpson Cooke (1782–1848), afterwards director of music and conductor at Drury Lane and Covent Garden, had, like Logier, kept a music shop in Dublin. The foreign charlatan who extracts money from John Bull is a recurrent theme, cf. Nos. 6325, 6652. See also No. 13036.

Reid, No. 771. Cohn, No. 350.

$9\frac{3}{8} \times 8\frac{1}{2}$ in.

13036 THE LOGIERIAN SYSTEM, OR UNVEILING THE NEW LIGHT TO E Y MUSICAL WORLD!! WITH THE DISCOVERY OF A GENERAL THORO BASE [altered to] BASS DISCORD IN THE OLD SCHOOL—

Desigd by P H— G Cruikshank fect

London Pubd April 23d—1818 by G Humphrey Nephew & Successor to the late Mrs H. Humphrey—27 St James's Street—

Engraving. Logier, with two supporters, stands on a platform, drawing aside a curtain from an irradiated woman's head, with classical features and a laurel

wreath. In a lozenge on her forehead are the figures *3, 5, 8*. The rays strike solid clouds which rise from a part of the audience representing 'the Old school', and on which their words are inscribed. Next Logier stands a handsome young man wearing a long coat and trousers, who resembles Thomas Simpson Cooke, then a vocalist at Drury Lane, and an older man wearing knee-breeches, who points to the centre of a large spider's web (l.), showing that he is Samuel Webbe. They say in unison: *Honesty is the best policy! We want no private Consultation or inventions, let us be Judged of according to our works!* The web is covered with tiny men with flies' wings, struggling to get free: *Professional flies & other useless insects entangled by attacking the Webb of Justice & Industry*. Under the web are papers: *Hints from C. Sharp to be natural & a flat for the rest of your life* and *Dry study—or the Old System of Keeping pupils in the Dark* [which a dog is befouling]. Under Webbe's foot is an open music book: *The Devil among y^e^ Tailors with new Variations—modulated into y^e^ Devil among the Music Masters in a Minor Key*. At Logier's feet is a scroll: *Glorious Apollo a Glee for three Voices to be sung by Mes . . . L . . .*

The platform is placed at an angle, so that one side faces the enthusiastic public, the other (r.) a group of elderly and much caricatured music-masters, whose bodies are composed of lyres. All but a small group on the r. wear grotesque old-fashioned wigs, showing that they are 'big-wigs'. On the l. sits John Bull, a fat 'cit', with carbuncled face, who applauds vociferously: *Bravo! Bravo! Bravo! I always thought we were fleeced by those Musical Scamps*. Two dandies, a tiny child, and others applaud; *Bravo* is repeated and hats are waved. The old-fashioned music-masters turn aside from the platform to discuss the situation, registering burlesqued disgust. One with a small trumpet for a nose asks: *Can't we invent some Caricature or Satirical work to turn the thing into ridicule? John Bull is but a simple fellow & if you can only make him laugh you get the weak side of him*. His friend answers: *Aye! Aye! but where is the man of genius among us? (except for money making): look what productions have already been published; neither wit nor common sense: nor even grammar or spelling! they have done the cause more harm than good: & one fool so proud of his Barbarisms has put several portraits of himself (M^r^ Goose the Author) in divers attitudes*. The other speeches, which rise above the speakers' heads on cloud or smoke to the upper margin: [1] *Our only chance is now to keep all the Amateurs as much in the dark as we have very wisely done before; by uniting firmly to persuade them that this new discovery is all a take in; for they know so little that they cannot—dare not,—form their opinions without consulting us.* [2] *Yes! yes! all this may be very well, but when John Bull finds he has been imposed upon he does'nt want for pluck; & we must allow we have hitherto made a pretty good tool of him.* [3] *I dont know what my friend M^r^ Keepscholar means by his vulgar epithat* [sic] *of "Tool" but I beg to ask whether it is not fair that a man who has expended the half of his life in a laborious study should not at least speculate to make it turn to the most profitable harvest for the other half:—for my part I am free to confess that I never wish to keep a scholar for less than 14 Years tho' I know as well as M^r^ Low-jeer that the business may be done in a quarter of the time but wo^d^ a conjurer be such a curst fool as to shew his Tricks before he had fill'd his purse by practicing them on the public? or wo^d^ a Doctor be silly enough to cure his patient without making a good Bill, & even leaving him in a fair way to require assistance at a future time? No! No! No!!!* [4] *Bravo! Bravo! Doctor you were always a staunch friend to the drain-pocket system; & tho' y^r^ talent in Music is very inferior as a man to what it was when*

a boy yet you have displayed new genius in a much more useful way by advocating (& even sacrificing yourself as an example of) the tedious System, so well calculated to support our families: Let us unite one & all & we must Blow him For D—me if any man can resist a mob! [5] *Now after all that has pass'd not one word has been or can be, said to the purpose! we have pretty well pigeon'd John Bull & at last he has hired two d—d Germans to detect us: we will of course boldly plead "Not Guilty" but I fear we must all go to Pot!!!* [6] *Well! Well! But, every attempt against such a serious invasion on our rights & secrets is truly laudable.* This conference is watched from the extreme r. by a group of thin and melancholy music-masters, also with lyres for bodies. They say: *We must trust to the Big Wigs to lie thro thick & thin for us under-strappers & if they fail—why D—me we must earn our bread honestly as this man does, who has exposed all our Tricks.*

From the upper margin hangs a pair of scales, illuminated by the rays of the 'New Light', and above the heads of the mercenary professors. In the lower (r.) scale stands a tiny figure, Logier, reaching out towards a half circle surmounted by a crown and containing the numbers *3, 5, 8*. This symbol is above a chord in the treble clef: f, a, c, with the inscription *Gold or the Root.* The other scale flies upwards, despite the attempts of a number of antiquated professors, one wearing a mortar-board cap (? William Crotch), to pull it down. It contains large open books, the pages sprinkled with musical notes, and with the inscription *Gilt* [altered from *Guilt*] *on the leaves.*

A counter-blast to No. 13035 and a defence of Logier's system of Harmonics, based on the 'Common Chord' or 'scale of nature' in consecutive 5ths and 8ths, here represented by '3, 5, 8'. The opposition is stigmatized as that of an antiquated set who have long preyed upon the public, and whose dishonest methods are symbolized by the lyre. Samuel Webbe (*c.* 1770–1843) had first introduced Logier's system in London, after a visit to Dublin, and was one of his chief supporters. His father composed the glee *Glorious Apollo*, the first glee performed at every meeting of the Glee Club, cf. No. 6913. For Cooke's use of Logier's method see No. 13035. The other 'd—d German' is presumably Kalkbrenner. In the controversy on the merits of Logier's system, one of the pamphlets was 'published by a committee of professors in London', among whom were Attwood (1765–1838), Dr. Crotch (1775–1847), Latour (b. Paris 1766, pianist to the Prince of Wales, and composer), and Ries (1784–1838, composer, pianist, and teacher, one of the most conspicuous figures of the London musical world, 1813–24). This evoked a *Refutation . . .* from Logier, which was countered by satirical pamphlets attempting to ridicule him. The publicity resulting from these attacks established Logier in popular favour. Fétis, *Biographie universelle des Musiciens*; Grove, *Dict. of Music.*

Reid, No. 772. Cohn, No. 1325.
$9\frac{5}{8} \times 15\frac{1}{8}$ in. With border, $10\frac{11}{16} \times 15\frac{5}{8}$ in.

13037 THE T TRADE IN HOT WATER! OR, A PRETTY KETTLE OF FISH!!!—*Dedicated to T, Canister & T, Spoon Esquires.*

G Cruikshank fec[t]
Pub[d] Nov[r] 14[th] 1818 by G Humphrey 27 S[t] James's Street

Engraving (coloured and uncoloured impressions). Along the upper and r. borders: "*The Nefarious & abominable practice of mixing teas with various cheap ingredients of the most poisonous qualities, has already been sufficiently*

exposed; "!!!—" because their practices are calculated to produce disease, if not death"—vide Observer. Nov^r 8^th 1818. A fantastic scene takes place in a cobbled street between two buildings: a large house (l.) with the words *London | Coffee | House* in huge letters above the ground, first, and second floors respectively; and (r.) *The London Tea House* on a façade above the shop-front of the *Genuine Tea Company* [at 23 Ludgate Hill]. From a centre first-floor window of the latter steps a winged figure resembling Fame, blowing a trumpet from which issue the words *No Adulteration.* A Chinese, resembling the figures on the trade-cards of tea-dealers, who seems to have walked out of the shop, holds a firebrand inscribed *Pro Bono Publico* to an open tea-chest inscribed *Chinese Gunpowder*, the contents of which are exploding in flashes inscribed *Genuine Tea* and terminating in black clouds, so as to tilt over a huge kettle inscribed *Steam Engine* (which fills the greater part of the design and against which also Fame directs her blast), from which rise clouds of steam surrounding many little men who look out of the (lidless) kettle. The spout is inscribed *Exchequer* and from it men (tea-dealers) are being poured head first into a china tea-pot (l.) on which is a Chinese pattern: a tree with two branches, one inscribed *To the K^s Bench*, the other (in reversed characters) *To Newgate.* One exclaims: *There was No Tea in the composition!!!!! yet they fined me £2320!!!* Another: "*It's never too late to mend.*" Round the tea-pot lie bundles inscribed respectively: *Clover & Ash*; *Sloe leaves*; *Verdigrease*; *Potatoe Parings*; *Dutch Pink*; *Elder leaves.* Behind the spout is the word *Bohea.* Other tea-dealers are falling from the kettle; one says: "*I wish to retrieve my Character*" | "*and I think that it is fair we | should All be Tarred*" | *with the same Mop.!!*" *vide report of the Meeting.* Another: *We have been togathe* [sic] *& we'll go togather.* In the centre of the tea-dealers emerging from the kettle is one represented by a chair with human head and arms, showing he is their Chairman (one Bedwells) and that a meeting of tea-dealers is represented: he holds out a paper: *Tea paper Resolved—00000 Resolved—00000.* He says: *Gentle^n, Unless we can make our Tea, a little better, depend upon it, we shall all go to pot! I am quite affected by it already—but I hope I shall go to Bed-well.* Beside him is a canister inscribed *Ludgate Hill Gas*; on this sits a bird, chirping up at him. One of his audience says: *Aye, aye, we shall all be Dished*; another asks: *who calls, me a-ber-y.* A man answers: "*I, said the Sparrow*" *vide Cock Robin.* A man with an axe for head (? Axford): *I wish to Ax, if anybody can afford to sell cheaper?* The other speakers appear also to indicate their names: *Sharps the word*; *I'll be Secretary, for I'm the Man for a Brown Study*; *who talks about sloes & black Berries*; *Come down with your Dust: I'm Treasurer*; *This is a bad Day for us—O, it will play the devil with us this Winter*; *Let's Marshall ourselves against this new Tea Comp^y*; *I lament this exposure, it makes me as melancholy as a Gibbs* [the s scored through] *Cat.* Some look from the r. of the kettle towards the new shop: one (? Shaw) says: *who cares a Button?—'Shaw!*; others: *Let's throw as much dirt at Concern* [sic] *as we can*; *Take care you don't splash your self*; *That's right!* [? Wright] *pelt away, never mind dirtying ourselves.* Other speeches rising in the steam are: *M^r Chair man I consider this a Second Gunpowder plot it is evidently so as they opened on the 5^th of November*; *Suppose we meet in Holborn*; *Although the Names of certain persons have been suppressed in the public prints there is no doubt but the Commissioners of Excise will give facility to the exposure of every delinquent coming under thier notice—see report of the Meeting.* A little boy stands below looking up at the kettle; he says: *My eye! how the scum bubbles up to the top!* On the ground (r.) sits a street-

seller with a large bundle of papers under her arm inscribed *Resolutions of the T. Trade—&c &c.* Beside her are other papers: *Resolutions, &c.* and *Tea Paper.* She holds out a straw, saying, *Who'll buy my ha'porth of Straw?—for my part, if I could get good Tea I should not care a straw who I bought it of!* Customers enter the shop of the 'Genuine Tea Company'. One lady on the pavement meets another, saying, *I am going to mak a purchase of this New tea Company.* Her friend answers: *I have just been we may now I think ask each other to a Cup of Tea!* A grotesque dandy, in short loose trousers over high boots, inspects the shop through a glass, saying, *Excellent! establishment pon honor!!*, while an old woman in a red cloak hurries in at the door, saying, *Now for a Good Cup of Tea once more.* A dog of dachshund type with *Tim* on its collar barks at this group.

On 22 May 1818 in the Court of Exchequer, on an information filed by the Attorney-General, one Palmer, a tea-dealer, was convicted of possessing imitation tea made of sloe- and whitethorn-leaves. It was proved that he bought it from a regular manufactory where whitethorn and blackthorn leaves were treated to resemble tea. They were coloured with logwood for black tea; a green colour was given by 'Dutch pink', made of white lead and verdigris. The Commissioners of Excise dealt with adulteration. *Examiner*, 1818, p. 335; *Ann. Reg.*, 1818, Chron. pp. 342–6. The print is part of an alleged campaign to use the scandal to persuade the public that all the tea-dealers were dishonest in the interests of a new business styled 'The Genuine Tea Company', founded 5 Nov. 1818. Shops were opened at 23 Ludgate Hill, 148 Oxford Street, 8 Charing Cross, where the 'saloon' was decorated with Chinese scenes by Clarkson Stanfield and David Roberts. *D.N.B., s.v.* Gye. Sparrow was an eminent tea-dealer whose shop was reconstructed by J. B. Papworth. The offer of a straw implies that the woman is selling libels, see Mayhew, *London Labour . . .*, 1851, i, 239. See Nos. 13038, 13039.

Reid, No. 786. Cohn, No. 2020.

$8\frac{5}{8} \times 12\frac{7}{8}$ in. With border, $9\frac{9}{16} \times 13\frac{1}{2}$ in.

13038 THE GENUINE, HUMBUG T. COMPANY—OR THE INCENDIARIES GYE [altered to] GUY & HIS CREW, BISH! [the 'B' struck through] (NO MATTER WHO) IN THE DISGUISE OF MERCHANTS OF LONDON—ATTEMPTING TO DESTROY THE RESPECTABLE HIVES OF HONEST INDUSTRY—

[G. Cruikshank.]

Pub^{d} Nov^{r} 25 1818 by S Knight Sweetings alley R^{l} Xchange

Engraving (coloured[1] and uncoloured impressions). Two conspirators, cloaked and masked, advance with furtive ferocity upon a collection of shops in the form of bee-hives arranged on two platforms (r.). A post supporting the chief platform is: *Public Support.* The foremost holds a dark lantern and a match; he wears a black mask defining his features and a Chinese hat with a pointed crown and Chinese shoes. On both cloaks are the arms of the City of London with supporters and motto, which in this case is in English: *The Lord direct us.* Both have a black heart on the l. breast. The second man (Bish) is hooded as well as cloaked and his face is covered with a mask in the form of a lottery-wheel, showing that he is a lottery contractor. The motto on his cloak: *Dom*[in]*e Dirge* [sic] *Nos.* He puts a finger to his nose and says: *By the Frauds of the roguish Tea dealers & Under these Cloaks we may take advantage of the Public, & if we have good luck, you & I, Guy, may play the*

[1] 'Caricatures', xi. 60.

devil with the respectable Tea dealers, & ruin the whole Trade. Gye answers: *Aye! aye—B—h this is a good plot we shall get all the public for Custamers* [sic] *if we can persuade them that Tea dealers are all rogues—'twill be a terrible lie to be sure but Bish!* [the first two letters struck through] *that is no more than one of our Lottery puffs.* Behind the two principals are assistants; some roll barrels of combustibles under the platform supporting the hives, which contain papers inscribed *Lies* [twice], *Slander, False reports, Libels, Gunpowder 20^{s} p^{r} lb.* One says to his companion: *This is a Gallows good Scheme Jack!!!* The other answers: *Yes; but there is too much dirt in the concern to do the trick nicely.* On the l. are two men holding up gibbets; from the foremost dangles a stuffed guy wearing a Chinese hat, a lantern in one hand, matches in the other; he is labelled: *Pray remember Poor Guy.* A placard hangs from the other: *Scheme of the Genuine Humbug T, Company—first—Violently to attack the Reputation of all the Respectable Tea Dealers & &c—2^{d}—To Humbug the Public by calling ourselves Merchants of the City of London—&c &c. 3^{d} To puff a' l' Lottery* [scored through after 'puff'], *To puff Oblique—! To puff Positive! 4^{td} To Humbug as much as possible—to Humbug as many as possible and To Humbug Alltogather.* The straw bee-hives have shop-windows and doors, with three tiers of diminishing windows. Bees fly round them; one says: *Brother Tradesmen! Let us stand forth to defend ourselves: & vindicate our Characters—leave the rest to the liberality of a British public.* In the foreground (r.) lie four empty and broken hives placarded: *Drones—or Bees of bad Character—turn'd out of the Community* [those who had sold sloe-tea, &c.].

A counterblast to No. 13037. The proprietors of the new 'Genuine Tea Company' are shown to be Frederick Gye and Thomas Bish, the latter the leading lottery contractor for whom Cruikshank etched many lottery puffs. He styled himself 'T. Bish, Stock Broker, 4 Cornhill and 9 Charing Cross'. He and Gye (with a lottery prize of £30,000) made business ventures together on a large scale at this time, besides the Tea Company, taking over Vauxhall, and starting the London Wine Company (see No. 13236). The meeting of tea-dealers on 5 Nov., Guy Fawkes Day, gave point to the pun on Gye; the new Tea business was founded on that date. The cloaks may imply that Bish and Gye pretended to be free of the City, in order to open a retail shop within its precincts, cf. No. 13039.

Reid, No. 787. Cohn, No. 1155.

$8\frac{7}{16} \times 12\frac{7}{8}$ in.

13039 MR JUSTIC [*sic*] BULLS DECISION IN THE CASE OF GENUINE TEA, VERSUS—ANTI GENUINE [1818]

Drawing in pen and wash, intended to be engraved. John Bull, dressed as a judge, sits on a raised dais addressing three tea-dealers (l.) who stand at the bar at his r. hand. All three wear conical fool's caps (perhaps sugar-loaves), one inscribed *Sugar Bags*, decorated with bells. The foremost has the head and tail of a sparrow, a body formed of a canister, thighs of *Gas Pipe*, with top-boots. The next has the head of a cock, the third has a head intended for an axe and holds a hatchet. Other caps in the background indicate a numerous body; they have a banner inscribed *The Worshipful Company of Grocers or Anti Genuine Tea Dealers.* John Bull says with angry dignity and extended forefinger *—Silence! you M^{r} Cock-Sparrow or Sparrow-hawk or whatever y^{r} name is, your* [sic] *are devilish impudent! to thrust y^{r} self before all y^{r} fellow tradesmen in this manner!—And I must tell you, since you have pushed y^{r} beak so forward that it appears upon the evidence before me as how*

that you M^r Cockscomb, Hatchetface, & others, have just been doing the very thing you charge this Company with! viz professing y^r shops to be the only places where Genuine Tea is to be got! which implys of course that all the rest is humbug. Now, I should be glad to know, by the bye, what sort of Tea you have been selling before you have been obliged to sell the genuine sort?!!! precious stuff it must have been truly!! not that I charge you (any more than the Comp do) with Adulterating y^r Tea with poisonous ingredients & such like, as some have done, but I really must say, that the cap seems to fit or I sh^d think you would not have put it on. But I find respectable men have taken no notice of the matter. I find you have raised the price of sugar & in some cases refused to sell for fear it should sweeten the Comp^ys Tea. if there should be a Genuine Sugar Comp^y as well what will become of you then?!! but I see the word genuine sticks in y^r gizzard.—& shall therefore come to a conculsion [sic]. *You may take leave to "Abuseum Blackguardum Slanderum", I have no power to refuse as the Law is open to the Comp^y to put in plea refutam or to treat it "In justias contemptas", as to y^r other application—hear my decision—In primeis, that while the comp^y act up to the professions they have made I cannot stay their proceedings. secundus, and lastly, That the public are to buy thier Tea of whom they chuse & where they chuse & when they chuse—*

On the r. is the façade of The London [Genuine Tea] Company, as in No. 13037, partly hidden by a Chinese woman who stands on a low dais on John Bull's l., facing the angry and disconcerted tea-dealers. She holds out a branch of tea-plant labelled *Genuine*, saying demurely, *This is our offence.* In her l. hand she displays a scroll inscribed *L. G T C—23—Ludgate Hill—The public may depend upon having Genuine Tea at this establishment.* A throng of customers is indicated inside the shop. Below the design: *Common Pleas. (Before M^r Justice Bull.) Genuine Tea Comp^y—versus Cock sparrow & others "after sentance had been pronounced upon the convicted Tea dealers & fresh informations filed, this cause came on which excited much public interest. M^r Cocksparrow prayed the court to stay the proceedings of the L G T Com^y & also moved for an order of the court to shut up thier shop. & also for leave to abuse, blackguard & otherwise slander the afors^d Comp^y.—leave was granted to abuse &c as afor^d—but the foregoing applications were ref*[used[1]] *for further particulars see . . .*[1]

Like No. 13037, this seems to be an effort of Gye and Bish, see No. 13038, to puff their shop and disparage rival tea-dealers. It would appear that the new company had incurred, or was threatened with, damages for selling tea in the City precincts without being free of the City by membership of the Grocers' Company.

This sketch (competently and freely drawn) is endorsed in pen (not in the draftsman's hand) 'M^r Williams, 8 Charing Cross London' suggesting that it may have been sent to C. Williams to be engraved.

c. $10\frac{1}{4} \times 13\frac{1}{2}$ in. 201*. b. 2.

13040 THE MARCH OF HONESTY!!! OR, OLD NICK HUMBUGGING THE COUNTRY TEA DEALERS!!! A FAITHFUL EXPOSÉ. [? 1818][2]

Engraving (coloured impression). A mail-coach with four galloping horses has just passed a milestone (l.): *LXXXVII Miles to London 1 Mile to Ciren-*

[1] Mutilated.

[2] Perhaps later: the title may be an allusion to 'The March of Intellect', a catchphrase *c.* 1828.

cester, the small compact town being on the extreme r. In front of the coach is a tilt-wagon drawn by six plodding horses: *Budds Waggon London to Cirencester*. The coach is the *Express. Cirencester to London*. A web-winged Devil flying in the upper l. corner of the design points at the coach, saying, *The Warrant! The Warrant*. A man in quaker dress sits next the coachman reading from a paper: "*Our Terms are, to charge One Penny in the cost price on all Teas*"—*F is the Sale cost, and G is the average Cost of the whole Break*[1]". The coachman: *Lord! how this world is given to lying! Tol-de-rol-de-ri-do-tol de rol, &c.* Three outside passengers sit just behind them: the man in the middle says: *What the deuce could my maister mean by packing me off from Lunnon in such a plaguy hurry, and in such a nation expence too*—"*Jack*", *says he*, "*you must bundle off by the coach to Cicester arter Budzes waggon—there has been a warrant put in them Black Teas, by mistake; do'nt wait a moment go just as you be—give this note (says he) to the Book-keeper, 'twill tell him your business—take a crow-bar with you—catch the waggon you must, and get the warrant out, if you goes all the way to Abergenny*." *Zounds!! what can it all mean?—Mistake!!—Oh! oh! I think I smells a rat—the Old 'un has been at his tricks again, plucking some of them there silly Green Geese from the country, I guesses*. The man on his r. exclaims: *A crow-bar! as "I'm sworn of the peace". A London rogue I'll venture—Proofs are stubborn things! "The council shall know of this*." The third says: *What a rate we are going at*. Three men sit on the back of the coach, facing the guard: a man in dandy costume says: *I buy my Teas under prime cost—I sell them the same—and yet please nobody*. His neighbour, turning to the passenger on his l., says, *Live and let live, that's my motto what say you Sir?* The latter, who wears old-fashioned dress, answers: *Bravo! so I say—so I've always said—and I'm not a chicken—When I was in trade, I relied upon judgment—sold excellent Teas, got a good profit, and pleased everybody*. Next the guard on his seat on the dickey sit an old woman in a red cloak and a man in a smock; she says: *There's no getting a good dish of tea in the country now-a-days*. He answers: *So my wife says, ma'am*. The guard turns aside to blow his horn, saying, *Oh! alteration, alteration! Wonderful alteration!!!*

Subject and costume suggest that the date may be 1818; the incident satirized is obscure. For the dishonesty of tea-dealers and the adulteration of tea see No. 13037, &c.

$8\frac{5}{8} \times 15\frac{1}{4}$ in. With border, $10 \times 16\frac{1}{2}$ in.

13041 A NEW F ARSE AS LATELY PERFORMED AT COVENT GARDEN FOR THE BENEFIT OF MR LISTON WITH UNBOUNDED APPLAUSE, BEING MR NEDDY'S DE BOUE

[G. Cruikshank.]
Publish[d] *by S Fores 50 Piccadilla* [sic] *june 27* 1818

Engraving (coloured impression). Liston, astride an ass, faces the foot-lights, registering dismay, arms flung wide; one foot touches the ground, the other leg is outstretched. He wears a large wig and old-fashioned dress. The ass excretes and urinates violently, against two liveried servants with mops (l.), and against three musicians in the pit (r.). Brandon, the box-office keeper (see No. 11430), peeps through the door under a stage-box, exclaiming: *We shall all be Branded* [altered from Brandon] *with Infamy. What a Stroke! at*

[1] Break = lot or consignment of chests of tea. Earliest quotation in *O.E.D.* 1864.

the Respectability of the Theatre. The occupants of the two boxes visible on the extreme r. register amusement; one shocked lady is offered a smelling-bottle; a man behind her says: *Give the Lady some asses Milk*. Above the design: *If Horses won't do, Asses will—*

On 9 June 1818 for Liston's benefit, *She stoops to Conquer* was played with a new epilogue, delivered by Liston on an ass in the character of Lord Grizzle. Genest, viii. 661. For horses as performers at Covent Garden see No. 11773, &c.

Reid, No. 775. Cohn, No. 1782.

$9\frac{5}{8} \times 12\frac{15}{16}$ in.

13042 SPIRITS OF THE BRITISH DRAMA. [1818][1]

Engraving (coloured impression). The stage, crowded with performers, is seen from just behind the foot-lights, which recede slightly in perspective to the r., the heads and shoulders of musicians forming a base to the design. Performing dogs, a clown, an elephant, and a camel (canvas-covered monsters as in No. 11079), flying demoniac creatures, a slack-rope performer, an acrobat, two pugilists, are among the performers. A monkey wearing spectacles sits on the back of a braying ass, holding a paper: *All The Worlds A Stage*; he is probably intended for Liston, see No. 13041. The ghosts of Shakespeare and (?) of Rowe wearing shrouds and surrounded by smoke flee to the l. and r. Both exclaim *Murder—Murder*. The former is pursued by a goose from whose beak issue the words: *Hiss Hiss*.

This aspect of the degenerate theatre is a recurrent theme, cf. Nos. 5063, 5064, 10796, 11598, 11773.

$8\frac{3}{16} \times 11\frac{1}{2}$ in. (cropped).

13043 PUZZLED WHICH TO CHOOSE!! OR THE KING OF TOMBUCTOO OFFERING ONE OF HIS DAUGHTERS IN MARRIAGE TO CAPT ——

Capt E. J. del^{t} [Marryat] *G. Cruikshank sculp^{t}*
Pub^{d} Oct^{r} 10 1818 by G Humphrey 27 S^{t} James's Street

Engraving, slightly aquatinted (coloured impression). After the title: *anticipated result of y^{e} African Mission*. An African chief displays to a naval officer three negresses, who stand together (r.), grinning and coy, and absurdly squat and obese, with huge posteriors like those of the Hottentot Venus (see No. 11577). The officer, Lieut. Lyon, bows in profile to the r., r. hand on his breast, staring with humorous and wary appraisal at the women. The chief, who smiles blandly, seated on a low slab, wears a huge nose-ring, a plume of ostrich feathers, and a sword for which his l. ear serves as hilt. Immediately behind him is a bodyguard of four warriors holding tall spears on each of which a skull is transfixed. Two grin, one looks with sour possessiveness at the women. All the Africans are very negroid, and naked except for small aprons. Behind the women are more Africans, much amused. Behind Lyon stand an astonished naval officer and two amused military officers; all are in dress uniform. Behind these are grinning sailors and on the extreme l. the tips of the bayonets of the escort, with a Union flag.

By 1818 the British Government had realized the importance of opening up North Central Africa to legitimate commerce. An expedition was to start from Tripoli under Joseph Ritchie and Capt. Marryat; Lyon (1795–1832)

[1] Cropped: so dated by E. Hawkins.

volunteered to replace Marryat who was unable to go. *Camb. Hist. of the Br. Empire*, ii. 619. After great hardships Lyon reached the borders of Fezzan and collected useful information about the Sudan, and published in 1821 *A Narrative of Travels in North Africa in 1818, 1819 and 1820* (illustrated by himself). This caricature is said by Marryat's daughter to have induced Sir J. Banks to support his election as F.R.S. in 1819; a copy appears in Nos. 13249, 13449.

Also a state with the anchor which is Marryat's signature removed.

A copy, reversed, *Pub. by M^cCleary, 39* [?] *Nassau S^t Dublin*, in J.L.D. Reid, No. 781. Cohn, No. 1880.

$8\frac{7}{8} \times 13\frac{3}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

13044 AN INTERESTING SCENE, ON BOARD AN EAST-INDIAMAN, SHOWING THE EFFECTS OF A HEAVY LURCH,—*after dinner.*—

—[illegible][1]—*G. Cruikshank fec^t*

Pub^d Nov^r 9^th 1818 by G Humphrey 27 S^t James's St^t London—

Engraving (coloured impression). Passengers seated at a table in the state cabin under six windows in the stern, are flung violently about as the ship slants steeply to the l. There is much humorous incident. A naval officer remains seated and watches with amusement, and another man drinks with determination though kicked on the chin by a man who falls on top of a lady. A man spills scalding coffee down the mouth of his neighbour, whose leg is being bitten by a frantic bull-dog. Two small children have been flung to the floor across which cannon-balls roll and spirit-bottles slide (from an overturned canteen), as do plates and leg of mutton (from a basket); powder-flasks and a rammer fall from the roof. A fashionably dressed negro servant bringing in a bowl of steaming punch falls backwards. A sailor leaning against a cannon on the r. exclaims: *My precious eyes Tom!!! heres a smash!!!!—hold on my hearties!! hang on by y^r eyelids.* He speaks to a sailor behind him who drinks from a bottle.

A copy, *Publish'd by J. le Petit 20 Capel S^t Dublin*, in J.L.D. Reid, No. 785. Cohn, No. 1238. Reissued, *Cruikshankiana*, 1835.

$8\frac{1}{8} \times 13$ in. With border, $9\frac{9}{16} \times 13\frac{7}{8}$ in.

13045 THE SAILORS PROGRESS—*sic transit gloria Mundi*—

J. S [Lieut. John Sheringham R.N.] *& G. C^k del^t—G C^k sculp^t*

Pub^d Jan^y 10^th 1818 by G. Humphrey 27 S^t James's S^t

Engraving. A sequence of six designs arranged in two rows. [1] *Entering as Landsman*— He stands hat in hand, grinning and alert, on the deck of a man-of-war, wearing short jacket and gaiters, facing a naval officer who takes down particulars in a note-book. A knock-kneed yokel in a smock waits his turn. Amused midshipmen look on. [2] *Carousing on board*— He dances a jig, between two women, to the fife and drum of two marines, and the fiddle of a sailor. He has a long tarry pigtail. Sailors drink from large tankards, one smokes a cheroot. A negro holds a bottle. A sailor follows a woman up a companion-ladder. Cf. No. 11981. [3] *In Irons for getting drunk*—He sits morosely on the ground, one ankle padlocked to the deck, beside another prisoner. A marine stands on guard behind them. Two midshipmen are studying at a table. An officer hands a pair of breeches to a cross-legged tailor.

[1] Above *Cap^t . . Marryat*, erased.

[4] *Boarding a French brig*— He leaps fiercely on to the deck of the ship, sword in hand, ferociously seizing by the throat an elderly French sailor, having already disposed of others. A thin cook prepares to defend himself with a spit. [5] *Promoted to Boatswain & exercising his Authority*— He clouts and kicks a little cabin-boy holding a bottle; another boy runs off, while a marine watches the encounter. He has short hair instead of pigtail, and wears a tail-coat in place of a striped shirt or jacket. [6] *Laid up a Greenwich pensioner—relating his adventures*— He sits, with a patch over one eye, and one wooden leg, in an arm-chair by the fire of a humble room, smoking a long pipe, and gesticulating, while a countrified man listens intently, also smoking. They have a frothing tankard between them. He wears the uniform of a pensioner, with three-cornered hat. Opposite him sits a woman, absorbed in the tale; a child sits on the floor rigging a toy-boat. Over the crockery on the chimney-piece is a print of *Greenwich Hospital*, on the wall is a ballad headed by ships; a sea-chest is in the corner of the room. (He is evidently an out-pensioner.)

Cf. Nos. 7818, 9746, 13396.

Pencil studies, in compartments, are in the B.M., with an additional sketch for [4] on the reverse. Binyon, i. 284 (13).

Reid, No. 766. Cohn, No. 1945. Reproduced, C. N. Robinson, *The British Tar in Fact and Fiction*, 1911, p. 290.

Each design $4\frac{3}{8} \times c.\ 4\frac{3}{4}$ in. With border, $10\frac{1}{2} \times 15\frac{7}{16}$ in.

13045 A A reissue with the date altered to *Jan^y 19^th 1819*. There is a third state dated July 19, 1821.

13046 INCONVENIENCES OF A CROWDED DRAWING ROOM—

G. Cruikshank fec^t
Pub^d May 6^th 1818 by G Humphrey 27 S^t James's S^t

Engraving (coloured impression). The scene is a Drawing-room in the court sense held at the Queen's House (now Buckingham Palace): the men wear court-suits with gold lace and bag-wigs or uniform; above the doorway appears the lower part of a portrait of the Queen enthroned, with one foot on a foot-stool. On the r. is a portrait of the Prince Regent in hussar uniform standing by a charger. In the doorway, which is the centre of the design, an enormously obese man is jammed against an equally obese woman, their paunches dove-tailing; she stands on one toe on his gouty foot. Behind them is the inner room, where heads are seen crammed together. In the foreground an officer steps on a lady's train (l.) slitting her gown. A hussar officer (r.), amused at the struggle in the doorway, drives his sabre against a much-distressed lady. He has a moustache, and is perhaps a German in attendance on the Prince of Hesse-Homburg. Behind is another officer, also with a moustache (cf. No. 13029). On the floor lie fans, a shoe-buckle, the bag from a wig, &c.

Lady Susan O'Brien, contrasting the manners of 1760 and 1818, writes of Drawing-rooms: 'The crowds are so great & so little decorum attended to, that people's clothes are litterally torn to pieces.' *Life and Letters of Lady Sarah Lennox*, 1901, ii. 290.

A copy, reversed, signed *Cruicshank fecit*, no imprint, but similar to McCleary's plates, in J.L.D.

Reid, No. 774. Cohn, No. 1229. Reissued, *Cruikshankiana*, 1835. Reproduced, R. McLean, *George Cruikshank*, 1948, p. 41.

$8\frac{3}{4} \times 12\frac{15}{16}$ in. With border, $9\frac{13}{16} \times 13\frac{5}{8}$ in.

13047 LES SAVOYARDS—

G. Cruikshank fec[t]

London Published Sept[r] 18 1818 by G Humphrey nepew [sic] *& successor to the late M[rs] H. Humphrey 27 S[t] James's Street*

Engraving (coloured impression). Above the design: *A little Music à la Françoise*— A street scene, with the railing and ground-floor of a substantial London house as background. A man turns the handle of an orgue de barbarie slung from his neck, while he sings; with him are two women, one sings, a tambourine in her hands, the other plays a fiddle. All are neatly dressed, the women have coloured scarves round their high coiffures, and wear long ear-rings. All three have a general resemblance to the Italian witnesses of prints of 1820. The spectators are a pugnacious-looking butcher with meat-tray and bull-dog, a dustman with his bell under his arm, a fat fishwoman with a basket on her head, a ragged boy with a hoop. Other persons walk along the pavement behind the performers; an apple-woman looking over her shoulder pushes her barrow into a lady, while a little chimney-sweeper steals her apples. Two dandies and a lady are on the extreme r. At an open window a fat woman listens to the music and coquettes with a dandy. See No. 13431, a sequel.

Drawing in pen-and-ink in the Print Room. Binyon, i. 281 (7).

Reid, No. 779. Cohn, No. 1323. Reissued, *Cruikshankiana*, 1835.

$8\frac{5}{8} \times 13$ in. With border, $9\frac{11}{16} \times 13\frac{7}{8}$ in.

13048 THE PICCADILLY NUISANCE! *Dedicated to the Worthy, Acting Magistrates of the district—*

G Cruikshank sculp[t]

Pub[d] Dec[r] 29 1818 by G. Humphrey 27 S[t] James's S[t] London

Engraving. A disorderly mass of pedestrians fills the pavement outside the White Horse in Piccadilly, the street slanting in perspective from l. to r. The pillared porch of the hotel is flanked by large curved windows, above which is the inscription *Coffee House & Hotel*. The porch is inscribed *Hatchetts*, above it, against the wall, is the (pictorial) sign of a white horse, inscribed: *Coaches & Waggons | To all parts | of the | Kingdom*. Above the area railings, which are hidden by the crowd, is a placard (over the entrance to the basement): *White Horse | Cellar | Coaches To all part[s]*. In the foreground (r.) a coach and pair with outside passengers is driven recklessly (r. to l.) by a driver in a many-caped coat; an angry man sprawls by the horses' hoofs, another escapes to the r. A box-like coach or wagon facing in the opposite direction is on the off-side of the first; a man pushes a fat woman in at the back, while two outside passengers are about to fall from the roof, which is open. It is inscribed *T[O] . . . MERS . . . TURNHAM* [? To Amersham by Turnham Green]. At the edge of the pavement stands a tough-looking coach-tout pointing out the Amersham wagon to an oafish-looking and would-be fashionable countryman whose pocket is being picked by a little Jewish boy; a Jewish woman with a basket of fruit slung from her neck deftly screens him. A raffish tout dressed as a coachman assails alarmed pedestrians with violent gestures. A stout John Bull pushes violently past a Jewish fruit-seller, spilling the fruit, while the Jew takes a watch from his fob. A boy diving for the falling fruit upsets a man carrying on his head and porter's knot a large corded chest. A little chimney-sweep with twisted shin-bones quizzes an amused negro servant, who holds a band-box, and is smartly dressed, but wears an apron. Facing the coaches stands a newsboy, holding up his papers

to the passengers. He holds his horn; in his hat is a placard: *Great News from S^t Hel*[ena]. Below, where the crowd is thickest in front of the hotel porch, men fight with fists. Two dandies stand under the porch, above the mêlée.

A satire on stage-coaches, noise, &c., see No. 13430. The *Examiner* of 29 Mar. 1818 recorded 'a report blown about our streets on Friday by those vociferous reprobates the News-horns, that Bonaparte had suddenly died . . .'. For the White Horse Cellar as the terminus of coaches, when Piccadilly in the evening was a 'glorious sight', cf. *The Piccadilly Annual*, 1870, p. 96.

A pen-and-ink sketch is in the Print Room. Binyon, i. 281 (5).

Reid, No. 789. Cohn, No. 1841. Reissued, *Cruikshankiana*, 1835.
$8\frac{1}{2} \times 13$ in. With border, $9\frac{1}{2} \times 13\frac{5}{8}$ in.

13049 THE ART OF WALKING THE STREETS OF LONDY. *Plate 1^st*

G. M. Woodward inv^t[1] *G. Cruikshank fec^t*
Pub^d Jan^y 1^st 1818 by Tho^s Tegg 111 Cheapside

Engraving (coloured impression). Four designs on one pl. [1] *How to carry an Umbrella*— A pedestrian slanting his umbrella against driving rain plants it in the face of a man walking towards him. Behind, another drives the ferrule into the face of a blind man who is being led by a dog across the road (r.). A short lady, passing a dandy who also holds an umbrella, raises hers so high that she breaks a street lamp. [2] *How to Turn a Corner*— A dandy (cf. No. 13029), hands on hips, swaggers round a corner knocking down a fat fellow in old-fashioned dress. There are four other pedestrians, a dandy walking with two ladies, and a stout elderly man. [3] *How to clear the Streets*— Five men with linked arms, would-be fashionables, have overturned one man; one of them kicks a fishwoman behind; her basket falls from her head and she is falling. A woman and little boy flee from the roisterers. [4] *How to Attract public Notice*— A man dressed as a dandy, wearing grotesque trousers gathered in at the ankle, and staring through an eye-glass, walks with a fat bedizened woman wearing a gigantic feathered bonnet and holding up a parasol. Four passers-by point and jeer, or stare in astonishment, the latter being a yokel and a little maidservant hurrying with a basket of vegetables and the door-key.

The title is from Gay's *Trivia*. Woodward died in 1809; the costume of the principal figures has been brought up-to-date. Both plates are said to be from the *Caricature Magazine*. Cf. Nos. 8931, 11181.

Reid, No. 764. Cohn, No. 898.
Each design *c.* $4 \times 6\frac{1}{2}$ in. With border, $8\frac{9}{16} \times 13\frac{1}{8}$ in. 'Caricatures', vii. 48.

13050 THE ART OF WALKING THE STREETS OF LONDON. *Plate 2^nd*—

G. M. Woodward inv^t[1] *G. Cruikshank fec^t*
[Date erased] *by Tho^s Tegg 111 Cheapside*

Engraving (coloured impression). See No. 13049. [1] *How to stop up the Passage*— Five men, one in dandy costume with trousers gathered at the ankle, stand in a close group on the pavement, laughing slyly. A porter (l.) carrying a burden on his knot, and a woman (r.) carrying milk-pails on a yoke who has just come from the arched doorway of a milk-cellar both yell at the obstructionists without attracting attention. Behind the latter is a window with *B. Block* above it. [2] *How to make the most of the Mud*— A stout pugnacious-looking man aggressively stamps on a loose paving-stone and a

[1] Erased; traces remain.

fountain of mud splashes a fat woman from head to foot. From his other foot a black stream squirts against a dandy. In the background (r.) scavengers are flinging mud from the cobbled street into a cart, splashing a lady. [3] *How to carry a Stick*— A pedestrian walks along intently reading a book, the words *T. Tegg Cheapside* being just legible at the foot of the page. Under his arm is a long stick held horizontally; it is about to ram the face of a fat dismayed parson. Another man accosts a woman, showing her a letter, his stick held between his knees. Cf. No. 8931. [4] *How to get into the Watch-House*— A tipsy blood attacks a watchman with a bludgeon, while a second watchman whose lantern has been broken tackles a second blood, who staggers in drunken helplessness. The first watchman springs his rattle, and two more hobble to his help. Behind the foreground figures are a shuttered shop-front and an empty watch-box.

Reid, No. 765. Cohn, No. 898.

Each design *c.* $4\times6\frac{5}{16}$ in. With border, $8\frac{3}{4}\times12\frac{13}{16}$ in. 'Caricatures', vii. 49.

13051 CALEIDOSCOPES OR PAYING FOR PEEPING.

C W [Williams.]

Pub^d^ June 1818 by S W Fores 50 Piccadilly corner of sackville Street

Engraving (coloured impression). A street scene, with the shop-window of an *OPTICI*[*AN*] sketched on the l. Men, women, and children look through kaleidoscopes; a Jew (r.) with a basket of the new invention offers them for sale: *Perhapshe de Lady vould like von little bits biggersh.* A little boy offers one to a spectacled old woman, who says: *And are you sure my Lad your what d'ye call it is worth a Halfpenny to look at.* A pocket is picked by a boy who says: *This is a pretty invention for our business.* The outside and inside passengers in a coach look through them. There are many coarse gibes similar to those in No. 12801, &c. Below the design:

"Tis the favourite plaything of schoolboy and sage
"Of the baby in arms, and the baby of age;
"Of the grandam whose sight is at best problematical
"And the soph who explains it by rule mathematical.
Such indeed, is the rage for them, chapel or church in,
You see them about you, and each little urchin,
Finding a sixpence, with transport beside his hope,
Runs to the tinman, and makes a "Caleidoscope.!"

Dr. David Brewster patented his kaleidoscope in 1817; the invention was at once pirated, and he made nothing by it. 'The new optical instrument . . . has of late been all the rage in the Metropolis. . . . Such is the amusement with the simple instrument that the Doctor's patent is eluded, and tinmen and glass-cutters have been in one universal requisition.' *Gent. Mag.*, 1818, i. 560 (June).

$9\frac{5}{8}\times14\frac{3}{16}$ in.

13052 A BEAUX TRAP

[? I. R. Cruikshank.]

Published May 14, 1818 by E. Brooks, Panton S^t^ London.

Engraving (coloured impression). Scene at the corner of a street leading to Cavendish Square, which is indicated by the equestrian statue of the Duke of Cumberland (erected 1770), immediately outside a ground-floor window at the corner of *Union Street*. A handsome well-dressed woman holding up

a parasol, raises her skirt, displaying her leg above the knee, at the same time so stepping on a loose paving-stone that a shower of mud is directed against a footman who is leering up at her through the bars protecting a basement window. An elderly man stares from the window above. Cf. No. 9559.

$9\frac{3}{4} \times 7\frac{3}{4}$ in. 'Caricatures', vii. 175.

13053 TRAVELING IN FRANCE—OR,—LE DEPART DU DILIGENCE—

Etched by G. Cruikshank.
Pub^{d} Oct^{r} 19th 1818 by G. Humphrey 27 S^{t} James's Street

Engraving (coloured and uncoloured impressions). English travellers outside a posting-inn are about to enter a clumsy old-fashioned diligence. Two grotesquely dressed and affected dandies assist a woman wearing a huge bonnet to mount the steps; a tiny dog, shaved in the French manner (as sold to visitors at Calais, &c., cf. No. 8271) tries to follow. Two English travellers (r.) are amused at the display of leg. In the foreground a fat and vulgar-looking John Bull, in profile to the r., puts his hand to his pocket in response to a barefooted, neatly dressed French woman who begs, an emaciated boy beside her. He wears a long many-caped driving-coat, broad-brimmed hat, and top-boots, and holds a bundle in a flowered handkerchief. His smartly dressed wife stands beside him, laughing. A one-legged French officer with a bandage over an eye advances on crutches. Behind him (l.) are the four miserable horses for the coach, harnessed with rope, a thin but foppish and alert postilion smoking a cheroot on the near wheeler. Peasant women stand by with baskets of fruit. The inn is on the l. in the background; a foppish maître d'hôtel stands before the doorway, which has the notice: *Ici on Loge a Pied et a Cheval.* A vine covers the building which has a projecting sign: *Bonne double bierre de Mars*, with the contents of a bottle cascading into a glass. Beside the inn are poplars. Cf. No. 13429.

A copy, reversed, *Dub. Pub. by M^{c}Cleary, 32 Nassau S^{t}*, in J.L.D.

Reid, No. 782. Cohn, No. 2043. Reissued, *Cruikshankiana*, 1835. Reproduced, R. Nevill, *The Man of Pleasure*, 1912, p. 218.

$8\frac{7}{16} \times 12\frac{7}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

13054 LE PALAIS ROYAL—DE PARIS—

Etched by G. Cruikshank—
London Published Sept^{r} 18th 1818—by G. Humphrey, nephew &successor to the late M^{rs} H. Humphrey—27 S^{t} James's Street—

Engraving (coloured and uncoloured impressions). Above the design: *A Peep at the French Monstrosities.* Two English tourists, both dressed as dandies (cf. No. 13029), walk arm-in-arm under the arcade of the Palais Royal, interested in the promenading courtesans. Two Frenchmen make more direct overtures to two women. Their dress is rather similar to that of the Englishmen, but the latter wear bell-shaped top-hats, while the Frenchmen have flower-pot shaped hats. An officer wearing a large cocked hat addresses a girl, and a man, said by Reid to be Irish, jovially accosts another. Some of the women are in evening-dress, others in street-costume. Behind are iron railings between the supports of the roof; on one of these is the inscription *Caveau des Sauvages.* Cf. No. 13428.

A copy reversed, without border, *Dub. Pub. by M^cCleary, 32 Nassau S^t*, in J.L.D.

Reid, No. 778. Cohn, No. 1835. Reproduced, R. Nevill, *The Man of Pleasure*, 1912, p. 192.

$8\frac{3}{8} \times 12\frac{7}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{13}{16}$ in.

13055 DANDIES—OR— | MONSTROSITIES OF 1818— *Pl. 2*

G. Cruikshank fec^t

Pub^d Oct^r 3^d 1818 by G, Humphrey. 27 S^t James's Str^t

Engraving. A Hyde Park scene burlesquing the fashions of the day. Men walk arm-in-arm, so do two ladies, and a man and woman, and there are solitary figures, one of whom is a much-bedizened elderly woman using a sunshade as walking-stick, and followed by a pompous over-dressed footman (l.) carrying a lap-dog and holding a cane. Alterations since 1816 include a fashion for walking on tip-toe; the ladies' stoop (see Nos. 12939, 13084) is less pronounced; their skirts are longer; their bonnets much higher; their dresses are still very short-waisted and project from the shoulders, but they are less décolletée. The men no longer wear trousers gathered at the ankle, but two wear wide short trousers; two wear riding-breeches with top-boots. All, including an officer in uniform, have the high waists, projecting busts, high shoulders, and tight sleeves characteristic of the dandy (cf. No. 13029); collars are still high, their corners are more often pointed than (as earlier) round. A Life Guards officer, arm-in-arm with a dandy wearing short trousers over spurred boots, is conspicuous on the extreme r.

In 1818 the vogue for caricatures of dandies was at its height, see No. 12039. One of a series, see No. 12840.

Reid, No. 780. Cohn, No. 1749. Reproduced, R. Nevill, *The Man of Pleasure*, 1912, p. 204.

$8\frac{7}{8} \times 12\frac{15}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

13055 A A second state (coloured) with the same imprint, the title altered to *Dandies—of—1817* | *& Monstrosities of 1818*. Reissued, *Cruikshankiana*, 1835.

13056 A NICE GENTLEMAN ——

Cruikshank fec^t[1]

Pub^d Sept^r 12^th 1818—by S W Fores 50 Piccadilly

Engraving (coloured impression). A grotesque dandy walks in a landscape in profile to the r., bending at the waist, sucking a cane, l. arm hanging stiffly. His features and dress are inscribed with the names of food, e.g. his red carbuncled rose is *Currant Jelly*, his shallow broad-brimmed hat (an eccentricity) is *Calves Head Jelly* and *Pancake*; the cravat which covers neck, cheek, and chin is *Puff Paste*; his loose short trousers are *White Sugar Bags*; his handkerchief *Blow Monge*; his long spurs *Gilt Gingerbread*. See No. 13029. A companion pl. to No. 13057 with the same signature.

Reid, No. 777.

$12\frac{3}{4} \times 8\frac{13}{16}$ in.

[1] Note to impression in the collection of W. T. Spencer (1931) 'By my brother I. R. C. assisted a little by G. C'. This probably applies also to No. 13057.

13057 A NICE LADY OR AN INCOMPARABLE!!!!

Pub^d Oct^r 20^th 1818 by S W Fores 50 Piccadilly—

See No. 13056. A bedizened hag walks to the l. with an insinuating leer, with the stoop fashionable in 1816 (see No. 12840), and with splayed-out feet. Features and dress are inscribed with the names of food in which fish predominate: (e.g.) her skirt is covered with a *Fishing Net* which forms a transparent hem; her high bonnet is a *Scollop shell*; her mouth *Tulips* [cf. No. 13058]; her teeth *Pearl Oyster, or Sweet Meat*; her hand, in which she affectedly holds an eyeglass: *Fish hooks or Crabs Claws*. There are many other disparaging inscriptions. Behind is a notice-board among trees: *Beware of Men Traps*.

Reid, No. 783.

$12\frac{11}{16} \times 8\frac{7}{8}$ in.

13058 VAGARIES OF NATURE AND ART—OR—CURIOSITIES OF THE PARADE. *184*

Williams Sculp^t

Pub^d 1818 by Tho^s Tegg N^o 111 Cheapside London—

Engraving (coloured impression). A scene on Horse Guards Parade, in front of the Regent's Bomb, see No. 12799, &c., burlesquing costume, military and civilian. Three officers stand together (l.); an infantry officer wearing tight trousers and an enormous shako, says: *What ridiculous uniforms they wear on the Continent! d'ont you think so Major?* A cavalry officer answers: *We beat them all to nothing in Uniforms! our R . . . . t has such exquisite taste!* He is in back view, one peak of his cocked hat reaches below his waist, the other is high above his head. The third, a hussar, too stout for tight uniform, wearing a gigantic busby with pendent bag and heavy metal chin-strap, answers: *Monstrous! enough to make one die with laughter.* A civilian, his cheeks gripped by his high collar, looks over his shoulder at them, saying, *Ha Ha what a set of quizzes!!* His fat wife is in back view, and her skirt is raised high, displaying legs, by the sabre of a Life Guards officer who bows low to a fat bedizened woman who takes her husband's arm. An enormous horse-tail hangs from his helmet which is surmounted by a dragon (resembling that of the 'Bomb'). She has monstrous lips, and wears a huge bonnet trimmed with roses, &c. He says: *Ah! my dear M^rs Bloom! You look like the Godess* [sic] *Flora this morning, your Roses and Lillies are beautiful but your Two Lips* [cf. No. 13057] *still more so! I prefer your Twolips indeed Madam.* She answers: *Eh! Eh! Eh! Vy ive got no twolips Captain! law what a deal of hair you have got on your thingumbob, if I had met you behind, I should have taken you for Orson the wild Man of Woods.* Her fat husband, who is dressed as a dandy (cf. No. 13029) except that his figure makes the high-waisted effect impossible, answers: *Come thats a good one Captain but Margery don't take it.* He holds by the hand a gaping over-dressed child wearing frilled drawers to the ankle. Below the design:

Democritus, dear droll revisit Earth
And with our follies, greet thy heightend mirth.

For the Regent's taste in uniforms see No. 13237, &c.

$8\frac{5}{8} \times 13\frac{1}{8}$ in. 'Caricatures', vii. 156.

13059 MILITARY DANDIES OR HEROES OF 1818

[W. Heath.]

Published Oct 26 1818 by S W Fores 50 Piccadilli and 312 Oxford Street

Engraving (coloured impression). Officers promenade, swaggering self-consciously; three couples are arm-in-arm. One pair, one of whom is a lancer

with a moustache, arrogantly stare at a taller and more dignified Life Guards officer wearing a huge curling plume on the crest of his helmet. All have small high waists with belts or sashes, bulging breasts, high collars, and stocks, narrow and sometimes tiny coat-tails, tight sleeves, high padded shoulders; usually a bush of hair projects from a fantastic shako or helmet. The two Life Guards officers have boots, wide at the top, reaching to the thigh. Two officers wear fantastically large plumed shakos. An officer in back view, (?) the Duke of York, wears the plumed hat of a field-marshal, and is arm-in-arm with a very tall thin officer. For dandy costume cf. No. 13029.
$9\frac{11}{16} \times 14\frac{1}{8}$ in. 'Caricatures', vii. 199.

13060 THE DANDY DRESSING OR AT HOME — THE DANDY DRESSED ABROAD

[? Marks.] [? 1818]

Engraving (coloured impression). Two designs divided by a vertical line. [1] The dandy (cf. No. 13029) sits in a squalid room, complacently adjusting his cravat in a small mirror fixed to the fire-jamb. He wears high collar, stays, with shirt-frill tied over them, short wide trousers, remnants of socks. His high-heeled spurred boots, blacking-brush, and pot stand on the boarded floor, with an open book: *The Beau*[*x*] *Stratagem* [Farquhar's comedy]. On a small table is a paper: *M*[*r*] *Dandy for washing &c a Collar* —, *a* — *D*[*o*], *a* — *D*[*o*], *a* — *D*[*o*]; by this is a big key (substitute for a watch) with dangling ribbon and seals. A bowl of water stands on a stool; his coat hangs from his chair, umbrella and caped overcoat (on a coat-hanger) hang against the wall. The dandy umbrella in this and other prints is tightly rolled, unlike the gamp of the period. On the chimney-piece are medicine-bottles.

[2] Completely dressed, with seals dangling, he bows from the waist, looking through an eyeglass with a complacent smile. His hat conceals a bald crown. Cf. Nos. 13061, 13065, 13084, 13448.
Each design, $7\frac{3}{4} \times 6\frac{1}{4}$ in.; $7\frac{3}{4} \times 5\frac{3}{16}$ in. With border, $9\frac{1}{16} \times 12\frac{1}{2}$ in.
'Caricatures', vii. 94.

13061 A DANDY PUT TO HIS LAST CHEMISETTE OR PREPAIRING FOR A BOND STREET LOUNGE—

I R [and G][1] *Cruikshank fec*[*t*]
Pub[*d*] *Oct*[*r*] *26 1818 by S. W. Fores 50 Piccadilly*

Engraving (coloured impression). Scene in a ramshackle garret. A dandy in a late stage of decay crouches over the fire (where an iron is heating) on a small stool, holding out his shirt, befrilled and collared, but sleeveless. He wears tightly laced stays over bare flesh, which is ravaged by insects or skin-disease, with ragged drawers and socks. Other ragged garments hang from a string across the fireplace, others project from a crock (r.) where they are being washed. Boots, blacking, &c., are on the floor. Coat, hat, trousers, and eyeglass lie on a makeshift bed; an overcoat hangs on a coat-hanger. His hair is brushed upwards from the neck with one lock arranged over the forehead. His whiskers are on a stand on the table, with broken combs, tooth-brush, &c. On the wall hang his umbrella, a pair of bootsoles, and a red herring. On the chimney-piece, with medicine-bottle, tea-pot, &c., is a ballad headed by a gibbet with corpses. On a box which forms a head to the bed are band-box, cane, cracked mirror, &c.

[1] The Truman impression is autographed 'G. C.' Cohn. The manner is that of I. R. C.

Title and accessories recall Gillray's *The Whore's last Shift*, No. 5604, and *The Last Shift*, No. 8234. Cf. No. 13060, &c.

Cohn, No. 1044.

$8\frac{5}{8} \times 12\frac{7}{8}$ in. 'Caricatures', vii. 142.

13062 DANDIES DRESSING *319*

I R Cruikshank fec[t] '& Geo: Cruikshank'[1]

Pu[d] *Nov*[r] *2*[d] *1818 by T. Tegg 111 Cheapside*

Engraving (coloured impression). Six dandies dress in a respectably furnished dressing-room (or bedroom); all are very thin and have grotesquely high collars reaching to or above the ears. One holds a hand-glass to brush up his hair from the back of his neck; he has a small but projecting moustache (see No. 13029), while a hair-dresser, also dandified, tugs at the laces of his stays. His drawers are stuffed to form posteriors, one false calf is attached to a bare leg; similar artificial aids give a bulge to his thighs; bulging pads encircle the arms to produce the high-shouldered effect, cuffs are attached to his wrists. A completely dressed dandy stands near him, taking snuff with a gloved hand; he says: *Pon honor, Tom you are a charming figure! You'll captivate the Girls to a nicety!!* His friend: *Do you think so Charles?—I shall look more the thing when I get my other calf on.* A third dandy sits on a chair, his head forced back by his collar and cravat, trying to insert emaciated legs into voluminous trousers; he says: *D—n it I really believe I must take off my Cravat or I shall never get my trowsers on.* At a dressing-table a dandy winds his cravat over his collar, another standing behind him on a chair to see into the glass, is doing the same; he says: *Dear me this is hardly stiff enough I wish I had another sheet of foolscap.* The other says: *You'll find some to spare in my breeches* (artificially puffed out). Toilet accessories and clothes are scattered about, including a false calf, boots, boot-jack, &c., two bell-shaped top-hats, an umbrella (see No. 13060), a pot of *pain*[t], a wig-block with brushed-up wig.

$8\frac{5}{8} \times 12\frac{5}{8}$ in.

13063 A DANDY COCK IN STAYS OR— | A NEW THING FOR THE LADIES.

I R Cruikshank fecit

Pub[d] *Nov*[r] *6*[th] *1818 by S W Fores 50 Piccadilly & 312 Oxford Street London*

Engraving (coloured impression). A dandy, much burlesqued, stands full-face, his head, which has a bird-like profile, turned to the l.; his hair is brushed up at the back behind his hat to resemble the tail-feathers of a cock. He wears puffed-out breeches and top-boots with enormous spurs, and holds an umbrella (see No. 13060). A narrow coat-tail hangs between his stick-like legs. His thin arms in tight sleeves project awkwardly, and he wears short yellow (chicken-skin) gloves; a broad patterned strip hangs from his fob, with seals and watch-key. A sign-post among shrubs points *To Chalk Farm* [Hampstead]. The dome of St. Paul's (l.) appears in the distance, and in the middle distance (r.) are new suburban houses. See No. 13029.

$12\frac{5}{8} \times 8\frac{5}{8}$ in.

[1] Added in pen.

13064 THE HEN-PECKED DANDY. *320*

I. R. Cruikshank fec[t]
Pub[d] Nov 7 1818 by T. Tegg 111 Cheapside—

Engraving (partly coloured). Dressing-room scene. A dandy stands by the dressing-table (r.) making a gesture of rejection towards his wife (l.). He is lacing a pair of stays over his shirt and puffed-out breeches. His waist is very small, his bare legs emaciated, his mouth a small irregular aperture; a set of false teeth is on the dressing-table. She is plump and comely, and holds out her arms to him; she wears frilled drawers reaching below the calf, and a long pad across her shoulders to give her short-waisted dress the fashionable line, cf. No. 12939. A large fire is burning; on it is an iron; kettle and coffee-pot are on the hob. Before it on a towel-rail hang stockings and other garments; top-boots are warming by the fender. A mirror reflects the back of the dandy's head, with its grotesque collar. A high-shouldered coat hangs on a T-shaped stand. On a shelf above the wash-stand a pair of short yellow gloves (cf. No. 13071) is drying on stands. A doorway (l.) leads to a bedroom. Below the design:

The Demon of Fashion Sir Fopling bewitches—
The reason his Lady betrays—
For as she is resolved upon wearing the Breeches,
In revenge he has taken the Stays!

For the dandy costume cf. No. 13029.
$8\frac{1}{4} \times 12\frac{7}{16}$ in. 'Caricatures', vii. 151.

13065 DANDIES AT TEA. *317*

I. R. Cruikshank. fecit—
Pub[d] Nov[r] 1818 by T. Tegg. 111 Cheapside—

Engraving (coloured impression). A dandy entertains a fellow-dandy in a small ramshackle room, the bed turned up against the wall to give space for two chairs and a small round table. Both are very thin and have the high collars and cravats, brushed-up hair, bulging chests, high shoulders, and short waists of the dandy, with ribbons and seals hanging from the fob; both wear short yellow gloves. The host (l.) wears tight pantaloons below the calf, the guest puffed-out breeches with top-boots. The table-cloth is ragged, the fare scanty. The host languidly empties a tea-pot into a broken and saucerless cup, the guest elegantly sips his tea, holding the saucer. Between his extended legs is an umbrella (see No. 13060). The former says: *My Dear Fellow, M[r] Sim is your Tea agreeable?* Sim, with spectacles on his forehead, answers: *Charming my Dear Lollena do you buy it?* Ragged garments are pegged on a line stretching across the room. A rat looks from a hole in the floor; beside it is a smoothing-iron. A small casement window shows a row of houses and the dome of St. Paul's. Cf. No. 13060, &c.
$11\frac{7}{8} \times 8\frac{15}{16}$ in.

13066 A DANDY SHOE MAKER IN A FRIGHT OR THE EFFECTS OF TIGHT LACING *321*

I R Cruikshank fec[t]
Pub[d] Dec[r] 3[d] 1818 by T Tegg 111 Cheapside

Engraving (coloured impression). A shoemaker in dandy costume (cf. No. 13029) grasps the leg of the lady whose shoe he is fitting; he exclaims: *O! I shall faint! the lacing of my Stays have broke and I shall be undone.* The lady,

who is pretty and very décolletée, sits on a sofa. She exclaims to a maid who stands behind the shoemaker (r.): *Susan what is the Creature about? he's taking liberties with me!* She answers: *Why Madam he has got a pair of Ladies Stays on*; stay-laces are flying up between his narrow coat-tails. On a table (r.) are a pair of laced boots and a pair of flat slippers. Beside a window draped with curtains stands a vase of cut flowers on a high tripod.
$8\frac{3}{4} \times 12\frac{3}{4}$ in. 'Caricatures', x. 48.

13067 THE ENGLISH LADIES DANDY TOY. *323*

I R Cruikshank del et feci^{t}
Pub^{d} Dec^{r} 9th 1818 by T Tegg 111 Cheapside

Engraving (coloured impression). A good-looking young woman, looking down and to the r., holds by two strings a jointed puppet (a pantine, a toy for ladies in vogue in the mid-eighteenth century, cf. No. 12280) in the form of a dandy: in one hand is an umbrella, cf. No. 13060, in the other a bell-shaped top-hat; it wears top-boots and breeches. She sits by an open sash-window, through which flowers are seen, wearing a becoming evening-dress, with long gloves and feathers in her hair. On a table is a book: *Quite the Dandy set to Music*. See No. 13029.
$12\frac{1}{4} \times 8\frac{7}{8}$ in.

13068 COMPARATIVE ANATOMY—OR THE DANDY TRIBE

Φ del^{t}. [I.R.] *Cruikshank fecit*
Pub^{d} Dec^{r} 10th 1818 by S W Fores 50 Piccadilly

Engraving (coloured impression). Scene in Assembly Rooms. Three dandies (cf. No. 13029), with the heads respectively of ape, ass, and dog, walk arm-in-arm towards a buffet in a recess (r.). The first wears tight evening pantaloons and carries an opera-hat, the others wears hats, trousers (one gathered at the ankle, the other short and wide), and spurred boots, and carry canes. Two pretty and elegant ladies, arm-in-arm (l.), watch with amused contempt; one looks through a lorgnette, saying, *What things! non descripts, brought here by the Discovery Ships, Esquimeaux*. Below the title:

Behold ye Dandies, scum of manly race
An Ape, an Ass, a Puppy, dress'd like Beaux
So in a Glass, Face answers unto Face,
That here, each Dandy his own Portrait Shows.

The polar exploration stopped by the war was renewed in 1818 with two expeditions, one under John Ross and Parry, the other under Franklin.
$7\frac{15}{16} \times 12$ in. With border, $8\frac{15}{16} \times 12\frac{1}{4}$ in. 'Caricatures', vii. 141

13069 A DANDY FAINTING OR—AN EXQUISITE IN FITS. *Scene a Private Box Opera* ——

I R Cruikshank inv^{t} & fecit
Pub^{d} December 11. 1818 by G Humphrey 27 S^{t} James's S^{t}

Engraving (coloured impression). A dandy lies back fainting in a chair, his limbs rigid, supported by three others while a fourth (l.) draws the curtain, cutting off a view of the (distant) stage where a singer is posturing. The three supporters say: *I am so frighten'd I can hardly stand!*; *mind you dont soil the Dear's linnen*, and, *I dread the consequence! that last Air of Signeur Nonballenas*

has thrown him in such raptures, we must call a Doctor ——[1] *immediately!* The last holds a bottle of *Eau de Colonge* [sic] to the patient's nostril. The fourth turns to say: *I must draw the curtain or his screams will alarm the House—you have no fello feeling my dear fellos, pray unlace the dear loves Stays, and lay him on the Couch.* The box is large with couch (r.) and table with decanters, dish of peaches, and two candles. On the floor beside a low-crowned hat is a fan. The four dandies register consternation. All are dressed in the usual manner, two wear wide short trousers, the others tight breeches or pantaloons. For dandies as epicene creatures see also Nos. 13239, 13394, 13447.

Reissued, *Cruikshankiana*, 1835.

$8\frac{5}{8} \times 12\frac{5}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

13070 A DANDY'S DISASTER, OR A FRIEND IN NEED!

Marks fec[t]

London Pub[d] by J. L. Marks N[o] 2 Sandy's Row Artillery Street. Dec. 29[th] 1818.

Engraving (coloured impression). Two bailiffs (l.), with bludgeons and a writ, hasten towards a dandy (cf. No. 13029) who has fallen on his back on the pavement. Both grin, the foremost says: *We'll take you up and you shall have a Quad-reel* [altered to] *-lle*. Beside the fallen dandy stands another, with his glass to his eye, holding out a constricted arm towards the bailiffs, saying, *Pon Honor my Dear Fellow I can not help you my Stays are so cursedly Tight,—those Gentlemen seem not to be very Stiff I make no doubt they will help you good morning.* The other holds up a leg to ward off the bailiffs, shrieking, *Pray dont let those nasty fellows touch me, they'll soil all my lin-en.* His bell-shaped top-hat is beside him on the pavement, a little boy crouches over it, delightedly taking out a high collar; he exclaims: *My eyes he's got a Clean Collar in his hat.*

$8\frac{7}{16} \times 12\frac{7}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{9}{16}$ in. 'Caricatures', x. 109.

13071 A DANDY

C W [Williams] *Etched*

Pub[d] 1818 by S W Fores N[o] 50 Piccadilly.

Engraving (coloured impression). An English dandy in Paris (Moore's Bob Fudge whom the artist has confused with his father, Phil) dresses for the evening, staring complacently at his reflection in the mirror of a table (r.) with open side-flaps and a sunk basin, while he puts on one of several rings. The caricature is less broad than in other dandy satires; he has a small moustache (see No. 13029) and wears long tight pantaloons and pumps. An open wardrobe is against the wall surmounted by a bust of *Adonis*; stays are on the floor, a bidet is in the foreground (l.), its tap dripping on to papers: bulky bills, headed *Stay Mak[er]*; *P. Fudge Esq[r] to Staytape*; *P. Fudge Esq[r] to Pump* [Maker]; *P Fudge Esq[r] for Perfumery*; a packet of *Chicken Gloves*, with a torn *Essay on Man by A. Po*[pe]. On the wall hangs a pistol labelled *not loaded*. Two top-hats, a crescent-shaped opera-hat, and a fringed scarf hang on a rail, with shoes and top-boot suspended below. The dressing-table is covered with stoppered bottles: *Bergamot*; *Lav[ender Water]*, *Circassian Bloom*; *Creme de Rose*; *Eau de Ninon*; with a box of *Patches*, &c. Below the design:

A lad who goes into the world dick like me,
Should have his neck tied up, you know, there's no doubt of it;
Almost as tight as some lads who go out of it.

[1] A name has been erased.

Whith Whiskers well oil'd, and boots that hold up
The mirror to nature;—so bright you could sup
Off the leather like china; with coat, too that draws
on the tailor, who suffers a martyr's applause!—
With head bridled up, like a four in hand leader,
And stays—devils in them.—too tight for a feeder,
I strut to the Old caff [Café] *Hardy.—*
vide Fudge Family in Paris [p. 23 f.].

The dandy depicted by Williams differs from that of the Cruikshanks, Heath, and Marks in the absence of the ultra-short waist and high shoulders. A companion pl. to No. 13072.
$11\frac{5}{8} \times 8\frac{3}{4}$ in. With border, $12\frac{7}{8} \times 8\frac{7}{8}$ in.

13072 THE INTRIGUANTE.
[C. Williams.] [1818][1]
Engraving (coloured impression). A companion pl. to No. 13071. A handsome woman in a décolletée dress sits on a sofa beside a writing-table, pen and paper in hand, composing a letter. Papers and books lie on sofa, table, and floor: a *Court Calendar*, *Complete Letter Writer*, *Conundrums Riddles &c &c.*, *Machiavel*, with an open casket of papers. Above her hangs a picture of a masquerade, another called *Assignation* is covered by a curtain. Flowering plants in a tall jardinière are on the r. Below the design:

Of the crafty Intriguante, I'd have you be shy,
And beware of th' artillery that speakes [sic] *in her eye;*
She can ogle and simper, sigh languish and leer,
And draw like a loadstone young novices near,
Assignation her aim, intrigue her delight.
Her employment each morning, noon, evening and night;
With her tongue, and her pen, she's so glib and so handy,
She'd ensnare a philosopher much more a Dandy.

Cf. No. 12975.
$11\frac{7}{16} \times 9\frac{13}{16}$ in. 'Caricatures', vii. 15.

13073 THE DELIGHTS OF WINDY WEATHER.
[Williams.]
Pub^d by B Brooks Panton Street [? 1818]
Engraving (coloured impression). A scene in Hyde Park. A man, whose long coat and wide trousers are blown sideways, stands with his hands resting on his umbrella addressing a handsome woman whose dress swirls up above her knees. He says: *Faith Maam you have a handsome pair of legs!* She answers, with a bold stare: *And a good Thing too Sir.* In the background men chase their hats; a woman tries to catch her large bonnet in which is her curled wig; another has lost bonnet, wig, and parasol. The (closed) umbrellas are gamps encircled by rings, and with sharply pointed ferrules.
$7\frac{3}{4} \times 12\frac{5}{8}$ in. 'Caricatures', vii. 38.

13074 SKAITING—DANDIES, SHEWING OFF.
Williams fecit.
Pub^d by Tho^s Tegg 111 Cheapside London. [? 1818]
Engraving (coloured impression). Ladies stand on a snow-covered bank in the middle distance watching the skaters. In the foreground are four skaters

[1] Imprint cropped.

in absurd positions. A dandy (cf. No. 13029) lies on his back, trying to ward off with one leg another who reels backward striking him on the chin with the point of his skate; the former says: *What are you at there! you'll put my wig out of Buckle.* The other exclaims: *O Lord! how they are laughing at us!* A third dandy has collided with a fat man whom he clasps round the waist; both are about to fall heavily on the prostrate skater. He says: *Pon honor Sir I beg pardon! you must thank the Ladies!* Men in the distance skate with ease; some play (?) hockey with sticks and a cork.
$8\frac{3}{16} \times 12\frac{7}{8}$ in. 'Caricatures', vii. 62.

13075 THE HABERDASHER DANDY.
C Williams fec[t]
London Pub[d] by Tho[s] Tegg N[o] 111 Cheapside. [? 1818]
Engraving (coloured impression). Interior of a shop. The dandy (l.) cuts a length of material, the end of which lies in folds on the floor. He bends insinuatingly to a woman who leans with her elbows on the counter, saying: *He! He! nothing talked of but Dandies Mem now Mem! what is the next thing I shall have the felicity to do for you Mem!!* She answers: *The next thing M[r] Dandy is to measure that over again, and see how much you have cut Short.* She and a lady seated on a stool beside her wear huge bonnets in the fashion of 1818. The dandy (cf. No. 13029) wears a very long coat over wide trousers; the points of his collar are above his ears. Across the window stretches a line over which hang ribbons and scarves. Through the glass panes of the door a dandy is seen about to enter, while another man stares at him.
$8\frac{1}{2} \times 12\frac{7}{8}$ in. 'Caricatures', vii. 137.

13076 A RUSTIC RETORT OR A WIT OUTWITED.
Williams fecit
Pub[d] by Tho[s] Tegg 111 Cheapside London. [? 1818]
Engraving (coloured impression). A dandy presents a clumsy countryman to three ladies, saying, *Ladies this is my Cousin! and tho a country Bumkin, I can assure you he is not so foolish as he appears to be!* The countryman, who is shock-headed, and wears old-fashioned dress with wrinkled gaiters, adds: *No Ladies and that is the precise difference between my Cousin and me!* Both men bow, hat in hand. The dandy has the high collar and tight waist of the dandies, with long tight pantaloons, and has an air of fashion. One lady looks through a lorgnette, two others sit together on a sofa. All wear evening-dress with long gloves. A comely maidservant places a chair for the visitors. The costume is that of *c.* 1818. On the wall is a H.L. portrait of a lady in quasi-Elizabethan dress. After the title: "*To be thought, knowing, you must* | "*First put the fool upon all mankind. Drydens juvenal. preface.*
$8\frac{1}{8} \times 12\frac{1}{4}$ in. 'Caricatures', vii. 23.

13077 RECRIMINATION—OR THE MUTUAL DISAPPOINTMEN [*sic*]
[Williams.]
Pub[d] by S. W. Fores N[o] 50 Piccadilly [? 1818]
Engraving (coloured impression). A man in dandy costume (cf. No. 13029) with a large nose stands pulling on his glove, looking over his shoulder at a courtesan who sits on a sofa holding bank-notes. He says: *Curse your little Mouth!* She answers *and Curse your large Nose!* A volume of *Tristram Shandy* lies on the floor; above the sofa is a picture of *Slakenburgius entering Stras-*

burgh (mounted on an ass, to the beating of drums). After the title: *If we hope for things of which we have not thouroughly considered the value, our disappointment will be greater than our pleasure in the fruition of them! Addison's Spectator.*

An allusion to the Rabelaisian tale at the opening of vol. iv of Sterne's *Tristram Shandy.*

$11\frac{7}{8} \times 9$ in. 'Caricatures', vii. 176.

13078 FIELD PIECES.

Woodward del[t] [Williams f.]

London. Pub by S. W. Fores 50 Piccadilly & 312 Oxford Street[1] [? 1818]

Engraving (coloured impression). A handsome young soldier wearing a bearskin and long gaiters sits on a bank between two women, each holding his arm; his epaulets show that he is a bandsman. An elderly officer (l.) stoops towards them peering through a monocle, to say: *A pretty way this of doing your duty on the parade,—to be here with your pieces* [cf. No. 10668, &c.] *in the fields at noon day! I shall report you to the General I assure you.* The soldier answers: *What I am doing is quite Military, Your Honor must allow they are field Pieces, however.* One of the girls (r.) (who thinks him an officer) says: *Hush! hush! he dont know you, he takes you for a common Man.* Behind the officer (l.) is a stile. The west front of Westminster Abbey appears on the horizon across the fields.

$8\frac{3}{4} \times 13\frac{3}{16}$ in. 'Caricatures', viii. 159.

13079 THE UNLUCKY RETURN.

[Williams.]

Pub[d] June 1818 by Brooks Panton Street

Engraving (coloured impression). A kitchen interior, an elderly but athletic woman, wearing hat and gloves, threatens with a red-hot poker a man and maidservant who are sprawling on the floor. She says: *Pack off, thou damn'd dog or I'll give thee a douse | And you to[o] thou Babylon whore; | What, when I have twenty good beds in my house, | To do such a thing on the floor!* The terrified man exclaims: *Mind what you are about. You'll do me a Mischief;—it's all her fault indeed Mistres!!* The girl cries: *What an abominable lie! for says I to Roger we had better go up stairs! I did indeed Ma'am.* On a table (r.) are an open book: *Ovids Art of Love*, a bottle of *Old Tom* [gin] with a glass, two crossed pins. On the floor a ladle lies across a book: *Whole Duty of Man.* After the title:

As Landlady Dobbins, a Whitfieldite pure,
At meeting one Sunday delay'd
Coming home unexpected, she caught on the floor,
Her tapster with Dolly the maid.
Vide D[r] Goldsmith

$8\frac{5}{8} \times 12\frac{15}{16}$ in. 'Caricatures', x. 176.

13080 THE MERRY SHIPS CREW—OR NAUTICAL PHILOSOPHERS. *315*

Williams fecit.

[Pub. Tegg.] [*c.* 1818]

Engraving (coloured impression). A naval officer and a lady holding up a parasol walk arm-in-arm along the fortified quay of a naval port. He is

[1] Another imprint has been erased.

accosted by a petty officer, hat in hand, and asks: *Well Mate! just come on shore? how did you leave the ships crew?* The mate: *Why Captain, I have left them all to a man the merriest fellows in the world—I flogged seventeen of them as your Honor commanded, and they are happy it is over; and the rest are happy because they have escaped.* Behind, a sentry stands at attention. On the r. a sailor wearing a top-hat makes a boat fast to the quay. After the title:

"For all the happiness mankind can gain,
"Is not in pleasure, but in rest from pain. Dryden.

$8\frac{3}{4} \times 12\frac{7}{8}$ in. 'Caricatures', x. 100.

13081 SCANDAL REFUTED OR BILLINSGATE VIRTUE.
C W [Williams] *Fecit*
Pub^d^ 1818 by Tho^s^ Tegg 111 Cheapside London.

Engraving (coloured impression). Two burly Billingsgate women confront each other on the quay in a verbal contest; spectators stand round. One (l.) says: *Katty you had better hould your tongue and dont make me spake out, for you know I can blow you up, becase I know what myself I know!!—* The other retorts, hands on hips: *To the Devil I bob you for a new Year's gift! what do I regard you or any varmint like you; I know I am both a Wh . . . and a thief; and barring that, I defy you to say black is the white of my eye!!!—* An older woman smoking a pipe turns to another, saying, *Ah by Jasus Katty may say that! for excepting my poor Judy, that was hung for only taking care of a gentleman's gould watch, there is not a better girl in the Markett!* Behind (l.) are the masts and sails of fishing-smacks, with men landing baskets of fish and carrying them from the waterside. A Dutchman smoking a pipe is the most prominent and interested of the spectators. On the r. are market buildings.

This anecdote, with the scene in Dublin, is the subject of No. 13159. Cf. No. 13384. Cf. *Billingsgate Eloquence*, No. 8604 (1795).

$8\frac{1}{2} \times 13$ in. 'Caricatures', vii. 181.

13082 THE INVISIBLES TETE-A-TETE. OR PARISIAN-DANDIES—
*Pub^d^ by S. W. Fores 50, Piccadilly & 312, Oxford S^t^* [? 1818]

Engraving (coloured impression). Apparently a copy or adaptation of pl. 16 of *Le Suprème bon ton: les invisibles en tête-à-tête* (Colas, No. 2837). The invisibles are ladies whose enormous bonnets projecting horizontally completely hide their faces. Two men place their heads inside these bonnets in order to converse; one lady (l.) is seated, with the man bending towards her, the other pair stand. In the background two 'invisibles' face each other.

The 'invisibles' were contemporary with the 'incroyables' who first appeared in 1796, cf. No. 8833.

$7\frac{1}{2} \times 11\frac{1}{8}$ in. With border, $11\frac{3}{4} \times 12\frac{3}{8}$ in. 'Caricatures', vii. 95.

13083 A GENUINE DANDY OR WALKING GUY. *Nov^r^ 5^th^ 1818.*
*Marks fec^t^*

Lithograph (coloured impression). A street scene: small boys carry on poles an empty chair, designed for a 'guy'; they have sighted an ugly dandy (cf. No. 13029) hurrying towards a woman, eyeglass in hand, and give chase, thinking he will supply their need. The woman (l.), stoops, gazing at him in astonishment; she says: *La' bless me what a Guy.* He says: *D—d fine Woman—pon Honor.* He wears the usual costume of tight waist, high collar,

exaggerated shirt-frill, wide and short white trousers over spurred boots with high heels. His hat is of the inverted flower-pot type. The boys have bludgeons and cry: *Stop that runaway Guy* and *Stop that Dandy Pope*. A man with a Jewish profile behind the boys on the extreme r., says: *Go it my Boys D—n me burn him*. A little boy, hat in hand, runs up to a pedestrian, saying, *Please Sir will you stop that Pope for me*. In the middle distance (l.) two boys carry a stuffed Guy in clown's costume; he has a pipe in his mouth and holds a bundle of matches and a lantern.

Effigies of Popes as well as of Guy Fawkes were burned on 5 November, to celebrate the discovery of Gunpowder Plot (1605).

$8\frac{5}{16} \times 14\frac{1}{4}$ in. With border, $9\frac{1}{2} \times 15\frac{1}{8}$ in. 'Caricatures' x. 107.

13084 A DANDYESS. *Lithography N° 10*

J.L.M. fec[1] [Marks] [? 1818]

Lithograph (coloured impression). Two designs side by side, both having the same title. [1] A comely young woman, fashionably dressed, stands on the pavement, stooping forward and holding up an eyeglass, attached to her neck by a long chain. She uses a (rolled) parasol as a walking-stick, and wears a large flower-trimmed bonnet, high-waisted décolletée dress, much trimmed, scarf, and gloves. [2] The same woman, wearing a patched chemise, and with her hair in curl-papers, sits at a table cheerfully ironing her gown. A pair of bellows forms a seat for the broken chair. The room is poverty-stricken, with a casement window. The large bonnet hangs on a leg of the bedstead which is turned up against the wall; stockings dry at the fire, other garments hang from a cord. The coal is in a heap on the floor, beside a broken pitcher. On the floor is also an *Artificial Hump*, a curved bolster for producing the fashionable high shoulders for the short-waisted dress which accompanied the forward stoop (see No. 13055). Beside it lies an open book, *The Belles Stratagem* [a ballad farce by H. Carey, 1739]. On a clumsy table are a cracked mirror, combs, curling-tongs, and *Rouge*. Cf. No. 13060.

Each design $8\frac{3}{8} \times 6\frac{1}{2}$ in. With border, $9 \times 7\frac{1}{4}$ in. 'Caricatures', x. 111.

13085—13145[2]

Lithographs (coloured) by, after, or attributed to G. Cruikshank,[3] from a set issued *c.* 1817 to *c.* 1819 (see No. 12949, &c.). Nos. 12692 A, 12997, 13008, 13012, 13013, 13421 belong to the set.

13085 A CELEBRATED PERFORMER IN THE PHILHARMONIC SOCIETY.

Pub[d] *by S. W Fores 50 Piccadilly. 10 May 1818.*

Portrait of a violinist whose face is formed by the violin which he plays. This is held to his forehead, below a thatch of hair; the sound-holes form the eyes and nose. He is fashionably dressed, wearing long tight pantaloons to the ankle. On the l. is a music-stand. Behind are two tiers of boxes (added in the second state), whose occupants are slightly sketched.

Identified as P. Spagnoletti (1768–1834), leader of the orchestra at the

[1] Both designs are signed.

[2] Nos. 13111, 13142, 13145, are etched versions of the lithograph, as are Nos. 12997 B, 13008 B, 13105 B; cf. Nos. 12954, 12993.

[3] Many were closely copied and unless original and copy can be compared they are difficult to distinguish. Some attributed by Reid or Cohn to Cruikshank are in the manner of the supposed copyist. Some are probably by I. R. Cruikshank.

King's Theatre (Opera) for nearly 30 years, and one of the first Associates of the Philharmonic Society founded in 1813. Cf. No. 13086.

Reid, No. 2771 (second state). Cohn, No. 982.

10×7⅝ in. With border, 10⅜×8⅜ in.

13086 SIGNIOR VIOLONCELLO

Pub by S W Fores 50 Piccadilly No . . 1818

Portrait of a 'cellist whose head is formed by the head of the 'cello which he is playing. The scroll forms his (powdered) hair, the pegs are transformed into side-curls; features have been added, so that the strings seem to issue from his mouth. He wears knee-breeches and is plainly dressed. Beside him (r.) is a table with a decanter of *Port* and a glass. Cf. No. 13085.

A copy: *Pub by M^cCleary 34 Nassau S^t*, is reproduced, Rubens (No. 67), identified as Cervetto (d. 1783). Perhaps his son James (1758–1837).

11⅜×8⅝ in. With border, 11⅝×9 in.

13087 BON TON

[Capt. Hehl del.]

A dandy (l.), opera-hat in hand, bends towards a lady to inspect her necklace through his glass. He has the short waist, high collar, and conspicuous watch-ribbon of the dandies, with long tight pantaloons to the ankle (cf. No. 13029). She wears a short white ball-dress, and holds up a closed fan, a shawl over her l. arm. She stands at the foot of a staircase on which are flowering plants in ornamental pots. Below the title: "*Pon honor Lady Caroline, You appear a* | "*divinity!—by Jove those Jewels are of the premiere* | "*qualité—did Love furnish them?* | "*On my truth Sir William You are a gay Man.*

She resembles Lady Caroline Lamb, the most conspicuous Lady Caroline of the day. There was a jeweller named Love.

Reid, No. 2748. Cohn, No. 938.

10×9 in.

13088 BEAU'S OF 1818.

[Capt. Hehl del.]

Pub. by S. W. Fores 50 Piccadilly. 8^th May 1818.

Three dandies stand together, two shake hands, the third stands between them. They wear bell-shaped top-hats of various heights, all have ultra-high collars and short waists. One has a moustache, and wears wide and short white trousers, one wears top-boots and riding-breeches, and has a monocle in his eye; the third has very full trousers gathered above the ankle; all wear long spurs and yellow gloves. A companion pl. to No. 13089.

Reid, No. 2740. Cohn, No. 913.

11×8 5/16 in.

13089 BELLES OF 1818.

[Capt. Hehl del.]

Three ladies stand together, bending forward as if in close confabulation. Their short skirts (reaching to their calves) project (over a bolster, see No. 13084) from the high waist, but not from the shoulders as in 1816–17 (see No. 12939); two wear high bonnets, one a flat round cap, of quasi-Scottish pattern trimmed with feathers and flowers. Two are very décolletée, and two carry large muffs. Their hair is in quasi-natural curls resting on neck and forehead. All wear flat slippers, two with cross-gartering.

Reid, No. 2741. Cohn, No. 922.

11×8⅜ in.

13090 FASHIONABLES OF 1818.

[Capt. Hehl del.]

Pub. by S. W. Fores 50 Piccadily Nov. 16th 1818.

A couple walk arm-in-arm (r. to l.) on a pavement, the man much more caricatured than the woman. He wears dandy costume (cf. No. 13029), with bell-shaped top-hat, and trousers strapped under high-heeled boots without spurs. His elbows stick out, his cane is carried jauntily, slanting upwards. The much shorter lady is given height by the scoop of an enormously high bonnet which frames her attractive face. She wears a striped over-dress over frilled white muslin, the skirt above her ankles, and carries a large ermine muff.

Also an impression with imprint removed.

Reid, No. 2747. Cohn, No. 1111.

$12\frac{1}{4} \times 8\frac{3}{4}$ in.

13091 A DOUBLE-DISTILLED DANDY.

[Capt. Hehl del.]

Pub. by S. W. Fores 1. Oct 1818

A dandy (cf. No. 13029) with a moustache, a pinched waist, ultra-high collar, and tightly strapped trousers, stoops slightly towards the pavement where a little ragged boy (l.) picks up a large flowered handkerchief, holding out his hand for a tip. He says: *I say my fine fellow—pick up my handkerchief!—the rascally Tailor has made my riding belt* [i.e. stays] *so very tight I cannot stoop for it—I'll give you some coin next time I see you little man.* His long spurs have cock's heads for rowels.

Reid, No. 2746.

$13\frac{3}{4} \times 8\frac{7}{8}$ in. With border, $14 \times 9\frac{1}{2}$ in.

13092 A PRETTY PAIR OF PUPS.

[? Capt. Hehl del.]

T.Q.L. studies of two dandies (cf. No. 13029), grinning into each other's faces; they wear bell-shaped top-hats of different types; both have high pinched waists, bulging breasts and hips, with high collars and conspicuous watch-ribbons with seals. The shorter (l.) wears green-glass spectacles (cf. No. 13105) and has a moustache. He says: *Well Tom!—I am station'd in Abbots Park for three months—come over & feed in my Quarters.* Tom: *ha! ha! ha! I quitted the Priory only last week.*

Abbott's Park = The Rules of the King's Bench Prison; Abbott's Priory = the King's Bench Prison (from Sir C. Abbott, Chief Justice of the K.B., 2 Nov. 1818). Partridge, *Slang Dict.*

$11\frac{1}{2} \times 8\frac{5}{8}$ in. With border, $11\frac{3}{4} \times 9\frac{1}{4}$ in.

13093 CRIBBAGE A-LA-DANDY.

[Capt. Hehl del.]

Two ugly dandies (cf. No. 13029), with the air of men of fashion, face each other across a round table, leaning forward. One (r.) wears strapped trousers with a stripe, the other knee-breeches. The former says: *Fifteen six—a flush, and his whig, makes me out—pon honor* [cf. No. 13087] *'tis really astonishing—You are not in luck.* The other says: *Prodigious!! then I am diddled again!—Monstrous! Oblige me with a pinch of your mixture or I shall expire!* Behind him on the wall is a bust portrait of a man in Roman armour inscribed *My Papa!* Behind (r.) is a French window.

Reid, No. 2750.

$9\frac{5}{8} \times 13\frac{3}{8}$ in. With border, $9 \times 13\frac{3}{4}$ in.

13094 LANDLORD & TENANT.

[Capt. Hehl del.]

A dandy (cf. No. 13029), with a handsome profile, wearing knee-breeches, advances with a mincing step and outstretched hands towards an ugly farmer who stands facing him with a large stick and wearing top-boots and broad-brimmed hat. The tenant holds a money-bag and is fiercely prognathous. The landlord: *My dear Sir—I am rejoiced to see you—I hope your lovely family are well—You are a charming Man—correct in every point—in short your countenance is an index to your mind.* The farmer: *You certainly are flattering me—here is your Rent.—as to my family—thanks to the Lord, my Wife, and all the brats, be gone to kingdome come.* There is a carpeted floor.

Reid, No. 2761.

$12\frac{1}{2}\times 9\frac{3}{16}$ in. With border, $12\frac{3}{4}\times 9\frac{3}{4}$ in.

13095 A SLIGHT FAUX-PAS!

A young woman in evening dress, with short petticoats, sits on the knee of a burly footman in livery, her cheek against his. She says: *My dearest John, the old Man will not return home to night.* The husband, much burlesqued, his hair standing on end, stoops to look in at the door, holding a pistol; he exclaims: *Mercy on me! my Wife! I must discharge this fellow.*

$11\frac{5}{8}\times 8\frac{1}{8}$ in. 'Caricatures', x. 252.

13096 POSITIVE LOVE.

A plump dissenter kneels on the ground, his fingers outspread against his chest, addressing the back of a sour-looking woman, plainly dressed, who walks away from him to the r. He wears a broad-brimmed hat and clerical bands, and says: *Cast my Friend thine eyes around | and view thy Charmer on the Ground!!*

$11\frac{1}{8}\times 8\frac{5}{8}$ in. 'Caricatures', x. 254.

13097 IS THERE A HEART THAT NEVER LOV'D?

A lean knock-kneed and grotesque quaker in a very broad-brimmed hat stands on the pavement outside a door with glass panes (r.), turning to look over his shoulder at a short fat (?) cook (l.), whose fingers he touches, with goggling eyes and protruding tongue. He says: *Tarry a while with me Love | into the House of my Friend.* She answers, coyly complacent: *Leave me alone | You gay deceiver.*

$11\times 8\frac{7}{8}$ in. 'Caricatures', x. 258.

13098 THE SPIRIT MOVES!!

[*I. R. and G. Cruikshank fec*^{t}.[1]]

Two grossly ugly Quakers waltz, the man very thin, the woman fat. In the background are two other couples: on the l. the woman stands on the points of her toes with folded arms, the man beside her with hands together, they look sideways at each other; caption: *The Spirit beginneth to move.* On the r. the pair face each other glumly, on tiptoe and with folded hands; caption: *The Spirit moveth not.*

Reid, No. 2784. Cohn, No. 1999.

$7\frac{1}{2}\times 11\frac{3}{8}$ in. With border, $7\frac{5}{8}\times 11\frac{5}{8}$ in. 'Caricatures', x. 173.

[1] From the impression listed by Cohn.

13099 O! SHE LOV'D THE BOLD DRAGOON.

[? Capt. Hehl del.]

An officer (l.) embraces a pretty young woman with short petticoats, both wear cloaks. He is moustached, wears a sabre, plumed helmet, and spurred boots.

$11\frac{3}{4}\times7\frac{11}{16}$ in. With border, $12\times8\frac{1}{16}$ in. 'Caricatures', x. 261.

13100 A SON OF MARS & HIS CHERE AMIE.

[? Capt. Hehl del.]

A pretty young woman, fashionably dressed and wearing an enormous bonnet, puts her hand on the shoulder of a much shorter Life Guards officer who looks up at her with a languishing expression. He wears a helmet with metal chin-strap, and a huge plume curving round its crest, a sword and sabretache. He has a moustache and wears a (Waterloo) medal. The stone wall of a building forms a background. The girl resembles in features and costume the girl in No. 13101.

$13\frac{5}{8}\times9\frac{1}{16}$ in. With border, $14\times9\frac{5}{8}$ in.

13101 AN INVITATION.

[Capt. Hehl del.]

A lean and lascivious-looking parson accosts a pretty girl (cf. No. 13100), taking her by the elbow and leaning over her shoulder, his hand in his pocket; he says: *I say my dear!* She is coyly alluring.

Reid, No. 2762. Cohn, No. 1243.

$11\frac{3}{8}\times8\frac{1}{2}$ in. With border, $11\frac{5}{8}\times9\frac{1}{2}$ in.

13102 HERE'S A HEALTH TO ALL GOOD LASSES.

[Capt. Hehl del.]
[Pub. Fores, 4 June 1818][1]

A fat toping parson, carbuncled and tipsily jovial, leans back in his chair, flinging out a leg and holding up a glass of wine in each hand. His wig is back to front. On the table (l.) is a decanter. On the floor beside him is a basket filled with bottles. By it is a newspaper (or ballad) headed *Windsor and Eton exp . . .* On the wall are two pictures, one of Windsor Castle, the other of three T.Q.L. figures: a grinning parson, spectacles on forehead, between a fat negress and a thin white woman; above: *How happy could I be with either* [Gay, *Beggar's Opera*].

The parson is from Gillray's *Begone dull Care*, No. 9769, reversed and altered.

Reid, No. 2757. Cohn, No. 1196.

$10\frac{7}{8}\times9\frac{1}{8}$ in. With border, $11\frac{1}{8}\times9\frac{9}{16}$ in.

13103 SHUN BAD COMPANY.

Pub. by S. W. Fores Nov^r 1818

Three men drink together, the central figure being a fat parson who clasps the decanter and puts a glass to his mouth. Above the head of each hangs an appropriate picture; in the largest a roofless church is tilting over while a very few people listen to a (dissenting) preacher declaiming from a barrel. On the l. sits a barrister in wig and gown with the profile of a bird of prey, his wig having the black patch of a serjeant (cf. No. 5900). Above his head hangs a

[1] From Cohn.

picture of a wolf chasing sheep. Facing him is a small paunchy man with a large bald head and insignificant features (? a politician). Above his head is a braying ass. On the table are snuff-boxes.

Reid, No. 2770. Cohn, No. 1976.

$7\frac{1}{2} \times 11\frac{1}{8}$ in. With border, $7\frac{13}{16} \times 11\frac{3}{4}$ in.

13104 PLUCKING A CANDIDATE FOR HOLY ORDERS.

An obese parson (H.L.), fitted snugly into his arm-chair, looks up at the young man (l.) who stands facing him. He wears spectacles and has an expression of close-lipped, appraising contempt. The candidate gapes at him in complete dejection. He is thin, with a broken nose and wisps of lank hair; he wears his college gown over dandy costume (see No. 13029) with a high pointed collar. On the wall are three pictures: bust portraits of parsons wearing surplices, with grotesque expressions, flank a large (generalized) view of Oxford: a Gothic tower, college building, and a domed building are surrounded by trees, with three characteristic pedestrians in the foreground. Below this hangs a framed *Oxford Almanack*, with an engraving of a pillared quadrangle.

Reid, No. 2767. Cohn, No. 1853.

$8\frac{7}{8} \times 13\frac{5}{8}$ in. With border, $9\frac{1}{8} \times 14\frac{1}{8}$ in.

13105 CAMBRIDGE BUTTER. OR, THE THREE BOTTLE DIVINE!!

[Pub. Fores, 1 June 1818][1]

Bust portrait of a very fat parson, looking to the l., with warts on his chubby cheeks. He wears a wig, green spectacles (cf. No. 13092), surplice, and bands. For 'Cambridge butter', perhaps a term for a certain type of fat parson, cf. Nos. 11535, 11707.

Reid, No. 2774. Cohn, No. 973.

$9\frac{5}{16} \times 7\frac{5}{8}$ in. With border, $10\frac{3}{16} \times 8\frac{3}{8}$ in.

13105 A A copy, title without underlining and notes of exclamation. A neck-band and strings to the surplice have been added, together with buttons, to the strip of waistcoat or coat.

$11\frac{3}{4} \times 8\frac{1}{8}$ in. With border, $12 \times 8\frac{5}{8}$ in.

13105 B An etched copy (coloured) of No. 13105; title as No. 13105 A.

$9\frac{3}{16} \times 7\frac{1}{2}$ in. With border, $9\frac{1}{2} \times 7\frac{3}{4}$ in.

13106 FASHIONABLE READING. *Vide new Church—Oxford. Pub by S. W. Fores 50 Piccadilly*[2] [date erased, Feb. 6, 1818]

A foppish parson, directed to the l., wearing a voluminous surplice over a high 'dandy' (cf. No. 13029) collar, with bands, and displaying elegant be-ringed hands, preaches from a pulpit, the upper part only of which is depicted. In his eye is stuck a monocle with short handle and cord. A large book is on his pulpit-cushion, which is elaborately trimmed with gold fringe, and he reads with a complacent smile: "*And behold in these times the Dan-dees were*" | "*arrayed in Garments of divers fashions—and in*" | "*fine Linens curiously wrought—and moreover—*" | "*they were gazed upon by the bretheren of the Land,*" | "*in which they dwelt—and the people marvelled.*" | "*Lib. 2—ver 6. 7. 8*"

Evidently a caricature of an Oxford parson.

Cohn, No. 1109.

$13\frac{1}{8} \times 8\frac{3}{8}$ in. With border, $13\frac{1}{2} \times 9$ in. 'Caricatures', x. 125.

[1] A. de R. xiv. 175.

[2] Cohn describes a state signed *G. C. Sculp.*, of which this is perhaps a copy.

13107 THE ESTABLISHED CHURCH. THE TRUE DOCTRINE.

Companion designs placed side by side. [1] A fat parson, similar in type to No. 13105, stands directed to the r. at a reading-desk, preaching with calm complacency: *Dearly beloved Brethren* . . . . . [sic]. He wears wig, bands, and a surplice reaching to the ground, and open to show coat and knee-breeches. Behind (r.) is a hassock.

[2] A dissenter stands on tiptoe in profile to the l. at a similar reading-desk, shouting with extended fist: *You'll all be D* . . . . . *d.* [cf. No. 13109]. He is emaciated, with lank spiky hair, and angular features. He wears old-fashioned dress, with clerical bands and high-quartered shoes. Adapted (in reverse) from *The Field Preacher*, No. 9122.

Also an impression cut to make two prints.

Reid, No. 2781. Cohn, No. 1095.

Each design, $8\frac{5}{8}\times 7\frac{1}{16}$, $8\frac{5}{8}\times 6\frac{1}{2}$ in. With borders, $9\frac{1}{2}\times 13\frac{15}{16}$ in. 'Caricatures', x. 82.

13108 LATH AND PLASTER. FLESH AND BLOOD.

[Capt. Hehl del.]

Two designs placed one above the other. [1] The elongated head and narrow shoulders of an ultra-melancholy dissenting preacher with lank hair, upturned eyes, and down-drawn mouth. He wears clerical bands.

[2] The head and shoulders of a grossly fat and jovial parson, carbuncled and warty, his features as broad and distended as the other's are elongated. He wears wig, surplice, and bands. Cf. No. 13105.

Reid, No. 2759.

Each design $5\frac{3}{4}\times 8\frac{1}{8}$ in.; $5\frac{1}{8}\times 8\frac{1}{8}$ in. With borders, $13\frac{5}{16}\times 8\frac{1}{2}$ in. 'Caricatures', x. 86.

13109 YOU WILL ALL BE D——D.

A field preacher, with customary lank hair and clerical bands, stands in a cask, shouting at a small group standing below (H.L. figures), chiefly of country people. All are alarmed or perturbed; one man squints violently. On the r. is a tree with a bare branch projecting towards the preacher; from this hangs a noose of rope. Cf. No. 13107. See No. 11780.

$11\frac{3}{4}\times 8\frac{3}{8}$ in. With border, $12\times 8\frac{13}{16}$ in.

13110 THE CELEBRATED & REVEREND T. SCREECH ME DEAD ATTACKING THE DEVIL IN HIS STRONG HOLD

The interior of a dissenting chapel. On the extreme r. the preacher leans from a plain pulpit with raised r. fist. On the canopy or sounding-board sits a large squirrel, emblem of profitable hoarding. In the foreground stand the congregation (T.Q.L.), some looking up at the pulpit, others slyly exchanging amorous glances. Behind are others crowded together and similarly engaged in a raised pew or low gallery, at r. angles to the pulpit. A lighted chandelier hangs from the upper margin beside the inscription: *My friends fear nothing! follow the first and good commandment—increase & multiply!—defy as I do, Beelzebub & all his Crew—We are as innocent lambs passing our evenings here in love and harmony—hearken not to backsliders—attend regularly & your feelings shall be gratified.*

$11\frac{1}{8}\times 8\frac{3}{4}$ in. With border, $11\frac{5}{16}\times 9\frac{1}{4}$ in. 'Caricatures', x. 84.

13111 FLEABITES OR THE PSALM SINGER

Etched version (coloured) of a lithograph after Capt. Hehl. A lank-faced dissenter with squinting upturned eyes, and open gap-toothed mouth, sits up

in bed, chanting: *O Lord what makes the fleas to bite | I never did them harm | At first they came by twos & three's | But now how they do swarm.* His shirt is ragged and lank hair pokes through his night-cap. On the pillow beside him (l.) is the sleeping face of a plump woman, framed by a cap-frill.

Original, Reid, No. 2764.
$11\frac{3}{8} \times 9\frac{1}{8}$ in.

13112 SUSANNA & THE TWO ELDERS.

A fat bedizened negress, broadly grinning, stands between a bearded Jewish rabbi in profile to the r., and a dissenting preacher who wears a hat and clerical bands; she puts her arms round their shoulders. Both men register pleasure, the Jew frankly, the other sanctimoniously. The heads are large, the figures less than H.L.

Reid, No. 2779.
$8\frac{7}{8} \times 12\frac{15}{16}$ in. With border, $9\frac{1}{8} \times 13\frac{3}{8}$ in.

13113 A PEEP INTO A CONFESSIONAL.

An elegant young woman in a décolletée dress with bare arms, and a fat elderly monk (r.) embrace. Their profiles are concealed behind the pillar supporting the double arch through which the confessional is seen. Cf. *Symptoms of Sanctity*, by Rowlandson, No. 9781.
$12\frac{5}{8} \times 9\frac{3}{8}$ in. With border, $12\frac{15}{16} \times 9\frac{7}{8}$ in. 'Caricatures', x. 124.

13114 DEVOTION IN DUKES PLACE—OR CONTRACTORS RETURNING THANKS FOR A LOAN.

A small section of the Jewish Synagogue is depicted, with two rows of choir-boys singing vigorously. In front of them, in a pew for one person, stands the most conspicuous figure, T.Q.L. in profile to the r., as if leading the choir. He wears a fashionable whisker and shirt-frill, with broad-brimmed tricorne hat. On his l., in a higher pew, are seated three elderly Jews, all with beards, also singing. A candelabrum with two lighted candles hangs over their heads. In a gallery above the choir is a row of women, without hats. All the men wear hats, the choir wear clerical bands; all have exaggerated profiles, and many have negroid lips.

An exceptionally large loan was raised in 1818 on terms attacked as too favourable to lenders. *Parl. Deb.* xxxviii. 224 ff.
$8\frac{1}{16} \times 12$ in. With border, $8\frac{3}{4} \times 13\frac{3}{8}$ in.

13115 JEWS KEEPING THE PASSOVER.

[Capt. Hehl. del.]

Four Jews, all bearded, at a round dinner-table, eagerly prepare to eat forbidden food. One stands to carve a sucking-pig, a second stands leaning ecstatically over the table, saying, *Bless my heart!—I vish my vife vas vid us.* The two others sit facing each other in arm-chairs. One, with a ham before him, leans eagerly forward to say to the carver: *As I have a Soul to be shavd but it is a pretty little Lamb give me some of de ribs and von bit of his tail.* The fourth, holding carving-knife and fork, asks for the ham: *Vil you send me up dat mutton vid de tic rine—I vil soon slice it up.* On the table are also oysters and a lobster salad. Two wine-coolers are filled with bottles.

A favourite theme, cf. No. 8536, by Rowlandson.

Reid, No. 2751. Cohn, No. 1254.
$9\frac{1}{8} \times 13\frac{1}{8}$ in.

13116 A TROUBLESOME CUSTOMER.

A fat surly-looking John Bull sits in an arm-chair, holding a long pipe; a frothing jug and a glass are on a table beside him. At his side lies a savage-looking bull-dog with a spiked collar; at his feet is a bulky cat. Man and dog look up aggressively at a tax-collector who stands before him, writing in a large book, with his hat under his arm; another book projects from his coat-pocket. He says: *I beg your pardon the taxes must be paid immediately!—We are very much in arrear—have large Accounts to settle—and the Commissioners are very pressing.* The seated man answers: *they may all be d—d.* He sits in front of the fireplace, above which hangs a blunderbuss: *Loaded.*

Reid, No. 2769. Cohn, No. 2050.

$9\frac{1}{4} \times 11\frac{1}{2}$ in. With border, $9\frac{1}{2} \times 12$ in. 'Caricatures', x. 75.

13117 INTRODUCTION OF THE GOUT.

G. C. fec^{t} [Capt. Hehl del.]

Pub^{d} April 9th 1818 by S W Fores Piccadilly

A fat and carbuncled gourmand, in the old-fashioned dress and wig which denotes the 'cit', sits in an arm-chair in profile to the r., at a round table laid with dessert: decanters, pineapple, melon, &c. He leans back to drink, with a peach speared on his fork, while a little demon, with furtive delight, is about to drop on his foot a burning coal from a pair of tongs. On the wall is a picture of Vesuvius in eruption. Cf. No. 9448.

Reid, No. 2743. Cohn, No. 1241.

$8\frac{3}{4} \times 12\frac{7}{8}$ in. With border, $8\frac{7}{8} \times 13\frac{1}{8}$ in. 'Caricatures', x. 74.

13118 A GENTLE HINT!

[1 June 1818.][1]

An old, paunchy doctor, with a grotesque profile, his cane under his arm, holds the pulse of his patient, looking at his watch; he says, *You are bespoke!!* The patient, emaciated and burlesqued, wearing dressing-gown and night-cap with waistcoat and breeches, capers in frantic terror. The design suggests an adaptation from Rowlandson.

Reid, No. 2775. Cohn, No. 1154.

$10\frac{1}{2} \times 8\frac{3}{8}$ in. With border, $10\frac{11}{16} \times 8\frac{5}{8}$ in.

13119 DROPSY COURTING CONSUMPTION.

A copy, reversed, of No. 11635, by Rowlandson, the figures closely copied and identical in size, but the setting altered to an interior, with carpeted floor, roses in a tall jardinière, and a Regency-pattern sofa. The woman's bonnet is replaced by feathers.

$11\frac{5}{16} \times 8\frac{1}{8}$ in. With border, $12\frac{1}{8} \times 8\frac{1}{2}$ in.

13120 A LITTLE BIGGER.

A copy (reversed) of a pl. by Rowlandson, not in B.M., pub. 18 May 1791. An enormously fat, drink-bloated man stands in profile to the r. holding up his coat-tails, while a slim tailor, crouching beside him, tries to encircle his waist with his measuring tape. The tailor's patterns are on the floor (r.).

A French copy of the original is No. 8916 [3].

Reid, No. 2782. Cohn, No. 1321.

$11\frac{11}{16} \times 7\frac{15}{16}$ in. With border, $11\frac{15}{16} \times 8\frac{3}{8}$ in. 'Caricatures', x. 126.

[1] Cohn.

13121 FAT AND LEAN.

A copy of No. 10632, by Williams, of Daniel Lambert and a thin woman.
$12\frac{1}{2}\times 9\frac{1}{16}$ in. With border, $12\frac{3}{4}\times 9\frac{7}{16}$ in.

13122 A CHANCERY CASE[1]

Two pugilists, stripped to the waist, are fighting. One has the other's head under the l. arm, and is punching his nose with r. fist, the situation known in pugilistic phrase as 'in chancery'.
$10\frac{7}{16}\times 8\frac{1}{8}$ in. With border, $10\frac{11}{16}\times 8\frac{9}{16}$ in.

13123 A SET-TO!!

[Capt. Hehl del.]

A savage pugilistic encounter between two burly sailors, stripped to the waist and astride a sea-chest. Seconds and bottle-holders are represented by four men, one holding bottle and glass, one seated on the ground holding a glass, one flourishing a full tankard, and a very pugnacious elderly man with bald head and wooden leg. See No. 11981.

Reid, No. 2763. Cohn, No. 1971.
$8\frac{3}{4}\times 13\frac{11}{16}$ in. With border, $8\frac{7}{8}\times 13\frac{15}{16}$ in. 'Caricatures', x. 68.

13123 A A close copy of No. 13123.
$8\frac{7}{8}\times 13\frac{11}{16}$ in. With border, $8\frac{15}{16}\times 13\frac{7}{8}$ in.

13124 A JIG ON BOARD.

Cruikshank fec^{t} [Capt. Hehl del.]

A sailor and a young woman dance a jig on the deck of a man-of-war, watched by a sailor leaning from the forecastle roof (r.). They dance side by side, man's l. arm raised, holding his hat, woman with hands on hips.

Reid, No. 2752. Cohn, No. 1255.
$9\frac{1}{16}\times 12\frac{5}{8}$ in. With border, $9\frac{1}{4}\times 12\frac{13}{16}$ in.

13125 A TIPPERARY JIG.

An Irishman (r.) and a plump Irishwoman dance in similar attitudes to the couple in No. 13124, but facing each other and with more energy. Cf. No. 12930.

Cohn, No. 2034.
$11\frac{1}{4}\times 8\frac{5}{16}$ in. With border, $11\frac{1}{2}\times 8\frac{7}{8}$ in.

13126 TURNING UP THE NATIVES.

J V inv^{t} G. C^{k} Scup^{t}

A snorting bull, whose tail is held by an alarmed butcher, goaded to fury by the butcher's dog, upsets an oyster-woman seated on a stool; her tub of oysters overturns with its placard: *Fine Native & Milton Oyster*[s]. In her alarm she holds up her oyster-knife in such a way that it will pierce the posterior of a fat, carbuncled parson who has been tossed by the bull.

Reid, No. 2776. Cohn, No. 2054.
$8\frac{1}{4}\times 12\frac{1}{2}$ in. With border, $8\frac{7}{16}\times 12\frac{7}{8}$ in.

13127 FAT & LEAN OR FEEDING THE HUNGRY—IN S^{T} MARTINS COURT

The interior of a cheap ham and beef shop; two fat men and a fat woman behind the L-shaped counter serve emaciated customers. A man, wearing quasi-dandy costume (cf. No. 13029), asks a shopman carving a ham for:

[1] Imprint erased. Watermark 1816.

Two ounces of very lean beef—and one of ham all lean. The carver: *You should try and eat fat my friend—it would do you good—got any paper to put it in? we cant find paper.* A lean dog of dachshund type hungrily puts its paws against the counter. The other shopman slices a round of beef; he addresses an elderly woman in a patched dress who holds out a bowl: *Come mother whats for You?* She answers: *a quarter of a pound of your buttock o' beef—a little bit of fat with it if you please & a pen'north of Tatoes or carrot—& some mustard.* A little ragged girl stands on tip-toe against the counter holding up a coin, saying, *a pen'north a pudding if you please.* On the extreme r. a fat woman with her back to a window rubs a coin on a block, saying angrily: *its a bad un!* The dilapidated dandy who has proffered it registers dismay. A small and clearly famished child clambers against the counter. A lean greyhound sniffs cautiously towards a large bull-dog with a bone. Many heads look in at the window (r.). A large wall-clock points to 12.5; German sausages, &c., hang against the wall.

Probably an authentic picture, despite the element of caricature.
$8\frac{1}{4} \times 12$ in. With border, $8\frac{3}{8} \times 12\frac{1}{4}$ in.

13128 THE SCENE OF ACTION.

[Capt. Hehl del.]

A sequence of disasters to an old maid at tea-time; a huge cat dashes up a set of shelves (l.), where decanters and dinner-service are ranged, to chase a mouse, sending crockery, &c., crashing. She rises in agonized alarm from her arm-chair, overturning the round table and all the tea-things, scalding water from the urn falling on a yelling dog. A lighted candle falls against a dressed-up monkey seated on a low stool beside its mistress. A ferocious-looking parrot has left its cage and sits on the back of the chair.

Reid, No. 2755. Cohn, No. 1965.
$9\frac{3}{4} \times 12\frac{3}{4}$ in. (border cropped).

13129 A HIT AT BACGGAMMON.

[Capt. Hehl del. Cruikshank f.][1]

A copy of No. 11637, by Rowlandson, with the omission of the cat.

Reid, No. 2772. (Cohn lists: *A Hitt at Backgammon*, No. 1202, a lithograph pub. Tegg 1814.)
$8\frac{1}{4} \times 12\frac{1}{4}$ in. With border, $8\frac{1}{2} \times 12\frac{5}{8}$ in.

13130 AMAZING!—WELL I'M SURE!!—WHAT AGAIN!!!

[? Capt. Hehl del.]

A hideous elderly couple play cribbage at a round table, both in profile. The man (l.) has gouty swollen legs; he presses a slashed shoe against the lady's ankle, showing her the ace of hearts with a significant glance; she leans forward in delighted astonishment so that the feathers in her hair burn in the candle.

Apparently the pl. described by Reid, No. 2754, with the title *Surprising*.
$8\frac{7}{8} \times 11\frac{7}{8}$ in. With border, $9\frac{3}{16} \times 12\frac{5}{16}$ in.

13131 SURE SUCH A PAIR WERE NEVER SEEN SO JUSTLY FORM'D TO MEET BY NATURE!!!

G. C^k—

[Pub. Fores, 10 Mar. 1818.]

Profile busts of a remarkably ugly pair, whose misshapen features dovetail

[1] According to a note in pen,

into one another, bringing close together their broadly smiling lips. The man (l.) is dressed like the dandy of 1818, with upswept shock of hair, the woman wears a wreath of flowers, and décolletée dress.

The title is a tag from Sheridan's *Duenna*.

Reid, No. 2778. Cohn, No. 2015.

$9\frac{7}{8} \times 10$ in. Border cropped.

13132 GLEE SINGERS

Elderly singers crowd round the keyboard of a square piano, which one of their number is playing, his (green) spectacles pushed up. One, also wearing green spectacles, uses an ear-trumpet; an aged woman (r.), with bearded chin, places a hand on his shoulder, the other hand rests on the head of a fat man who sleeps, seated beside the piano.

$8\frac{1}{16} \times 12\frac{1}{2}$ in. With border, $8\frac{1}{4} \times 12\frac{3}{4}$ in.

13133 THE GRACES THEY WERE CULLING POSIES AND FOUND YOUNG LOVE AMONG THE ROSES

Three grotesquely ugly old maids stoop delightedly over a Cupid who sleeps against a rose-bush, arrow in hand, his unstrung bow beside him. On the back of one sits an ape; a lap-dog is beside her. A parrot sits on the bonnet of another, the third kneels. On a mound (r.) a cock stands crowing: *Cock a doodle doo.*

Reid, No. 2768. Cohn, No. 1168.

$8\frac{11}{16} \times 11\frac{11}{16}$ in. With border, $8\frac{13}{16} \times 12$ in.

13134 CUTTING CORNS.

An adaptation of Gillray's *Comfort to the Corns*, No. 9585. The old hag is altered to a rather younger woman, the wide hearth to a neat fireplace. The Gothic chair is replaced by a chair with a high cane back (of Charles II period). A cat watches the operation.

$11\frac{1}{8} \times 8\frac{5}{16}$ in. With border, $11\frac{3}{8} \times 8\frac{13}{16}$ in.

13135 "SHE NEVER TOLD HER LOVE!" | "BUT LET CONCEALMENT LIKE A WORM I' THE BUD" | —"FEED ON HER DAMASK CHEEK! [*Twelfth Night*, II. iv.]

A hideous old apple-woman sits asleep on an upturned basket by her rough table where her apples are piled, warming her bare arms under her apron, and with a bottle concealed under her petticoats. On the table is a makeshift lamp.

$9\frac{7}{8} \times 8\frac{3}{8}$ in. Border cropped.

13136 THE LOVELY YOUNG LAVINIA

A hideous woman, slyly lascivious, stands in profile to the l., holding a small (gleaner's) sheaf of corn under one arm, with a bottle and a rough pitchfork. She wears wide-brimmed hat, and a slovenly dress exposing her shoulders. There is a rustic background.

A travesty of the story of Lavinia and Palemon from Thomson's *Seasons* (Autumn), also burlesqued by Gillray, see No. 10480.

$12\frac{5}{8} \times 9\frac{5}{8}$ in. With border, $12\frac{7}{8} \times 10$ in.

13137 JESSE, THE FLOWER OF DUNBLAINE.

[Capt. Hehl del.]

A hideous young woman, dressed in tartan with bare legs and sandals en cothurne, sits by the waterside in a mountainous Scottish landscape. She

squints violently, wears necklace and bracelets on her bare neck and arms, and holds a rose and feathered hat.

Cf. *Jessie the Flower of Dunblane; or, The Smugglers of the Glen*, an operetta first played at Edinburgh 11 June 1834.

Reid, No. 2766.

$11\frac{15}{16} \times 8\frac{9}{16}$ in. With border, $12\frac{1}{8} \times 9$ in. 'Caricatures', x. 87.

13138 BEAUTY AND THE BEAST.

A copy, reversed and altered, of *The Saracens Head on Snow-Hill*, No. 11129. The man is without a night-cap, the woman's cap and the curtains are altered. The soft-ground etching of the original is closely imitated in lithography.

Reid, No. 2777. Cohn, No. 917.

$11\frac{1}{2} \times 8\frac{5}{8}$ in.

13139 LAUGH AND GROW FAT.

Head and shoulders of a well-dressed man smiling broadly, head tilted to the l. He wears a swathed neck-cloth without the high collar of the dandy.

$11\frac{1}{2} \times 9\frac{3}{16}$ in. With border, $11\frac{3}{4} \times 9\frac{3}{4}$ in. 'Caricatures', viii. 171.

13140 ZÉPHIR.

A male ballet-dancer, very muscular and energetic, dances with head in profile to the l., r. leg extended horizontally. He wears a short semi-transparent tunic bordered with roses, leaving the breast bare; he has an ugly and ultra-Jewish profile. Copied from a French print, *Le Doyen des Zephirs* (Cohn).

Evidently M. Baptiste in the part of Zephyr in his ballet *The Return of Spring*, a new French ballet at the Opera House described, *Examiner*, 1 Mar. 1818.

Reid, No. 2773. Cohn, No. 2114.

$10\frac{3}{4} \times 8\frac{1}{4}$ in. With border, $11 \times 8\frac{5}{8}$ in.

13141 THE BOLERO.

Two ballet dancers dance in Spanish costume on a boarded floor. The male dancer has a certain resemblance to Baptiste in No. 13140, though less caricatured and less muscular.

Probably two of the French dancers at the King's Theatre in 1818; the chief pair being Baptiste and Mlle Milanie. Op. cit. Cf. No. 13142.

Reid, No. 2783. Cohn, No. 936.

$10\frac{1}{4} \times 8\frac{1}{8}$ in. With border, $10\frac{1}{2} \times 8\frac{5}{8}$ in. 'Caricatures', x. 127.

13142 THE GRACES.

Engraving (coloured impression). Three ballerinas, all wearing wreaths of roses and flower-trimmed dresses below the knee over long semi-transparent drawers. One (l.) stands holding a garland of roses, looking over her shoulder to the r.; one leaps high in the air, with arms and legs extended; the third leans to the r., poised on one toe.

They seem to be the French dancers at the Opera whose dancing was criticized (in 1819) in the *Examiner* as more vigorous than graceful, cf. No. 13141.

$8\frac{11}{16} \times 12\frac{5}{8}$ in. 'Caricatures', vii. 150.

13143 OFF HE GOES

A very fat little man (l.) is about to plunge head first into a sunk bath towards a person standing in the water, head and hands emerging with an encouraging smile and gesture.

The diver, with his tiny pigtail, resembles Lord Derby, and the head, which might belong to either sex, has some resemblance to Lady Derby (Miss Farren) with whom he had often been caricatured, see vols. v, vi, vii.

Reid, No. 2785.

$8\frac{5}{8} \times 13\frac{1}{4}$ in. 'Caricatures', x. 178.

13143 A A copy (or the original), full-stop after title, $8\frac{1}{2} \times 13\frac{1}{16}$ in.

13144 LOUTHERBERGS SERVANT.

Caricature portrait of a tall thin elderly woman walking l. to r., head in profile. She wears a large hat, long tight-waisted gown, with elbow sleeves and apron, and high-heeled shoes, in the fashion of *c.* 1770. An enlarged copy of *From Soho, P.I. de Loutherbourg fecit, Torre Excu*t. *Published According to Act of Parl*t *Feb*y *10*th *1775*,[1] one of a series, see Nos. 5361, 9684.

c. $11 \times 7\frac{1}{4}$ in. (vignette).

13145 AN OLD MAID IN A FRIGHT OR THE GHOST OF A COCK & BREECHES [? 1818]

Engraving (coloured impression). An old maid seated in a chair registers extreme terror, throwing up her leg, at a pair of breeches supported on clouds (l.) from which a cock emerges.

$8\frac{3}{8} \times 11\frac{13}{16}$ in. 'Caricatures', x. 174.

13146—13151

Plates (coloured) by G. Cruikshank to *Modern Belles. Dedicated to all the Beaux. By the Author of the Greeks*, . . . [&c. as No. 12971, &c.] *Sixth Edition . . . London Printed for J. J. Stockdale, No. 41, Pall-Mall. 1818.* Reid, Nos. 727–32, 4704. Cohn, No. 561. Plates *c.* $3\frac{5}{16} \times 6$ in. 184. b. 13.

13146 NOBLE & COACHMAN.

*Pub 27. Dec*r *1817 by I. I. Stockdale 41 Pall.*

P. 26. The fashionable driver of a four-in-hand, cf. No. 11701, and a hackney coachman stand side by side regarding each other quizzically. Each wears a long, many-caped coat and holds a whip. Their respective coaches stand behind, one with four well-bred horses, the other with a pair of hacks. In the background are the railings of a London square, with an equestrian statue (probably in Berkeley Square).

13147 BEGGAR & MISTRESS.

P. 28. A blind beggar and a woman sit on the end of a broken-down bed in a ruinous attic; she drinks from a bottle. Before the fire a fish is spiked on a tobacco-pipe which serves as spit; a dog watches it hungrily.

13148 ANTIENT MOTHER.

P. 80. Scene in a park; a lady in plain old-fashioned dress, seated on an ornamental bench with two children, watches a third child put a coin into the hat of a beggar who stands on the farther side of a railing.

13149 MODERN MOTHER.

P. 82. Scene at a rout. A very décolletée lady plays cards, her partner a gouty old man. She turns to display her hand to one of two dandies who lean over her chair.

[1] In the collection of Dr. Klingender.

13150 AFTER DINNER.

P. 150. Six people at dinner; a dandy kneels to present the mistress of the house with 'a valuable snuff-box of snowballs', which she had 'made love to'. The term is not explained.

13151 ANTIQUATED BEAU.

P. 163. An elderly man, wearing gaiters on shrunken legs, hobbles with the help of a stick towards his mistress with an ingratiating gesture; she scowls at him, standing stiffly by a chair.

13152—13171

Plates (coloured) by G. Cruikshank and Rowlandson, *The | Wits Magazine | and | Attic Miscellany, | Vol. I. | London. Printed for Thomas Tegg 111, Cheapside* [1818]. Each part has frontispiece and vignette (with title and imprint as above). All Irish subjects. The text is a reissue of *Tegg's Prime Jest Book*, i. 1811–12, illustrated by Rowlandson, which was reissued as *The Spirit of Irish Wit* (Cohn, No. 768). Reid, No. 4701, Cohn, No. 857. 184. d. 27.

13152 THE TWO IRISH LABOURERS. *N° 1*

G. Cruik fec^{t}

An Irish bricklayer's labourer ascends a ladder supported on a flimy scaffolding. On his hod sits another Irish labourer, grinning broadly.

Reid, No. 733.

$4\frac{3}{4} \times 2\frac{3}{4}$ in.

13152 A A close copy (uncoloured) *G. Cruik^{k} fec^{t}, F.W.P. Sc^{t}.*

13153 IRISH GENTLEMAN & HIS APPLE TREE.

G C^{k} fec^{t}

Vignette. A garden scene. An Irishman, saw in hand, falls to the ground astride the branch he has sawn off. An old joke, cf. No. 8748.

Reid, No. 734.

c. $3 \times 2\frac{3}{4}$ in.

13153 A A close copy (coloured) as No. 13152 A.

13154 A CHEAP BEATING. *N° 2*

G Cruik^{k} fec^{t}

Street scene. A stout barrister gives a lean and terrified tailor a fierce pugilistic blow in the face.

Reid, No. 735.

$4\frac{3}{4} \times 2\frac{7}{8}$ in.

13154 A A close copy (coloured), as No. 13152 A.

13155 LIEUTENANT CONNOLLY.

[G. Cruikshank.]

Vignette. A camp scene with stars and stripes flag. An Irish officer in the American service during the Revolutionary war, displays to a senior officer three Hessian prisoners, whom he has captured single-handed: 'By Jasus! I surrounded them' (p. 56).

c. $2\frac{3}{4} \times 3$ in.

13155 A A close copy (coloured), unsigned, by Pailthorpe.

13156 PETER THE BLIND SHOEBLACK AND THE LOUZY GLISTER PIPE. *N° 3*

[Rowlandson.]

A street scene in Dublin outside a public house, *Marquis of Towndsend* [sic]. An irate doctor with raised cane points out to Peter his blackened white stockings. Peter, who has done this deliberately after a dispute, laughs. The bystander asks him if he knew his customer: 'Aye,' says Peter, 'he is only a lousy glister pipe, a mere foot soldier in the service of death' (p. 104). On the wall behind him is a placard: *Blind Peter Shoeblack in Ordinary to his Excellency the Viceroy of Ireland.* (Townshend, Lord Lieutenant 1767–72.)
$5\times3\frac{1}{4}$ in.

13157 PAT AND THE COOKMAID.

[Rowlandson.]

Vignette. An Irish cook, seizing Pat, her lover, by the hair, furiously brandishing a ladle. Illustration to verses, p. 82 f.
c. $2\frac{3}{4}\times2\frac{1}{2}$ in.

13158 MODESTY FOR MONEY. *N° 4*

[Rowlandson.]

Scene in the fashionable Navy Coffee House, Newcastle Street, London. A young Irishman, well-dressed but penniless, seated at dessert, jovially disputes with the proprietor, Morris, a stout elderly man. Partitions with curtains divide the tables; a woman mixes punch in the bar (r.). There is a large wall-clock (time 5.50). Illustration to anecdote, p. 126 f.
$5\frac{1}{16}\times3\frac{5}{16}$ in.

13159 SCANDAL DEFEATED

[Rowlandson.]

Vignette. Scene at the waterside. Two fishwives are disputing, a third watches, basket on head. Behind are two fishing smacks, and, in the background, a man selling fish to fishwives. Below the title: *Two ladies in the Dublin fish-market, were one day disputing "Katty" said one* . . . [&c., as in No. 13081].
c. $2\frac{1}{8}\times3\frac{5}{8}$ in.

13160 A PARADOX. *N° 5*

[Rowlandson.]

A young woman, in shift and night-cap, hides her lover in a fireplace (l.) by putting up a board which fits into the chimney-piece. Her angry husband is in the doorway (r.). Below the title: *An Hibernian gallanting with a married lady, hearing her unexpected husband coming up stairs, exclaimed—Oh hide me my dear dear darling, for if I'm found I shall be lost.*
$5\times3\frac{7}{16}$ in.

13161 A TENDER WISH.

[Rowlandson.]

Vignette. An obese and gouty man, walking with a stick, makes a gesture of refusal to a beggar woman with two children. A country house in the background suggests opulence. Her wish (p. 147): 'I wish your *heart* were as *tender* as your *toes*.'
c. $2\times3\frac{1}{4}$ in.

13162 DEFINITION OF A DRUNKARD. *N° 6*

[Rowlandson.]

Street scene. A grossly fat man staggers along; bystanders point or laugh. On the r. is a gin-shop, the sign of *The Ton* (a cask) with a man drinking outside it. Anecdote: '. . . finding I could neither go nor stand, I walked away, and ran home as fast as possible' (p. 214).

$5\frac{3}{16} \times 3\frac{7}{8}$ in.

13163 IRISH RECRUITING

[Rowlandson.]

Vignette. One hussar displays to another a young girl in coat and breeches, baring her breast. Below the title: *A Sergeant entered a recruit who . . . turned out to be a woman . . . he said, Please your honour I could not help it. I enlisted this Girl for a Man, and now he turns out to be a Woman.*

c. $2\frac{1}{2} \times 3\frac{1}{2}$ in.

13164 IRISH SERMON. *N° 7*

G Cruik^k fec^t

A bottle-nosed monk (l.) preaches with denunciatory violence in a country church, the heads and shoulders of a terrified congregation forming the base of the design. Illustration to 'O'Brien's Irish Sermon' . . . 'augh, ye carneying thieves, you'll all be damn'd for it, as the methodists say, . . . for who the devil is to find you in absolutions and indulgences for nothing at all at all . . .', pp. 220–2.

Reid, No. 737.

$4\frac{3}{4} \times 2\frac{3}{4}$ in.

13164 A A close copy (coloured), as No. 13152 A.

13165 TIT FOR TAT.

G C^k fec^t

Vignette. An officer, wearing cocked hat and boots, aims a pistol at a lighted candle held out by a trembling footman. The footman thereupon turns the tables on his tipsy master, forcing him to hold out a candle while he fires and misses, and shoots a button off the colonel's coat (p. 223 f.).

Reid, No. 738.

c. $2\frac{3}{4} \times 3\frac{1}{8}$ in.

13165 A A close copy (coloured), as No. 13152 A.

13166 MISTAKES OF A NIGHT. *N° 8*

G Cruik^k fec^t

Scene in an inn bedroom. An Irishman with a cudgel threatens an old woman, while an English traveller wearing a dressing-gown stands in the doorway, holding up a lighted candle. Illustration to an anecdote, pp. 256–9.

Reid, No. 739.

$4\frac{3}{4} \times 2\frac{7}{8}$ in.

13166 A A close copy (coloured), as No. 13152 A.

13167 THE SWEEP.

G Cruik fec^t

Bedroom scene: a little chimney-sweeper, with his brush, steps out of the fireplace, upsetting the fender. An alarmed man prepares to get out of bed.

He threatens the boy, who says: 'Sir, my master will come for you presently'; the man concludes that he is an emissary of the Devil (p. 287).

Reid, No. 740.

c. $2\frac{5}{8} \times 3$ in.

13167 A A close copy (coloured), signed as No. 13167, without Pailthorpe's initials.

13168 THE VEHICLE. *N° 9*

G C^k fecit

A peasant, looking very ill, sits in a wheelbarrow at his cottage door; he drinks, supported by his wife who holds a medicine-bottle labelled *To be taken in a proper vehicle*. The woman has inquired the meaning of vehicle without giving the context (p. 291 f.).

Reid, No. 741.

$4\frac{11}{16} \times 2\frac{3}{4}$ in.

13168 A A close copy (coloured), as No. 13152 A.

13169 THE REHERSAL.

G Cruik fec^t

Vignette. A man stands in a pond, shouting, and holding up an open book: *Richard III*. Behind is a house among trees. Illustration to an anecdote of Burke as a youth (p. 305).

Reid, No. 742.

c. 3×3 in.

13169 A A close copy (coloured), signed as No. 13169, without Pailthorpe's initials.

13170 GIVING UP THE GHOST. *N° 10*

G Cruik^k fec^t

Theatre scene. The ghost in Hamlet who has been hissed, jovially addresses a laughing audience, telling them (p. 346) '. . . if you are not satisfied, I must *give up the ghost*'.

Reid, No. 743.

$4\frac{3}{4} \times 2\frac{3}{4}$ in.

13170 A A close copy (coloured), as No. 13152 A.

13171 A HARD HEAD.

G Cruik fec^t

Vignette. A kitchen scene, the dresser forming a background. A cook chases a boy, threatening him with a ladle. (Anecdote, p. 347.)

Reid, No. 744.

c. $2\frac{7}{8} \times 2\frac{7}{8}$ in.

13171 A A close copy (coloured), with the addition of Pailthorpe's (almost invisible) initials.

13172–13175

Copies by Pailthorpe of the engravings by Cruikshank to *The Wits Magazine*, vol. ii, on English wit (not in B.M.). The remaining sixteen plates are by Rowlandson. All but No. 13175 are coloured. Cohn, No. 857.

13172 THE EPIGRAM AND RECEIPT.

G Cruik^k fec^t F.P.W. sc^t

Voltaire, partly dressed, and resembling a French cook, quails before a tall Prussian guardsman (r.) who stands over him, holding a cat-o'-nine tails.

Reid, No. 747.

$4\frac{3}{4} \times 2\frac{3}{4}$ in.

13173 [LOGIC.]

G Cruik fec^t

Vignette. (No title.) Two men stand at the foot of a chestnut tree. A man in old-fashioned dress points to a chestnut on the ground with his cane. The young man, in dandified riding-dress, holds a riding-switch and halter; he gapes in astonishment at his uncle who tells him to ride the chestnut.

Reid, No. 748.

c. $2\frac{7}{8} \times 2\frac{7}{8}$ in.

13174 PLEBEIAN PLEASANTRY[1]

A fat priest on a stout cob, faces a lean and grinning peasant, pointing to a walled city in the background. The priest asks if he can get in at the gate (as it is late); the peasant answers: 'I believe so for I saw a waggon of hay get in there this morning.'

Reid, No. 745.

$4\frac{3}{4} \times 2\frac{13}{16}$ in.

13175 AFFAIR OF HONOUR.

G C^k fec^t F W P sc^t

Vignette. A duelling scene. Weston the actor, seriously attacks with his rapier a man with his r. arm in a sling who has consented to a bogus duel in which he has just been given a flesh-wound.

Reid, No. 746.

c. $2\frac{7}{8} \times 3$ in.

13176 LEAVING-HOME.

Rowlandson Del^t *W. Read, Sculp^t*

[Pub. W. Simpkin and R. Marshall, Stationers' Court, Ludgate Street 1818][2]

Aquatint (coloured). Frontispiece to *The Adventures of Johnny Newcome in the Navy; A Poem in Four Cantos: with Plates by Rowlandson from the Author's Designs.—By Alfred Burton* [J. Mitford]—Johnny, i.e. Mitford, see No. 12194, takes leave of his mother, sisters, and dog in the garden of a cottage ornée; an old man in a smock carries his trunk. At the gate his father, a parson, enters the mail-coach. The other plates, coloured aquatints, are Nos. 13177–91. The imprint is as in No. 13178, but in some plates has been cropped. For a so-called second edition in 1819 see No. 13457.[3]

$4\frac{3}{16} \times 7\frac{1}{4}$ in. B.M.L. C. 116. bb. 9.

[1] Signatures as No. 13172.

[2] 'Written in 1816—printed and advertised in 1817—and would have appeared long ago but for a variety of impediments . . . more particularly . . . the execution of the plates.'

[3] Sometimes described as an imitation by a different author. Internal evidence points to Mitford's authorship in both, with more of autobiography, romance, and wish-fulfilment in the second.

13177 SHEERNESS BOAT.

See No. 13176. P. 26. A bare cabin with a stove in the centre is crowded with 'Shopmen, Mud-larkers and Crimps, The lowest class of Bawds and Pimps'. Johnny, his father, and the captain of the frigate Capricorn sit together, going to the Nore.
$4 \times 7\frac{1}{4}$ in.

13178 THE ADMIRAL HAS MADE IT SUN-SET, SIR!

Drawn and Etched by Rowlandson *W. Read Sculp[t]*
Publishd by W. Simpkin & R. Marshall, Stationers'-Court Ludgate Street.

See No. 13176. P. 36. Johnny, his father, and two lieutenants dine with the captain; dessert is on the round table. An officer enters followed by a marine, bayonet in hand, who restrains a large dog.

Reproduced, C. N. Robinson, *The British Tar in Fact and Fiction*, 1911, p. 272.
$4\frac{1}{4} \times 7\frac{1}{4}$ in.

13179 TURNING IN—AND OUT AGAIN.[1]

See No. 13176. P. 42. Scene in the gloomy steerage. Johnny falls head first from his hammock, watched by other midshipmen from theirs. A man sits below sewing at breeches by the light of a lantern.
$4\frac{3}{16} \times 7\frac{1}{4}$ in.

13180 SEA-SICK.[1]

See No. 13176. P. 52. One of several views of 'the Midshipmen's birth', cf. No. 13458. A large table almost fills a small low room, with lockers against the walls, and an arched recess for crockery. Johnny vomits, derided by six youths.
$4\frac{3}{16} \times 7\frac{1}{4}$ in.

13181 SENT TO HEAR THE DOG-FISH BARK.[1]

See No. 13176. P. 55. Scene on deck lit by a waning moon. Two sailors in the rigging empty buckets over Johnny, watched by a sentry and three other men.
$4\frac{1}{8} \times 7\frac{1}{4}$ in.

13182 THE CAPTAIN'S GOING OUT OF THE SHIP—GENTLEMEN!

Drawn and Etched by Rowlandson

See No. 13176. P. 57. Young men, interrupted at a meal by a boy at the door, rise hurriedly. The cabin, with skylight and cloth-covered table, has little resemblance to the reputed squalor of the 'midshipmen's birth'.
$4\frac{3}{8} \times 7\frac{3}{8}$ in.

13183 SEIZED UP IN THE RIGGING.

W. Read, Sculp[t]

See No. 13176. P. 72. Four midshipmen lash Johnny, spreadeagled, to the rigging, several feet above the deck, watched by two others and an officer. The head of a huge barking dog is seen through a porthole, seemingly outside the ship.
$4\frac{1}{8} \times 7$ in.

[1] Signatures as No. 13176.

13184 COBBED—WATCH! WATCH![1]

See No. 13176. P. 77. Five midshipmen hold Johnny face downwards on the table in the 'midshipmen's birth' while a sixth beats him with a long ruler ('a Gunter's scale'). Others watch.

Reproduced, C. F. Walker, *Young Gentlemen*, 1928, p. 88; C. N. Robinson, op. et loc. cit.

$4\frac{1}{8} \times 7\frac{1}{8}$ in.

13185 CROSSING THE LINE.

W. Read Sculpt

See No. 13176. P. 117. A boy struggles in a large tub, sluiced by sailors, one a negro, with water from buckets, while a large notched razor and a brush are brandished over him. Neptune and his wife sit enthroned, with a body-guard, all fantastically dressed. Spectators watch from an upper deck. A favourite subject, cf. No. 13476.

$4\frac{3}{8} \times 7\frac{3}{8}$ in.

13186 PLYMOUTH-PLAY-HOUSE.[1]

See No. 13176. P. 66. Title cropped. In a gig with plunging horses, tandem, naval officers stand or sit with courtesans. In the background are a corner of the stage, a duel in progress, and the opposite side of the house, with the curve of the gallery on the extreme l.

$4\frac{5}{8} \times 7\frac{3}{16}$ in.

13187 [GOING TO IVY BRIDGE.][1]

See No. 13176. P. 166. Title cropped. A gig with plunging horses, tandem, is wrecked against a post; the driver, Newcome, falls across a pig, his female companion falls on her back, a mounted officer lashes his horse. Pigs scamper, a yokel stares.

$4\frac{7}{16} \times 7\frac{1}{2}$ in.

13188 IN THE GROCER'S SHOP.[1]

See No. 13176. P. 173. Watchmen with rattle, lantern, or bludgeon, chase Newcome who is about to leap into a big cask. The grocer watches, a dog barks. In a shop-window are sugar-loaves, jars, &c. There are a counter, desk, and shelves on which are large canisters, &c., inscribed: *Oil*, *Pickle*, *Sugar*, *Hyson*, *Parmasan*, *Stilton*.

$4\frac{1}{4} \times 7\frac{3}{16}$ in.

13189 JOHNNY AND MARIA.[1]

See No. 13176. P. 192. A drawing-room by candlelight. A young couple converse on the sofa, watched by two children. Four people play cards, a girl sits at a square piano.

$4\frac{1}{8} \times 7$ in.

13190 MAST-HEADED.[1]

See No. 13176. P. 240. A small section of the deck at night. A foppish captain orders Newcome to the mast-head.

$6\frac{1}{2} \times 4\frac{1}{4}$ in.

13191 A-SLEEP AT THE MAST-HEAD.

W. Read, Sculp.

See No. 13176. P. 241. A frigate with masts and rigging silhouetted against clouds lit by a waning moon. A tiny figure reclines at the mast-head; two sailors climb the rigging towards him.

$7\frac{3}{16} \times 4\frac{3}{16}$ in.

[1] Signatures as No. 13176.

1819

POLITICAL SATIRES

13192 IOHN BULL IN CLOVER. IOHN BULL DONE OVER.

[Williams.]

London. Pub. Jan^y 9 1819 by S. W. Fores 50 Piccadilly & 312 Oxford S^t.

Engraving (coloured[1] and partly-coloured impressions). Two designs, side by side, each with title. [1] John, a very fat and jovial 'cit', leans back in an arm-chair holding up a glass of port. On the table beside him (r.) are a decanter of *Port*, round of beef (pushed aside), pipe, tobacco-box. An empty tankard lies on the floor. He says: *Well a glass of good Port cheers both Body and mind and enables one to gthrough* [sic] *the fatigues of Business. Here's a bumper to the great Chatham aye he was a statesman*

A greater in England there never was known,
A friend to the People, a friend to the Throne.

On the wall is a framed portrait (T.Q.L.) of *Good Queen Bess* above three broadside ballads: *The Land we live in*; *Oh the roast Beef of Old England*; *May we Live all the days of our Lives*. A fat bull-dog (l.) gnaws a large bone. On the floor are also papers: *Orders for Russia*; *Good* [sic] *ship'd for America*; *Ord . . .*; *Good shipd for Spain*.

[2] John, lean, ragged and starving, sits in profile to the l., on a broken chair in a ruinous garret, contemplating suicide. The head and shoulders of a stout tax-collector appear outside a (broken) casement window; he says: *Oh there you are enjoying yourself! I have been kocking* [sic] *at the door this have hour. I want your property Tax I had a deal of trouble last time I thought you had run away*. John: *Why there is very little of me left sure enough you need not trouble yourself to call any more, for that will be gone soon*. He faces a table, with an open drawer, on which a razor lies on a book: *Toughts* [sic] *on suicide by Dan^l Doleful*; there are also a broken pitcher, an onion, &c. A starving cat looks up at its master. On the floor is a torn and discarded *Order Book*. A *Gazette* with two columns headed respectively *Bankrupts*, *Promo*[*tions*, an attack on 'placemen'], lies on large papers headed *Butchers Bill*. With these are an empty plate and spoon and burned-down candle. There is a miserable bed (r.); laths show through the broken plaster. On the wall is a large H.L. print of *Iohn Bellingham* above broadside-ballads: *Oh Dear what can the matter be*, and *there's nae luck about the House*.

The period of past prosperity is unspecified. The year 1818 had been one of abnormal prosperity with speculation and over-production leading to reaction and bankruptcies in the winter of 1818–19. The economic crisis produced a political crisis, implied in the portrait of Bellingham: his murder of Perceval had been justified and approved by Cobbett in his *Political Register*, see No. 11885. The Property (Income) Tax had been repealed, see No. 12750, &c. Cf. similar comparisons, Nos. 9714, 12502.

Each design $8\frac{3}{4} \times 6\frac{3}{8}$ in.

[1] 'Caricatures', xi. 53.

13193 THE GENEROUS MASTER OR AFRICAN SINCERITY. *A West-India anecdote*

Argus del^{t} [C. Williams.]
London Pub Jan^{y} *9 1819 by S. W. Fores 50 Piccadilly & 312 Oxford Street*

Engraving (coloured impression). An invalid, propped by a pillow, sits in an arm-chair in night-cap and dressing-gown. He looks with dropping jaw towards a negro servant (r.) who registers frantic terror; he says: *Pompey! by frequent use of the Cow-skin I have made an Obedient good Servant of you, and have therefore remember'd you in my Will I have desired that when you die, you may have the Honor of being laid in the same Tomb with your Old Master.* Pompey, with a gesture of negation: *Oh! tank you Massa! but rudder not, Devil come, all dark you know! He no see at all, makee mistake and take Pompey instead of Massa!!* At the invalid's r. hand (l.) is a table with a bowl and spoon and a medicine-bottle labelled *To be taken at Bed time by S Scourger.* On the wall hangs a bunch of heavy scourges labelled *Cow-skins.* Behind (r.) is a four-post, tent-shaped bed.

An earlier imprint seems to have been erased: re-publication implies a plea for the philanthropists in their acrid controversy with the West India Interest over the proposals for a Slave-Registry Bill, &c., see No. 13249.
$12\frac{9}{16} \times 9$ in. With border, $13\frac{1}{2} \times 9\frac{1}{2}$ in. 'Caricatures', x. 119.

13194 LANDING THE TREASURES, OR RESULTS OF THE POLAR EXPEDITION.!!!

[Marryat del.] *G. Cruikshank fec*^{t}

Pub^{d} *Jan*^{y} *18 1819 by G Humphrey 27 S*^{t} *James's Street London—*

Engraving (coloured and uncoloured impressions). A procession headed by John Ross extends from the coast (r.), where Esquimaux dogs swim ashore from a boat, to the gate of the British *Museum*, part of which is on the extreme l. Sailors, all of whom have lost their noses (replaced by a triangular black patch) carry the scientific objects brought back from the expedition to Baffin's Bay. Ross, very stout, and wearing a large false nose, goose-steps pompously, ignoring a black fiddler with a wooden leg (Billy Waters) wearing a plumed cocked hat, who leans towards him, saying: *O, Captain he is come to Town, doodle doodle Dandy Ho | How you do Sir: hope see you well Sir?!!* After Ross marches his nephew, a dwarfish boy, in naval uniform, supporting the fore-paws of an enormous (dead) Polar Bear, carried on the shoulders of six sailors, the hind-legs resting on the shoulders of a seventh who says: *'tis a good thing I've lost my Nose.* On the bear are stars in the form of the constellation of the Great Bear (as in No. 13289). Behind the bear walks a lean military officer, Capt. Sabine, who holds up his musket with a gull spiked on his bayonet labelled: ——*? Sabini.* Two soldiers follow carrying a barrel slung from a pole and inscribed *Red Snow for B M.* Beside them marches a naval officer holding in gloved hands the staff of a Union flag. The next pair carry between them a tree-stump labelled *Esquimaux Wood for B M.* One of them looks round at a negro behind him to say: *I say Snowball, mind you don't tread on my heels* [these are missing]. The negro walks on stumps and has also lost a hand. He answers: *No! No, Massa Billy! & mind you no tread on my toes!* He wears a smart short jacket and shirt-frill, showing that he is an officer's servant. He carries on his head a large canister inscribed *Worms found in the Intestines of a Seal by a Volunteer—for Brit. Mu.* The next sailor carries a

chest on his head inscribed *Moluscæ for the British Museum* and points a fingerless hand to a large block of stone on the ground labelled *Granite for BM*, to which a pole is tied; he asks: *who the hell's to carry the big stone—?!!* The last sailor of the procession holds the leads of four fat and frightened Esquimaux dogs who have just landed; a small British dog expresses its contempt for them. Just stepping ashore is a grotesque Esquimaux, 'Jack Frost', with spiky hair and beard, wearing below the waist a muff-like garment of fur. He resembles a Stone Age man by E. T. Reed. He holds a tall spiralled pole labelled: *Lance made of Horn of y^e^ Sea Unicorn, used in common, as a walking stick.* Under his l. arm is a portfolio. Three sailors are still in a boat; one leans over to send two dogs ashore; another with a boat-hook asks the third: *If they kill the Dogs & stuff 'em! what will they do with Jack Frost.* The sailor answers: *Cut his throat & stuff him also, I supposes.* In the background is Ross's ship, the 'Isabella', at anchor, with a broom at the masthead to show that she is for sale.

The procession is bordered by a cheering crowd, hats are frantically waved, In the foreground on the extreme l. is a stout, disgruntled 'cit', who says: *I think as how we have Bears* [speculators], *Gulls, Savages, Chump wood. Stones & Puppies enough without going to the North Pole for them.* In the background (l.) are tiny spectators watching from the high wall of the British Museum: Sir Joseph Banks, grasping the top of a ladder, stands on the wall, waving his hat: *Huzza! they have got Eursa Major as I live! Huzza!!* Leach (1790–1836), the naturalist, leaps high, exclaiming: *I see it! I see it! the North Pole by Jupiter!! I'll cling to it like a leech Huzza! huzza!! Huzza.* A man standing on the wall shouts: *I see Jack Frost!! Huzza! with the N Pole in his hand!! Huzza.*

Commander John Ross (1777–1856) returned from a voyage to explore the North-West Passage in Nov. 1818, and in 1819 published a *Voyage of Discovery* . . . He found hills of red snow, bringing some home, dissolved and bottled. *Europ. Mag.* lxxv. 414–16. James Clark Ross (1800–62) accompanied his uncle in the *Isabella*. Capt. Sabine (1788–1883) was astronomer to the expedition, and reported on the biological results: of twenty-four species of birds from Greenland, one was entirely new, the Larus Sabini. *D.N.B.* For Sir Joseph Banks (1743–1820) see vols. v, vi, vii. See also Nos. 13195, 13247, 13289.

Reid, No. 868. Cohn, No. 1303.

$7\frac{1}{2} \times 20\frac{7}{8}$ in. With border, $8\frac{5}{8} \times 21\frac{5}{8}$ in.

13195 CURIOUS DOGS, FROM THE NORTH POLE; OR THE, RETURN OF THE ARCTIC EXPEDITION!!

*Yedis inv^t^* [Williams f.]

London Pub^d^ by J Sidebetham 287 Strand. [? Jan. 1819]

Engraving (coloured impression). The procession, see No. 13194, is passing small old-fashioned houses (l.) with casement windows, and the ship, which is on the extreme r., and in the background, is on wheels. In front of the houses stand spectators. Ross is seated in a sledge drawn by four dogs; he holds a flag: *GPR | Sovereign | of the | Pole.* He sits on his *Log Book* which rests on a box of *Grog*. Beside him is a large rolled *Plan of the Ice* . . . The accompanying sailors are mounted on bears and are noseless, as in No. 13194. The first has a basket labelled: *Red Snow balls for P.R* [Prince Regent]; he says, waving his hat: *Come Push on M^r^ Bruin or we shall have the snow balls run through the basket.* Another has a similar basket labelled *Blue Snow for PR.*

A third, in the foreground, clings jovially to the neck of a brown bear on its hindlegs; on the ground lie his whip and basket, filled with ice and labelled *Polar Ice for PR.* On the extreme r. is a fourth, his basket labelled *Polar Iron for PR.* Beside Ross's sledge is a covered van, with dogs poking their noses through the bars which form the front of the van. On the top sits a sailor holding a flag: *Dogs to be killed to save the Nation the expence of feeding, and stuff'd with straw for the British Museum.* He looks round to say: *Why Jack your Bear has a mind to turn gentleman and walk upon two legs like Christian Bears!* The van is drawn by two miserable horses led by a wagoner in a smock. In front of the procession run a sailor lashing the dog-team, and carrying a huge tusk on his shoulder labelled *Tooth of the Mamoth.* A huge whale, labelled *Whale for Lord Cas[tlereagh]*, is slung horizontally from one of the masts of the ship; sailors haul it up (or down). There is also a basket of *Seals for L . . .*

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

13196 JOHN BULL'S WATER WORKS! OR UNFEELING SPECULATIONS THREATENING TO CUT OFF ONE OF THE —— NECESSARIES OF LIFE!!

Marks fc[1] *Yedis Invt*

London pubd by [Sidebotham] *287* [Strand][1] *1819.*

Engraving (coloured impression). A lead cistern (r.) and three casks represent the metropolitan water-companies. All have projecting taps (cocks); across each straddles a person anxious to protect the supply. John Bull, a 'cit' with *Empty* pocket hanging inside out, bestrides that of the cistern (r.) in the foreground; this is inscribed *Dirty Canal Water* and [An]*no Domini 1819*. A man stands over him, raising an axe to cut off the tap; the blade is inscribed: *N.R.* Turn Cock—*Query. Do these letters mean Notorious Rascals?* He says: *We are all combined to raise the price of this Necessary Article—So, down with your Cash, or I'll cut your Water off!* John tries to push the man aside, saying, *For G—d's sake don't Cut it off! I shall certainly die for want of it—I'll pay any thing in reason to keep it on!*

A buxom young woman (l.) bestrides the tap of a cask of *Ditch Water*, and is threatened by a man whose axe-blade is inscribed *West Middlesex turn Cock!* She exclaims: *It's a hard Case to pay so very dear for Our Water works! —I'm determin'd to protect my husband's Cock—You shan't cut it off if I can help it so be off Mr Turncock!* Behind, each cask is protected by a little boy. One cask is *Thames Water*; the child holds the severed tap, wailing *O Dear! he has cut my Cock off!* Water gushes from the hole in the cask. The satisfied man is *A City Turn Cock!* He holds his axe against his shoulder. The last, an *East London Turn Cock*, his axe-head resting on the ground, addresses a terrified boy leaning against a cask of *New River Water*. He says: *Your Father had better agree to our terms & pay any thing we choose to rate him at— What's to be done if I cut it off. You can't make Water, can you?*

In 1818 the four London Water Companies, who had been competitively rate-cutting, were in such difficulties that they were almost forced to stop their cocks. They then combined, raising their rates and depriving some districts of supply. The vestry of Marylebone petitioned for leave to establish a new company. See *Parl. Deb.* xxxvii. 31, 1183, 1210.

$8\frac{15}{16} \times 13\frac{1}{2}$ in. 'Caricatures', x. 175.

[1] Erased from the paper.

13197 JOHNNY BULL AND HIS FORGED NOTES!! OR—RAGS & RUIN IN THE PAPER CURRENCY!!!—

Yedis inv[t] G C fec[t]
Pub[d] [1] *1819 by J Sidebotham 287 Strand.*

Engraving (coloured impression). John Bull, his wife, and children, are disturbed by the irruption of a dandified clerk (r.), followed by a posse of rough-looking constables with staves. The scene is a shop, stripped of goods and furniture except for bales of *Forged Bank Notes* (as waste-paper) and a three-legged stool on which John, ragged but sturdy, is seated. The family are trying to get warm by burning the bank-notes in the grate. The dandy (cf. No. 13029) rushes in with outstretched arms, spectacles on his sharp nose, a pen behind his ear. From his pocket streams a long scroll inscribed: *List of Bank prosecutions average expence p[r] Ann[m] 20,000 l—Dan[y] Bowcleark Inspector.* He exclaims: *I say Johnny! where did you get all these Forged Notes —You must come along with us & take care you are not hang'd for Felony.* John, hands on hips, and fiercely defiant, turns his head towards the intruder, saying: *I may as well be hang'd as Starved—I took all these notes in the way of Trade—I can't tell Bad Good ones from Good Bad ones. Even those who issue them are frequently mistaken & have been deceived by Forgeries—If the "Gov[r] & Comp[a]" would only go to half the expence of Engraving their notes that some of the Provincial Bankers do, they would be more secure from imitation —Tradesmen are between two Evils—if they refuse paper money they can't sell their Goods, & if they take Notes they are Ruin'd with what the Bank calls "Forgeries" whether they are so, or not, Nobody else can tell—It is their interest to keep that sort of knowledge to themselves! Instead of payment therefore they return them upon us mark'd with offensive Characters as "Notes of Admiration to be stuck up in our Shop Windows for Public gaze!!!!!!* He wears a (ragged) shirt, waistcoat, and breeches; a terrified little boy in a ragged shirt clutches his knee, staring at the intruders; another child sits on the floor, warming his hands; his wife, standing behind him, clasps her hands in despair; a weeping little girl clutches her skirts. Against the empty counter lie bales inscribed *Forged Bank !! Notes to be sold as waste paper*; *£5 Notes for sale as Waste Paper*; *1[l] & 2[l] Notes.* Other bales are by the fireplace, e.g.: *£100 worth of waste paper to be sold for one penny.* Loose notes inscribed *Forged* lie on the floor and others are pasted on the window-panes of the shop. On the otherwise bare chimney-piece is a small tea-pot. Above it are pasted two placards: *Decision of Lord Ellenboro' against the Bank as to their right of detaining Forged Notes when they dont choose to pay them*, and *Last Dying Speech 30 Malefactors Executed for Forgery*; a row of pendent corpses is indicated. After the title:

"No Cash?—Oh No
"That's Mal apropòs
"We pay in paper & that is merely—
Fal lal de ral"—("Vide an *Old Song*")

See No. 13198, &c. John Bull is a new type, sturdy, muscular, and aggressive, with beetling brows and frontal baldness that give him an air of intelligence, at variance with the typical John Bull. Mackintosh, in his motion for a Committee on the forgery of bank-notes (13 May 1818) said that the expense of prosecutions by the Bank for 1817 was £30,000 and for three months of 1818 £20,000; that the chief pecuniary sufferers from forgeries were small tradesmen, that the Bank had taken measures to protect themselves, but not

[1] The date has been erased but traces of *Jan[y] 6[th]* remain, suggesting 16 or 26 Jan. Reid gives 7 Jan.

the public. *Parl. Deb.* xxxviii. 671 ff. For the case against the Bank see the *Black Dwarf, passim*, 9 Sept.–9 Dec. 1818, when the defeat of the Bank was announced (failure of Bank prosecutions for forgery, 5 Dec.). The attack on the Bank was continued by the paper in 1819. See also Nos. 13203, 13245.

Reid, No. 865. Cohn, No. 1265.

$8\frac{1}{8} \times 12\frac{7}{8}$ in. With border, $8\frac{1}{2} \times 13\frac{1}{8}$ in.

13198 BANK RESTRICTION NOTE.

[G. Cruikshank f., ? Hone inv.]

Published by William Hone, Ludgate Hill, Price (with the Bank Restriction Barometer) One Shilling. [Jan. 1819]

Engraving. Imitation bank-note printed on 'Bank-post' paper. Below the title, which is engraved along the l. margin: *Specimen of a Bank Note—not to be imitated.* | *Submitted to the consideration of the Bank Directors and the inspection of the Public.* Below this a border of shackles at r. angles to the heading of the note, *Bank Restriction* in Gothic characters. Below is a long beam from which eleven bodies dangle, three being women; the two uprights of this gibbet are inscribed *Bank Post.* Above the heads: *I Promise to Perform,* and over-printed: *N° AD LIB to N° AD LIB.* Below: *During the Issue of Bank Notes* | *easily imitated, and until the Resump* | *tion of Cash Payments, or the Abolition* | *of the Punishment of Death,* | *For the Gov^r and Comp^a of the* | *Bank of England.* | [signed] *J. Ketch.* On the l. of the text, within an irregular oval, a woman seated like Britannia with spear and shield is devouring children. Outside the oval border are the figures of despairing women and agonized men, two with their heads in a noose. This is surmounted by a skull. As a background to this device wavy lines represent the sea; at each of the four corners is a ship with a pennant inscribed *Transport.* Below this in place of the sum of money on the real note, is a large L made of rope, enclosing on a black ground twelve tiny heads, intended to represent heads between prison bars. Below: *Ent^d at Stationers Hall.*

Cruikshank states that he engraved this after seeing the gibbet at the Old Bailey when women had been hanged for passing forged £1 notes, that its publication stopped the issue of £1 notes by the Bank of England, that hanging for forgery ceased, and the resumption of cash payments followed. Actually, Romilly raised the matter on 25 Feb. 1818, alluding to the execution of two women (18 Feb.); it was taken up by Macintosh who associated the forgeries with Bank Restriction, see No. 13197. A Royal Commission was agreed to on 13 May 1818, to examine methods of preventing forgery by the better printing of notes. Many notes were (optimistically) submitted to them as forgery-proof, and a preliminary report was made on 22 Jan. 1819. *Parl. Deb.* xxxvii. 612 f.; xxxviii. 272 ff., 432–5, 555 f., 671 ff.; xxxix. 73–8. *Examiner*, 1818, pp. 92, 190, 267, 621, 802, &c. Executions for forgery continued: the death penalty was abolished by a series of acts from 1830 to 1837. The agitation relating to forged notes continued throughout 1818 and in 1819. This plate was advertised in *The Times* as published 26 Jan.; a description of the note in the *Examiner* of 24 Jan. (p. 58) suggests a slightly earlier issue. The relatives of Hone claim that he designed the plate, and in 1878 a dispute arose between him and the Cruikshank family: Cruikshank considered it the 'great event of his artistic life'. A rough sketch, supposed to show Hone's pencillings, and dated 12 January 1819, is reproduced, Hackwood, *William Hone*, 1912, p. 203. See Idem, pp. 191, 198–205; Jerrold, *George Cruikshank*, 1882, i. 90–4. The note was sold with No. 13199. Owing to the great demand

a second plate was engraved, impressions from both are in the Print Room. See Nos. 13198 A, 13200, 13407. For other imitation notes cf. Nos. 10123, &c., 11780.

Reid, No. 965. Reissued, Hone's *Facetiae*, 1827. Reproduced, Jerrold, op. cit., i. 92; Hackwood, op. cit., p. 200; Acres, *The Bank of England from within*, 1931, i. 342.

c. $5\frac{1}{4}\times 8\frac{1}{8}$ in.

13198 A An imitation of No. 13198, with the same title, *Published by Duncombe, Bookseller, 19 Little Queen St. Hoborn.* The chief variations: eight bodies instead of eleven hang from the gibbet; the ships and waves are omitted. In place of twelve heads looking through prison bars is the word ROPE, the signature is *Jack*, not *J. Ketch.*

Reid, p. 90 n.

c. $4\frac{13}{16}\times 7\frac{7}{8}$ in.

13199 BANK RESTRICTION BAROMETER; OR, SCALE OF EFFECTS ON SOCIETY OF THE BANK NOTE SYSTEM, AND PAYMENTS IN GOLD. *By Abraham Franklin.*

[G. Cruikshank.]

London:—Published by William Hone, 45, Ludgate Hill; with the "Bank Restriction Note". . . . One Shilling.

Broadside with woodcut medallions: two designs in circles at the top and bottom of a barometer, on which degrees from 31 to 27 are marked, divided into tenths. The arrow is at the central point, *29*, opposite the words *The Bank Restriction.* A sequence of the good '*Consequences, if taken off* . . . is given, numbered 1–10, reading upwards; *Consequences of its Operation* . . ., numbered 1 to 10, reading downwards (copied in Hone's *Facetiae*, 1827; transcribed, Acres, *Bank of England from within*, 1931, p. 344 f.). In the upper circle Britannia sits beside her lion, holding an olive-branch with a cornucopia and bee-hive as emblems of plenty and industry. Tiny figures dance round a may-pole and a ship approaches the shore. Below, a tempest-tossed Britannia weeps beside a muzzled lion, the cornucopia is empty, the bee-hive absent, the ship is a wreck, and the may-pole is replaced by a gibbet and corpse. The two sets of consequences are headed respectively *National Prosperity Promoted* and *General Distress Increased.* A *Note* refers to Liverpool's speech of 21 Jan. 1819 referring to the report of the Committee (i.e. Commission) on Bank Prosecutions for forgery.

Issued with No. 13198 and described as an envelope, i.e. wrapper folded in four to contain the note.

Reid, No. 3053. Cohn, No. 45.

Diam. of circles $1\frac{15}{16}$ in. Broadside, $17\frac{5}{8}\times 11\frac{3}{8}$ in.

13200 [IMITATION BANK NOTE.]

Published as the Act directs by S. Knight, 3, Sweetings Alley, Royal Exchange. Price 1s

Engraving. Heading: *House of Correction 1819.* Text: *I Promise to pay to all Republicans, Jacobins,* | *and Knaves, the sum of a Perpetual Flagellation; to be strictly inflicted* | *and most judiciously applied, until their turbulent spirits be duly expunged.* | *1819 Jan^y 30 London 30 Jan^y 1819* | *For the King and* | *Constitution.* | *John Flogwell* | *L (H) One.* Each end of the first line of the

text is over-printed by a lion with a coiling tail forming *N°*, and a row of three uniform naked figures, kneeling and with arms held above the head and curved forward so that each forms the figure 2. These little men are: *C—tt* [Cobbett], *H—t* [Hunt], and *H—e* [Hone], with the caption *Quintessence of Revolution*. In the upper l. corner is a device in an oval, framed by a devil's head with webbed wings, and acanthus leaves surmounted by a crown. Within is a gibbet with a ladder against it. On this stands a devil with barbed tongue and tail, adjusting a rope: *The Knaves desert or a strong binding for a Bookseller*. Caption: *A Printer's Devil*. Below is another device: the curves of the *L* (for pound) are inscribed *A Scourge For Rogues With Venomed Stings*, and the 'H' before the 'One' is formed of a set of stocks in which a man sits, his hands tied behind him, evidently intended for Hone.

Along the l. margin, at r. angles to the text, is a strip-design: *Pain exemplified, Or The Age Of Reason* [see No. 13274]. A man, *H—e*, tied to a cart's tail is being scourged by *Jack Ketch*. The cart is dragged by *H—t* in the shafts, and *C—tt*, pulling chains attached to the shafts. Spectators, men and boys, wave their hats.

An imitation of, and counter-blast to, No. 13198. Cobbett was still in America, see No. 12878; Hone had triumphed over Ellenborough, see No. 12899, &c., and had received a handsome subscription from 'Friends of the Liberty of the Press and Trial by Jury'.

$5\frac{1}{4} \times 8\frac{3}{16}$ in.

13201 JUSTICE KICKING LAW OUT OF THE MANSION HOUSE! —*Inscribed to the Alderman and Deputy of Walbrook by an Attorney of the Lord Mayor's Court*

Yedis inv^t I R Cruikshank fecit
London pub^d [? Jan.] *1819 by J Sidebethem N° 287 Strand*

Engraving (partly coloured). Above the design, as an alternative title: *The Difference between Law and Justice!!* A corner of the Mansion House forms the background; the Lord Mayor, Atkins (l.), stands on an exterior stair, using the City Sword to prod the posterior of a visitor who takes a flying leap over a parapet, propelled by the Mayor's foot. The base of the design is formed by the heads and shoulders of six grinning Mansion House footmen, wearing bag-wigs and laced liveries, who hold up a blanket to catch the falling man. On the wall below the Mayor is a placard: *Mansion House—Atkins Mayor Wanted immediately some people of Temparate Conduct to manage the affairs of the City*. The Mayor, in profile to the r. and in violent action, his gown flying out behind him, exclaims: *Take that!—It is all you shall get here whilst I am Master of the house! & to save us the trouble of Turning you out every day. I'll lock up the Gates and Dine at a Cook Shop!—If people want a Magistrate, let 'em go to Guildhall—I'll not be insulted by you or any of your d——d Jacobin party that clamour for Reform and always oppose the Government!!* Behind him stands Thomas Williams, Deputy-Alderman of Walbrook Ward, holding an evenly balanced pair of scales, *made by Dep^y Williams Scalemaker Cannon S^t*; one side is behind the Mayor, the other contains a packet of *Acc^ts*. He says: *I will not produce the accounts of the Ward—I have Balanced them according to my own Scale and have Weighed the consequences of my resolution!* The ejected man has dropped a *Botheration Bag*, from which legal documents are falling; he is surrounded by *Writs* and other papers, four being inscribed respectively: *Petition to the Court of Aldermen from y^e Ward of Walbrook complaining of an improper influence exercised by y^e Lord May^r in*

Electing the members—; *Indictment against Dep^y Williams for not producing y^e accounts of the Ward!*; *Four Actions ag^t the Lord Mayor and his servants for Assaults!!*; *Atkins Bail for Dep^y Williams*. He says:

Instead of Dinner & good Wine
I'm treated worse than common Swine!
And "vi et armis" put to flight
In trying to enforce my right—
But Red Tape, Sealing Wax, & Writs
Shall fright the rascals into fits
An Ex Officio Information
Shall give 'em cause for new Vexation
And should the "Capias respondendum"
And such like remedies not mend 'em
I'll file long Bills in Chancery
And Teaze the Rogues eternally!!

On 19 Jan. a Court of Aldermen, on the petition of one Gibbons, declared the election of Common Councilmen for Walbrook Ward illegal, because the Mayor, as Alderman of the Ward, had refused to accept a candidate, nominated by Gibbons, who had declared that he would not serve if returned. The public were excluded during part of the meeting. *Examiner*, 1818, p. 62. For Ex Officio Informations see No. 11717, &c. The Mayor was a butt of the anti-Ministerial party in the City, and had been passed over for the Mayoralty in 1817 by the election of Wood for a second term, see No. 12809.
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

13202 ANCIENT MILITARY DANDIES OF 1450— *Sketch'd by permission from the Originals in the Grand Armory at the Gothic Hall Pall-Mall*
MODERN MILITARY DANDIES—OF 1819—*Sketch'd without permission from the Life—*

Etched by G Cruikshank
Pub^d Feb^y 8^th 1819 by G Humphrey 27 S^t James's Street London—

Engraving. Officers in uniform and others are inspecting figures in armour standing under Gothic alcoves in Carlton House. These have small waists and bulging breasts, like officers of 1818–19, but are taller and more stalwart than their visitors. They have helmets with heraldic plumes; one with open visor has a life-like face with moustache. A Life Guards officer and a Lancer officer walk arm-in-arm, both wearing elaborate helmets. Of two others, one short and very obese Guards officer wearing a monstrous bearskin is talking to a lady who confronts him with a *Catalogue of the Armour*, and whose bonnet completely hides her face. He wears the Peninsular medal, and, like the other two, the Waterloo medal. Another lady is with a dandy on the extreme l.; both ladies wear pelisses reaching to their feet.

A satire on the Regent's insistence on exotic and extravagant uniforms, see No. 13237, and on the Gothic décor of Carlton House. A similar comparison of ancient and modern is No. 9136.

Reid, No. 869. Cohn, No. 884. Reissued, *Cruikshankiana*, 1835.
$9\frac{1}{8} \times 13\frac{3}{8}$ in. With border, $10\frac{1}{4} \times 14$ in.

13203 SYMPTOMS OF CRIM. CON.!!!—OR, A POLITICAL VISIT TO THE HEIRESS IN THREADNEEDLE STREET.

I. R. C^k fecit—

Pub^d Feb^y 12 1819 by S W Fores 50 Piccadilly & 112 Oxford Street.

Engraving (coloured impression). Vansittart, in his Chancellor of the Exchequer's gown, is making love to the Bank of England, personified in a handsome, richly dressed, and bejewelled lady. They sit on large sacks of guineas, that of Vansittart inscribed *Treasury Gold.* He puts his r. hand on his breast, his l. arm is round her shoulders; he says: *My dear Lady allow me to prove to you my sincere affection, by thus devoting myself to your Interest, & like many of the Nobility, & even Royalty itself, who permit their Protegées to enrich themselves on the spoils of the Public.* She answers: *My Sweet Friend & invaluable Protector, I am perfectly sensible of your unalterable regard, by the many proofs of your attention to my Interest, & tho Johny is becoming very clamorous, & dangerously inquisitive, while you & I are true & affectionate to each other, we can always contrive to Cajole him.* They sit in a strong-room filled with innumerable money-bags inscribed with large sums and many cyphers; there is also a large chest of coin; guineas (or sovereigns) overflow on to the floor. Through a barred opening in a heavily padlocked door John Bull looks in, with a frown of melancholy anger; he says: *Oh, ho, now I see the necessity* [of] *Secret Committees, I think this smells strong of a Criminal Connection. Sweet indeed! but very Dear to me. Cajole'd properly, but I have now got a peep, so look to it my Patience is exhausted.* Beside Vansittart is a drawing of a gibbet with a man and woman hanging from it; the caption is *Bank Restrictions.* On the ground (l.) are torn papers: *Plans to render Bank Notes Inimitable*; a rat nibbles them. In the upper l. part of the design is a stack of large drawers inscribed respectively *Forged Notes—at least suposed so*; *Still doubtful*; *Our own Notes which have been refused being suspected, since Paid*; *Our own Notes issued with Omissions.* Against these leans a board headed *Small Profits.* [Items]: *Amount of Notes lost by Fire 148,793, Do by Sea—796,348, Distroyed by Accidents—64,227, Stolen & made away with to prevent detection—48,969, Compound Interest on Notes kept out for 20, 30 & 40 years 2,369,475*; *Secret Profit on Guineas for which Notes have been Issued 863,947*; *Use of Unclaimed Devidends 1,364,987*—[total] *£5656 746. Large Profits on Discount advances to Government*; *Charge for government busineness*; *Trade speculations in Omniums, Foreign Loans &c &c &c &c &c. too much to meet the Pubic* [sic] *Eye . . . . 000 000 000 00.*

On 2 Feb. 1819 Liverpool moved for a Secret Committee to inquire into the State of the Bank of England with reference to the resumption of cash payments. *Parl. Deb.* xxxix. 202. A justified campaign against exorbitant profits made by the Bank under cover of the restriction of cash payments and in other ways was begun by Pascoe Grenfell in 1815, see Smart, *Econ. Annals of the Nineteenth Century*, 1910, i. 433 f., &c. In 1816 unclaimed dividends on Bank stock were taken by the Chancellor of the Exchequer. On 8 Mar. 1819 Vansittart announced a restriction on the perquisites of the Bank, securing for the public the interest on the Consolidated Fund. For the association of Bank Restriction with executions for passing forged notes and for the 'Plans to render Bank Notes Inimitable' see No. 13197. The print perhaps derives from Gillray's famous satire on Pitt ravishing the Old Lady of Threadneedle Street, No. 9016. Cf. also No. 7838 (1791) where Pitt's proposal to use unclaimed dividends is represented as running off with the Bank. Vansittart alludes to the Duke of York and Mrs. Clarke, see No. 11216, &c., and to the Hertford family. For the title cf. No. 8925.

9 × 12⅞ in.

13204 A MATCH FOR THE KINGS PLATE—BY HACKS | THE COALITION LAMB CARRYING DOUBLE AGAINST THE BARONET'S RAT TAILED HOBBY—

Esq^r G C. etch'd

Pub^d Feb^y 27^th 1819 by G Humphrey 27 S^t James's S^t

Engraving (coloured impression). Below the title: *NB The Old Cart Horse—rode by the Huntsman—distanced—Odds in favor of the Lamb.* The Westminster candidates are racing for the gate of the *Treasury*, a stone archway on the extreme l. In front is a lamb, ridden by two men, with linked arms: George Lamb, wearing the Windsor uniform, sits in front holding up a (blue) flag inscribed *Church and King*, implying that he is a Tory; John Cam Hobhouse sits facing the tail; his (red) flag is inscribed *Glorious Revolution* [of 1688], implying that he is a Whig. Just behind is Burdett, spurring his rat-tailed horse viciously. Behind him on the animal's hind-quarters sit an ape and a little monster with an imbecile-looking head. The former holds up a tattered tricolour flag inscribed *Radical Reform*, the latter a similar flag inscribed *Universal Suffrage*. Far behind gallops a grotesque, emaciated, and aged cart-horse, representing Cartwright, ridden by Hunt as a hallooing huntsman.

A satire on the by-election for Westminster, caused by the death of Romilly (2 Nov.). Hobhouse was chosen as the Reform candidate at a meeting (17 Nov.) with Burdett in the chair; though a Reformer he was a friend of many Whigs, and would probably have been unopposed if the Westminster Committee (see No. 10732) had not issued a report attacking Lord Grey and the Whigs as apostates. The Whigs therefore decided to run their own candidate, Lamb. On nomination day, 13 Feb., Hobhouse declared that the aim of the Reformers could be attained short of Universal Suffrage and Annual Parliaments, and was supported by Burdett; Lamb avoided explicitness on Reform. Many Radicals therefore repudiated Hobhouse as a political humbug, and accused Burdett of trying to make Westminster a close borough. Hunt, who had at first nominated Cobbett, supported the bogus candidature of old Cartwright, as a cover for abuse of Hobhouse. The Whigs canvassed hard for Lamb. The result (3 Mar.): Lamb, 4,465; Hobhouse, 3,861; Cartwright, 38. The theme of the print resembles that of a pamphlet by Place after the election: 'that there is no real difference between the Whig and Tory factions, except the difference that has always existed; namely, that the Tories would exalt the Kingly power that it might trample upon the aristocracy and the people, while the Whigs would establish an aristocratical oligarchy to trample on the King and the people'. *A Reply to Lord Erskine . . .*, p. 4. See *Examiner*, 1819, pp. 113–18, 129–33, 145–8; *Greville Memoirs*, 1938, i. 74–6, 77; Wallas, *Life of Place*, pp. 132–9; Patterson, *Sir Francis Burdett*, 1931, ii. 477–85. See Nos. 13205, 13207, 13219, and No. 13252, &c.

Also an impression with the 'Universal Suffrage' flag, its holder, and part of the ape cut away, leaving a hole.

Reid, No. 872. Cohn, No. 1717.

$7\frac{3}{4} \times 13$ in. With border, $9\frac{1}{8} \times 13\frac{1}{2}$ in.

13205 A CLOSE QUESTION

Pub^d March 1 —1819 by B Taylor 9 Warwick S^t Golden Sq—

Engraving (coloured impression). Proof, title and inscriptions in pen. A small section of the hustings in Covent Garden, the post for the parish of *S^t James*

Westmi[nster] being on the extreme r., that of *S^t Martins in the Feilds* rather to the l. Heads and shoulders of the crowd form the base of the design; the words spoken are enclosed in labels. The chief figure is Burdett speaking from a small platform projecting from the hustings: *Now Gentlemen if M^r Lamb should be the successfull candidate what will he do for you let him answer that.* Hobhouse, shorter than the other men on the hustings, stands with his r. hand grasping the St. Martin's post, on the l. side of which stands Lamb, with the head of a sheep, saying *Ba'a Ba'a Ba'a.* From heads in the crowd rise the words (l. to r.): *No Wigs No Torys. Reform*; *No Coalition No Court Candidate*; *Come M^r Sheep-face tell us that.*; *No Lamb Hobhouse for Ever.* See No. 13204, &c.

$11\frac{3}{16} \times 8\frac{3}{4}$ in. With border, $11\frac{1}{2} \times 9\frac{1}{16}$ in. 'Caricatures', xi. 151.

13206 PRETTY BOB. POOR BOB— BANDY BOB—

G. Cruikshank sculp^t [J. Sneyd del.]

Pub^d by G Humphrey 27 S^t James's March 1^st 1819.

Engraving (coloured impression). A sequence of three designs, each with title. [1] A well-dressed, healthy, and smiling child holds a hoop. [2] The same child transformed into a climbing boy, 'calling the streets', with his soot-bag and brushes. He is a black, tragic figure, ragged, with bare stick-like legs, and reddened hands and feet. Snow is on the ground. [3] He stands gnawing a piece of bread and holding his brush. His soot-bag, cap (with the statutory brass plate for his master's name), and shovel are on the ground. He has become sturdier, but deformed, with bandy legs and knock-kneed.

A plea for the Chimney Sweepers Regulation Bill forbidding the use of climbing boys; it was brought in in February, passed the Commons but was defeated in the Lords by Lauderdale (see vols. vii, viii). A second Bill not forbidding the use of boys was introduced in March, again defeated in the Lords. *Parl. Deb.* xxxix. 426, 547, 899, 981, &c.; Smart, *Econ. Annals of the Nineteenth Century*, 1910, i. 713–16.

The drawing was sent by Sneyd to G. Humphrey, with a MS. tale by Maria Edgworth, apparently never published: Humphrey returned the MS., saying he would put the matter in hand immediately. Bagot, *Canning and his Friends*, 1909, i. 226 f. The pl. was used also as frontispiece to a pamphlet: *The History of Poor Bob, the Chimney Sweeper*, pub. G. Humphrey, 1819. (Cohn, No. 670.)

Reid, No. 873. Cohn, No. 1868.

Each design, $6\frac{7}{8} \times 4\frac{1}{4}$ in.

13207 THE FUNERAL PROCESSION OF THE RUMP.—

G. Cruikshank inv^t et fec^t

Pub^d March 22^d 1819 by G Humphrey 27 S^t James's S^t London—

Engraving (coloured and uncoloured impressions). After the title: *For Lamentable acc^t of Death &c. see Rump Chronicle Extrao^ry March 3^d 1819.* Below each part of the procession are explanatory inscriptions beginning (l.): *Order of Procession.* A satire on the defeat of Hobhouse by Lamb at the Westminster Election. The Rump, or remnant of Reformers, is represented by the hind-quarters of a cart-horse, with its hoofs in the air, carried on a knacker's cart, the front of which is formed by a guillotine. This rump is on a coffin inscribed *Hic Jacit Rumpibus.* Two posts at the back of the cart form, with the supports of the guillotine, four uprights connected by poles,

each topped by a bonnet rouge with tricolour cockade, and hung with tricolour scarves draped in black. A headsman's axe dripping blood projects from the top of the guillotine. The cart, inscribed *Peter Knife Nacker Tuthill Fields*, is drawn by a miserable donkey ridden by a ragged little chimney-sweep with a bludgeon, who shouts: *Cum, hup ye* ××××× *Warment or I'll cut your* ××××× *Rump off!* This is: *The Rump itself, borne on M^r Hobby's Triumphal Car & drawn by an Ass.* Two hungry dogs eye the carcass, towards which flock carrion birds. Beside the cart walk, two a side, *Pall bearers, Four Bum-bailiffs*, smartly dressed and vulgar-looking, whose hat-scarves are formed of writs. Behind the cart is Hobhouse riding a new velocipede or hobby-horse (see No. 13399). He weeps, holding up a handkerchief, saying: "*Fare thee well, & if for ever, Then for ever Fare thee well*, words appropriate to the friend of Byron, see No. 12827, &c. He wears a large tricolour mourning-scarf round his hat; a long cloak or train hangs from the collar of his coat, and is held up by Burdett and Francis Place. Captions: *Chief Mourner, M^r Hobby-horse—suffering y^e Tortures of the D—d!!—his Train supported by Bodkin!! & the Baronet—done over!!!* Both wear mourning-scarves, both weep copiously, stooping forward. Place has a cabbage for a head, emblem of tailordom, cf. No. 11824, and holds a stiletto or bodkin, as if it were a dagger. Burdett says: *To think that I should have eaten salt with the Lying Chronicle!! "tis the Only act of my life,—I am ashamed of—"And, yet, it can not be for that, that all my old friends have forsaken me!!!!? "yet I could accuse me of such things, &c"—I am very "proud, revengeful, ambitious; with more offences—at my back than I have thoughts to put them in.—" what should such a fellow as I do crawling "between earth & heaven? we are "errant Knaves beleive none of us;"* At his feet is a paper: *Bombastes Furioso.* Place says: "*What! can daunt the soul of a master Tailor?!!" yet "who would fardels bear, To groan & sweat under a weary life, When he himself might his own quietus make with a bare bodkin?* Both quote, inaccurately, *Hamlet*, III. i.

Behind Burdett walks a dwarfish hunchback, burying his face in the former's coat-tails; he carries a pole surmounted by ink-pot and empty purse. Long papers hang from his pocket: *Unpaid Bills Brooks Sect^y to the Rump* and *Acc^t of money paid for Bribery &c.* He sobs: *O! Oh! Oh! O!!! The day of Reckoning is at hand!* Caption: *assis^t Mourn^r Master Brooke full of Cutting panes.* He is followed by four wig-blocks resting on human rumps, and having arms in which they hold poles with black and tricolour draperies inscribed *No Wig.* They are *The Rump Commit^tee Blockheads 2 & 2—* They are followed by a crowd of hideous ruffians, a ferocious mob led by butchers holding knives and choppers, and with candles stuck in their bonnets rouges (like sewer-men). Among them is a noseless woman; those behind have bludgeons and a broom, and hold up a (tricolour) banner inscribed: *No King No Lords No Com^s & No Clargy No Constitution No Laws No Lamb No Nothing but Burdett & Hobby for ever & ever.* They shout: *Hob for ever!*; *Burdett for ever*; *Hobhouse*; *Hobhouse for ever Burdett for ever*; *Burdett & Hobhouse for ever no Lamb.* Caption: *Phebotomizers 2 & 2—The rest of the followers—the Scum of Earth.*

The procession (l.) is headed by the hangman carrying a pole with a cross-piece inscribed *Equality*, from which dangle two tiny corpses; this is surmounted by a bonnet rouge. He is: *Mister John Ketch Esq^r.* After him march four bow-legged or knock-kneed ruffians; two carry bundles of fetters, two hold banners draped with ragged black, and inscribed respectively: *Hold to the Laws i.e take 'em in your own hands · No · Basteels*, and *Reform* [reversed] *Freedom!! and No Big Wigs.* They are: *Acquitted Felons two & two—* These

four wear battered hats without mourning-scarves. Behind them, and immediately in front of the ass, walks Thelwall, wearing a hat with scarf over his bonnet rouge; he holds a paper: *Champion* and shambles dejectedly, saying, "*If I be not ashamed of my company, I am a souc'd Gurnet:*" "*Ill not march through Coventry with them that's flat*". He is *M^r Thelwall Esq^r*. Beside him is a sign-post pointing (l.): *To the Bottom less Pit!!* To this a rat is tied.

In the foreground (r.) beside the procession two ragged and disreputable women, apparently ballad-singers, sprawl on the ground. One is emaciated, under her hand is a paper: *The Rump for ever to the tune of Rumpt—Bum—iti*; from her mouth stream the words: *Oh! D—n my eyes I can't stand it any longer*; in her bonnet are tricolour ribbons: *Hobhouse for ever*. The other, fat and angry, is supported by a hideous scavenger with a bottle inscribed *Bribery & Corruption*. She kicks a little ragged boy, who exclaims: *Oh! My Rump!* Caption: *NB The fig^s in y^e corner represent the excessive grief of some Rumpti Tumti female Friends of the Rump*. In the background is a mound with a sign-post: *Tothill Downs*. Down the slope a tiny figure of Hunt, wearing hunting costume, wheels (r. to l.) a wheelbarrow, *N^o 38*, containing the carcass of a horse (Cartwright) inscribed *Universal Suffrage Annual Parliament*; he shouts *cat's meat!* In front walks a 'Black Dwarf', Wooler, as in No. 12988, &c., dragging the barrow by a rope.

The defeat of Hobhouse, see No. 13204, &c., was followed by outrages by the disgusted mob against supporters of Lamb. It was due partly to Burdett's unpopularity; on the tenth day of the poll he attacked the *Morning Chronicle*: 'Out of the many accusations which that paper had brought against him, there was one to which he must plead guilty . . . "We have eat salt together" . . . he had indeed once dined with that gentleman [Perry], but he could assure them that it was the only act in his life of which he was ashamed.'[1] *Examiner*, 1819, p. 132. See Bagot, *Canning and his Friends*, 1909, ii. 92. For 'No Bastille' as Burdett's election cry see No. 9878. 'Acquitted felon' was an epithet applied by Windham to those indicted with Hardy (especially Horne Tooke, Burdett's mentor), see No. 9240. Tothill Fields in Westminster was used as a dumping-ground by scavengers. For the funeral procession as a symbol of defeated political hopes see No. 10713 (from which this print derives) and No. 11905, &c.

Reid, No. 874. Cohn, No. 1142.

$7\frac{3}{8} \times 23\frac{3}{4}$ in. With border, $8\frac{5}{8} \times 24\frac{3}{8}$ in.

13208 HIGH LIFE BELOW STAIRS!

I R C fecit

London pub^d by S W Fores 50 picadilly March 25 1819

Engraving (coloured impression). After the title: *a new Farce as lately perform'd at the Theatre Royal Brighton for the edification & amusement of the Cooks, Scullions, Dishwashers, Lick-trenchers, Shoe-blacks, Cinder-sifters Candle Snuffers &^c &^c of that Theatre, but which was unfortunately Damn'd the first night by Common Sense!* The Regent, very drunk, sups in the kitchen at the Pavilion, at a table close to the fire. He leans back in his chair (r.), one leg on the table, the other foot, dragging down the table-cloth, rests on broken dishes and a lobster, and is deluged by wine from a falling goblet. He jovially holds up the leg of a bird speared on a carving-fork, in his r. hand is a broken bottle; his waistcoat is unbuttoned, his neck-cloth untied. Stand-

[1] Place wrote, 1819, 'there is not a meaner, dirtier, nastier, filthier lying hypocrite in all the world than [Perry]'. Add. MSS. 36,628, fo. 37.

ing at the table, in back view, legs astride, his chair falling, is General Bloomfield, wearing high cavalry boots, and tipsily holding up bottle and goblet. A French cook, presumably Carême, stands at the foot of the table (l.), his hands raised in obsequious mirth. Two maidservants, one holding a warming-pan, watch more gravely from the r. Behind them two menservants look in through a window or hatch.

The Regent in March decided one night to sup in the kitchen of the Pavilion; a red carpet was spread and 'the good-humoured Prince . . . with a select party of his friends . . . spent a joyous hour', to the delight of the servants. *Brighton Herald*, quoted *Examiner*, 21 Mar. 1819, with the comment: '"Kings", says Burke, "are fond of low company".' The Prince was fond of showing guests the magnificent kitchens of the Pavilion. Fulford, *George IV*, 1935, p. 177. The title is from Townley's popular farce (1759). See Nos. 13209, 13210, 13211, 13212, 13215.
$8\frac{1}{4} \times 13\frac{1}{2}$ in.

13209 ROYAL GEORGE IN THE KITCHEN OR HIGH LIFE BELOW STAIRS.

[Marks.]
Pub. by J. Johnston Cheapside [*c.* Mar. 1819]

Engraving (coloured impression). Beside the kitchen table, lit by one candle, the Regent (l.) sits on a chair with a fat cook-maid on his knee; she holds a rolling-pin. He flourishes a goblet, spilling wine, and sings:

You may baste meat at leisure
I'ts my will and pleasure
Distinctions betwixt you and me,
Hence forward shall Cease
In Love and in Peace
The P——e and his Cook shall agree.

Yarmouth (r.), holding a negress on his knee, sings:

How sweet and bewitching
Is the Queen of the Kitchen
So here's to your health
my sweet dear.

Behind the table another courtier kisses a woman. A jovial footman (r.) brings in a bowl of punch. On the floor are a wine-cooler and bottles. See No. 13208, &c.
$8\frac{5}{8} \times 13$ in.

13210 HE STOOPS TO CONQUER, OR ROYAL GEORGE SUNK!!!

[Marks.]
Pub^d by J. L. Marks. Sandy's Row, Bishops gate [*c.* Mar. 1819]

Engraving (coloured impression). The Regent, bestriding a large slanting spit, inscribed *R—l Spit*, kneels on one knee, addressing a fat cook-maid who screens her face with a gridiron, and holds a *Soup Cover* against her apron. He says: *By my R—l Spit I swear.* | *By my power above Declare.* | *(D—n it I hav'nt words enough)* | *I Love you tho' Kitchen Stuff.* She says coyly: *Oh! La! what are we poor things below—I can not resist—(jemminy cracks) if he should make a Countess or a Lady Mayoreass of me!—What a Stew he's in.* Behind the Prince (r.) is the kitchen fire with a red-hot poker between the bars.

Behind (l.) is the supper-table, where Yarmouth and (?) Bloomfield sit, each amorously toying with a servant-maid. The former says to the not unwilling girl on his knee: *Come Come my lass you must not be modest or you will never do for High life.* A warming-pan lies beside her. The other woman holds a stick: *Hair Broom Stick.* On the floor besides broken bottles, &c., are two papers: *Just Published The Rape of Proserpine* [a popular Covent Garden pantomime by L. Theobald, 1725] *by Jupiter—to which is added Love a la Mode* [a farce by Macklin, 1760] *by G.P.R.*, and *Love's a Tyrant.* Below the title *NB*: *—This is not the Royal George that was Sunk at Spithead* [in 1782]. *this was Sunk at Brighton. & was got up with only the loss of, Bowsprit and that was rotten before!!!* See No. 13208, &c.
$8\frac{1}{2} \times 12\frac{7}{8}$ in.

13211 ROYAL KITCHEN STUFF!—OR A GREAT MAN COME DOWN TO VISIT HIS MOST OBED^{T} HUMBLE SERVANTS!!! (*vide, the amusements of Brighton*)

I.R.C. fecit Yedis in^{t}
Pub. by Sidebotham 287 Strand 1819

Engraving (coloured impression). The Regent, with great energy, embraces a very fat and florid cook. A pretty young maidservant (l.) tugs at his coat-tails, saying, *Baste him well! Give him Goose without Gravy.* He exclaims: *Dont be alarm'd my dear! I only want to see how my private affairs, get on below here—So shew me your Kitchen Stuff.* She answers, flourishing a basting-ladle: *La Sir! what will the people say when they hear of your meddling so often with things beneath you!—Depend on it, you'll be hauld over the coals & finely Roasted for this!* On the extreme l. a courtier stoops over a maidservant who lies on the ground, saying, *What a dreadful Stew I'm in!* He adds: *Hold your Sauce you Jade! We are all In for it! so you had better take it quietly!* Two men look in at the door, grinning, one apparently intended for Yarmouth. Behind the principal couple three footmen in laced coats and bag-wigs are running off; one (r.) has put his foot in a fish-kettle; he says: *here's a pretty Kettle of Fish! I'm always getting into hot Water.* On the extreme r. a courtier (? Bloomfield) takes by the shoulders a maidservant with an apronful of bottles, &c.; he says: *Receive him civilly, Molly & don't hide any thing, let him Cover it himself if he chooses, he's not particular at a Watering place! he'll thrust his Nose any where!* On the floor are two papers:

When Bottle the eighth, I get through
I make Love in a style so bewitching
That most female hearts I subdue
From the Drawing Room down to the Kitchen!

and: *Theatre Royal Brighton By Command of the P—— R^{t} High Life below Stairs with Animal Magnetism* [farce by Mrs. Inchbald, 1788, cf. No. 7748].
See No. 13208, &c.
$8\frac{5}{8} \times 13$ in.

13212 BEAUTIES OF GREASE [altered to] GREECE—OR—LUXURIES OF THE KREMLIN. *Vide Brighton Vagaries. a Kitchen Frolic.* *335*

[Williams.]
Pub^{d} by T Tegg No 111 Cheapside London. [*c.* Mar. 1819]

Engraving (coloured impression). The Regent, very tipsy, one leg on the supper-table, leans back in his chair, putting a hand under the chin of each

of two very fat maidservants who stand one on each side. One (l.) stands with her back to the fire where a large steak is grilling; she holds a pair of steak-tongs and a glass of wine. He says to her: *Dolly I admire your Chops and now for your Rump I shall find out the beauties of the Kremline in time! Dolly I have a great mind to make you a Dutchess you'll make a nice fat Dutchess, and Cis here shall be a Countess. Should you like to be a Dutchess Dolly?* She answers: *Any thing your Hiness chuses to make me!* General Bloomfield has risen from his chair (r.) to hand a glass of wine to the other, saying, *Come Cis take a glass of Claret my girl Countesses* [sic] *a countess should drink nothing but Claret.* Men cooks and soldiers crowd in a doorway (r.) to watch. One (? Carême) says: *Got tam! vat he go do Dolly? My Dolly!* Another says to him: *Ah ha! I think you are done with Mon^r Fricasee.* On the table are decanters, &c., and two candelabra. See No. 13208, &c. The Pavilion, with its onion domes, was called the little Kremlin.
$8\frac{5}{8} \times 13$ in.

13213 EXERCISING A HOBBY FROM WALES TO HERTFORD!!
[Marks.]
London Pub^d by J. Sidebethem 287 Strand. March 30 1819
Engraving (coloured impression). The Regent and Lady Hertford ride one of the new velocipedes, see No. 13399. She bestrides and grasps the pole, but sits on his knee, he leans against her to hold the handle-bar. He wears military uniform with cocked hat and pumps; she is very décolletée, and wears a triple ostrich plume in her hair. Behind them (r.) is a sign-post pointing (l.) *To Hertford* and (r.) to *Wales*, where goats stand on mountains. In the background (l.) is a country house.

For the Regent and Lady Hertford see No. 11853. See also Nos. 13216, 13220, 13221, 13222.
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

13214 MORE ECONOMY OR A PENNY SAVED A PENNY GOT[1]
[W. Heath.]
Pub April 8^th 1819 by T Tegg 111 Cheapside
Engraving (coloured impression). The Duke of York rides a velocipede (see No. 13399), taking long strides, on a country road from London, indicated by St. Paul's, the Monument, &c. in the background, towards Windsor Castle on a hill (l.). He wears a mitre and surplice with regimentals and jack-boots. He turns his head to address John Bull (r.), a paunchy 'cit' who stands stolidly, his hands resting on a stout stick: *You see Johnny I dont like to Squander away your money I won't have any more Clarks I wont go to Valencienes any more Ill run nothing but real Dandies there's a Saveing for you Johnny only £10000 a year for hearing the Doctors Reports & pay all my Traveling Expences I gave M^r Johnston £8 for this Charger the Cheapest I could get theres Economy for you you'l live in Clover now.* John answers, with protruding underlip: *Dang it Mistir Bishop thee art saveing indeed thee used to ride in a Coach and Six now I pay thee 10.000 a year more thee art Rideing a wooden Horse for all the world Like a Gatepost.*

After the Queen's death the Duke of York was requested by the Regent (25 Jan.) to undertake the office of *Custos Personae Regis* at a salary of £10,000. Embodied in the Windsor Establishment Bill (passed 30 Mar.) this was hotly debated, Opposition and some independent members contending that the

[1] Serial number erased.

salary, if any, should be a charge on the Privy Purse; that the only expense entailed would be for four horses once a week for the journey to Windsor. The Duke, who was hopelessly in debt, see *Greville Memoirs*, 1938, i. 83–4, incurred unpopularity by the appointment. *Corr. of George IV*, 1938, ii. 266–8; *Parl. Deb.* xxxix. 552 ff., &c.; *Ann. Reg.*, 1819, ch. ii; *Examiner*, 1819, 28 Mar. For the Duke of York as (former) titular Bishop of Osnaburgh, see No. 11227; for his 'Clark', No. 11216, &c. 'Valencienes' is an allusion to the Duke's first campaign in Flanders, ultimately a failure; but at the fall of Valenciennes, 28 July 1793, the French garrison hailed him as King of France and the way to Paris lay open, cf. Nos. 8337, 11023. For the Duke's appointment see also Nos. 13215, 13217, 13220, 13221, 13222, 13223, 13224, 13226, 13229, 13235, 13243, 13247, 13277, 13278, 13407.
$7\frac{13}{16} \times 12\frac{1}{8}$ in.

13215 ROYAL HOBBY'S.— *341

[G. Cruikshank.]

London Pub^d Ap^l 9^th 1819 by T Tegg N^o 111 Cheapside

Engraving (coloured impression). Two adjacent designs. [1] The Regent tipsily bestrides a fat and ugly cook, who is on her hands and knees; he flourishes a bottle of *Royal Max* [gin] and a glass and shouts: *Ha! ha! D—me! this is glorious! this is Princely!!—better fun than the Hertford Hobby* [see No. 13213]—*Kitchen stuff & Dishclouts for ever I say D—me!!—If the rascals caricature me, I'll buy em All up d—me.* The cook, still holding the broken dish from which a huge cod's head has fallen, exclaims: *Oh! Master do let me alone & see! you've thrown the Cods head & Shoulders all in the dirt!* In the background, Lady Hertford, wearing a coronet, looks angrily from a doorway. On the floor in the foreground are a *Royal Greas Pot*, rolling-pin, and a ladle, with a play-bill: *Brighton—under the Pub* [Patr]*onage of* [*the Princ*]*e Regent—High Life below Stairs Principle Character—G P R.* See No. 13208, &c.

[2] The Duke of York, very erect, rides a velocipede (see No. 13399) in profile to the r., with Mrs. Carey behind him in a little seat over the back wheel, her hands on his shoulders. He wears Windsor uniform of military cut, with breeches, spurred top-boots, and a top-hat, which he raises. Across the pole hangs a fat purse inscribed *10,000 p^r ann^m Custos* [*Personae Regis*] which serves as saddle. He says: *I say Carey: this Windsor job, is a devilish snug concern & this saddle bag makes it very pleasant riding!—I wish our army had been mounted on these Hobby's in Flanders;—I don't mean Waterloo—* She answers: *I know what you mean;—but it is a good joke, to think while the Establishment of the Father is redu^d at Windsor: the sons Establis^l is increas'd at Fulham—tis properly coming York over John Bull.* In the background John Bull, a sturdy fellow, stands with folded arms outside a miserable thatched hut where women and children are crouching. He says fiercely: *£10,000 a year for a son to do his duty to his Father!!!!!! whilst my Children are starving!!!—"Fie out! O Fie 'tis an unweeded garden that grows to seed things rank & gross in nature posess it merely."* [*Hamlet*, i. ii.] After the title: *"De gustibus non est disputandum:—that is; there is no disputing against Hobby-Horses;"—Tristram Shandy.*

The most bitter of the attacks on the Duke of York's grant, see No. 13214, &c. Mrs. Carey lived at Fulham, see No. 11050. The pl. is depicted in a print of Jan. 1821 attacking Tegg for support of George IV.

Reid, No. 884. Cohn, No. 1920.
Each design, $8\frac{1}{4} \times 6\frac{5}{16}$ in.

13216 A P****E, DRIVING HIS HOBBY, IN HERDFORD!!!

[Marks.]

Pub^d April 9^th 1819, by E. Brooks, 16, Panton Street, Haymarket.

Engraving (coloured impression). The Regent, with long strides, propels a velocipede with a seat, facing his own saddle, on which Lady Hertford sits bestraddling his legs. He leans forward, in profile to the l., his chin resting between her spherical breasts. He wears military uniform with cocked hat and pumps. She wears a crown-like coronet with triple ostrich plume; the Prince's feathers decorate her seat. He steers by straps attached to the handle-bar which is behind his passenger's back. There is a landscape background.

One of many prints in which the Regent rides with Lady Hertford on a velocipede, see No. 13213, &c.

$8\frac{13}{16} \times 12\frac{3}{4}$ in.

13216 A A copy, reversed (or the original) of No. 13216, with the same title, without underlining, and without imprint. The figures are the same size.

$8\frac{1}{16} \times 11\frac{3}{16}$ in.

13217 MAKING MOST OF £10,000 PER ANN. BY SAVING TRAVELLING EXPENCES.

Marks fec^t

(Pub^d by J. L. Marks N^o 2 Sandy's Row Bishopsgate [*c.* Apr. 1819]

Engraving (coloured impression). Below the title: *(That is) going on Monthly Visits to Windsor! as Appointed by* ****** [George] *having only the small sum of Ten Thousand Pounds Per Year granted for that Arduous task, has wisely procured a Pedestrian Hobby Horse.*— The Duke of York rides (r. to l.) a velocipede (see No. 13399), taking long strides, and leaning tensely forward. He wears regimentals with cocked hat and jack-boots. In the background (l.) is Windsor Castle; on the r. is a sign-post pointing (l.) *To Windsor* and (r.) to *Oatlands*. He says: *Every Man has his Hobby Horse mine is worth Ten Thousand!!!*

See No. 13214, &c. For Oatlands see No. 13226.

$8\frac{1}{8} \times 12\frac{1}{4}$ in. With border, $8\frac{3}{8} \times 12\frac{3}{8}$ in.

13217 A A close copy with the same title, without signature; imprint: *London pub: by Sidebethem 287 Strand 1819*. The brackets enclosing 'That is' are omitted, the words 'only' and 'small' are underlined.

$8\frac{3}{16} \times 11\frac{7}{8}$ in.

13218 AMERICAN JUSTICE!! OR THE FEROCIOUS YANKEE GEN^L JACK'S REWARD FOR BUTCHERING TWO BRITISH SUBJECTS!!!—

Yedis inv^t Etched G C^k

London Pub. April 1819 by J Sidebetham 287 Strand—

Engraving (coloured impression). President Monroe (r.), seated in state, receives General Jackson, offering him a paper: *The Government of the Floridas*; he says: *There's your Reward! Where e'er you catch the English String 'em up like Herrings!—Go, Rob the Indians! Seize their Country! Sell*

'em for Slaves! Liberty & Equality are only intended for the inhabitants of the United States! We'll take care Nobody else shall enjoy any! The scene is open country, Jackson's men, ragged and ferocious ruffians like the Jacobin soldiery of English caricature, stand at attention behind him and on the President's r. A noseless officer holds a tattered American flag topped by a spray of olive. Some have muskets, some spears, with daggers, pistols, and plunder, represented by poultry hanging from the bundles on their backs. Monroe's seat, raised on two steps and flanked by curtains, is decorated by crossed daggers dripping blood, and supporting a cap of Liberty with tricolour cockade; one dagger is inscribed *English Blood*, the other *Indian Blood*; this emblem is above a motto: *American Liberty*. At his feet is the inscription: *American Liberty!—that is Liberty to make Slaves of the poor unoffending Indians*. Beside him are papers: *A list of Frigates & warlike Stores now getting ready to make War ag[t] England as soon as we can afford it!—"our poverty not our Will consents to a state of Peace!* and *Un-natural & Inveterate hatred of all Englishmen*. Jackson advances delightedly to take his reward; his belt bristles with daggers, all dripping blood. The ground at his feet is strewn with papers: *The Frog & the Ox, a fable applicable to American Ambition*; *A plan how to make a Frigate carry 100 Guns & 1000 tuns of Scalding Water to work by Steam while the Men skulk below! NB—this perhaps will make us a Match for the English seventy fours!!—*; *Report of the American Committee censuring the conduct of Gen[l] Jack!*; *The brutal & unjustifiable Murder of Ambrister & Arbuthnot, English subjects by the Ruffian Yankee General, even ag[t] the sentence of his own Court Martial*; *Injustice Oppression & Cruelty!*; *Yankee Doodle's come to Town Oh! Yankee Doodle Dandy!*; *The Shannon & the Chesapeake or a small taste of flagellation for American presumption* [see No. 12080]. On the extreme l., behind Jackson, stand two dwarfish ragamuffins; one, with a skull tied on his head, holds a horn; the other has a drum and two bones for drumsticks. Behind these is an oafish man leaning on a headsman's axe. In the background, across the sea (l.), Britannia sits on her island with her (angry) lion beside her. She extends an arm to the ghosts of Ambrister and Arbuthnot, who appeal to her from among clouds, for *Revenge! Revenge!* After the title:

"Britons! strike home"
Revenge your Country's wrongs"

Andrew Jackson (President, U.S.A. 1828–36), who had acquired fame by the repulse of the British at New Orleans in 1815, was sent in 1818 to attack Seminole Indians from Florida who were making trouble on the frontier. He followed them into Spanish territory, and, setting aside the sentence of a court-martial, hanged two British subjects, Robert Christian Ambrister and Alexander Arbuthnot, who had been exercising hostile influence with the Indians. These actions were challenged in the Senate and Monroe did not overtly defend Jackson. Later, he appointed him the first Governor of Florida, but not (*Dict. of Am. Biog.*) till the ratification in 1821 of the treaty with Spain; the print is thus remarkably prophetic. The Report of a Committee of the Senate (21 Feb. 1819) on the 'Seminole War' blamed Jackson for the execution of the two British subjects who were prisoners of war. *Ann. Reg.*, 1819 (Chron.), pp. 140–54. The *Examiner* remarks, 16 Aug. 1818, apropos of 'talk of an approaching war', that the 'principal Government Journal and the Opposition one seem equally agreed not to discuss this apparent outrage'. C. K. Webster writes 'had Castlereagh been compelled to take Parliament into his confidence war would have been bound to ensue'. *Cambridge Historical Journal*, i. 163 (1924). The matter was raised in the Lords by Lansdowne on 11 May. *Parl. Deb.* xl. 287 ff. See also *Narrative of a Voyage*

to the Spanish Main . . . Appendix on the Seminole War and the execution of Ambrister and Arbuthnot, 1819. The first steam warship was the *Fulton*, a paddle steamer of 38 tons, constructed for the U.S. Navy in 1814–15. Cf. No. 12090.

Reid, No. 882. Cohn, No. 883.

$8\frac{9}{16} \times 13\frac{1}{4}$ in.

13219 COVENT GARDEN, 3D MARCH, 1819.

*A. Beugo Inv^t^ G Cruikshank fec^t^*

[*Published April 20, 1819. For A. Beugo Print Dealer, Maiden Lane, Covent Garden.*]

Engraving. Frontispiece to *Patriotic Allegory, by Peregrine Castigator* (not in B.M.). The design is framed by an arch supported on pillars, a royal crown in place of keystone, and on each side a portcullis (the badge of Westminster) in a wreath. The British lion stands with tail erect, one paw on the body of a serpentine monster with four moribund heads: Hobhouse, the words *Quack! quack! quack!* issuing from his mouth; Burdett, profile downwards, with his bonnet rouge falling off; Hunt wearing a hunting-cap, and Wooler, black and negroid (as the Black Dwarf, see No. 12988). The last wears a Phrygian cap terminating in the neck and head of a goose, defiantly emitting the words: *Cartwright and 38!!!* All four wear Jacobin cockades in their caps. Above the design: *Annual Parliaments & Universal Suffrage, deceased.*

A satire on the defeat of the Reformers at the Westminster Election, see No. 13204, &c.

Reid, No. 875. Cohn, No. 639 (reproduction).

$6\frac{3}{8} \times 4\frac{15}{16}$ in.

13220 ROYAL HOBBY'S, OR THE HERTFORDSHIRE COCK-HORSE!

[Cruikshank.]

Pub^d^ Ap^l^ 20^th^ 1819 by M. Clinch 20 Princes Str^t^ Soho—

Engraving (coloured impression). The Regent rides (l. to r.) a velocipede (see No. 13399) with a low curved bar or pole on which he lies prone, his chin resting on a pad where the pole curves upwards over the front wheel, his legs extended on each side of the back wheel. Above the back wheel three ostrich feathers project from the pole, giving the contour of man and machine some resemblance to that of a cock. His paunch fits the bar, and is strapped to it by a girth. He steers by bars projecting from the hub of the front wheel, above which is a crown. Lady Hertford, fat and décolletée and wearing a coronet (or crown), bestrides his back, flourishing a knotted whip with a sceptre for handle. A garter inscribed *Ich Dien* floats round her much-exposed knee, and from her neck hangs the jewel of the George. She holds reins inscribed *Hertford Leading String* attached to the Regent's mouth and digs spurs into him, exclaiming: *G up! G O!—Oh! dear!! this is a delightful way of Riding!!!* The Regent: *Aye, aye, it may be very delightful to you; but it is devilish hard work for me!—my legs feel so tired I don't think I shall be able to stand for a month to come: Oh! my back!! Oh o o . . .* Behind (l.) is a sign-post pointing to the r. *To the Horns, Inn. Hertford.* On the ground is a paper: *Push along keep Moving—an old Song to a new tune* [cf. No. 9010, &c.].

Behind, and on a smaller scale, the Duke of York (r.) rides a velocipede in the opposite direction, near a sign-post pointing *To Windsor*. He wears field

marshal's uniform, with plumed cocked hat, his r. arm in a sling; he is erect with his l. hand on the steering bar. He says: *Although my Hobby is one of 10,000 yet I had a tumble so I wo^d advise you both to mind what you are about.*

For the Regent and Lady Hertford on a velocipede cf. No. 13213, &c. The Duke alludes ostensibly to his recent accident, see No. 13226, &c., actually to the Clarke scandal, see No. 11216, &c., which caused his resignation from the office of C.-in-C. (cf. No. 11724). For the grant of £10,000 see No. 13214, &c. The manner resembles that of Marks, see No. 13221.

Reid, No. 886. Cohn, No. 1921. The pl. was suppressed, according to Layard, p. 75.

$8\frac{1}{4} \times 12\frac{5}{8}$ in.

13221 R***L HOBBY'S!!!

Marks fecit

London Pub^d by J. L. Marks N^o 2 Sandy's Row Bishopsgate. 1819

Engraving (coloured impression). An imitation, or more probably the original of, No. 13220. The Regent is not strapped to the machine, the feathers are more erect and do not suggest a cock's tail-feathers, Lady Hertford does not use spurs and does not wear the jewel of the George. Her garter and rein are inscribed as in No. 13220, the handle of her whip is *R—l Sceptre*. The sign-post points *To Hertford*. The Duke of York runs with more vigour. The words spoken are different. Lady Hertford: *Come up you idle fellow, I'll make you Drive it Home!—you shall remember pushing your Hobby in Hertford!!!* The Regent: *Oh dear Fred.—this is tight work for a P—e of my Constitution! I do not think I shall be able to Push it Home.* The Duke: *Ha! ha! it is rather troublesome George.—but my Hobby is one of 10,000!!!* See also No. 13223.

$9 \times 13\frac{1}{2}$ in.

13222 ACCIDENTS IN HIGH LIFE OR, ROYAL HOBBY'S, BROKE DOWN! *Dedicated to the Society for the Suppression of Vice.*

[G. Cruikshank.]

Pub^d Ap^l 24^th 1819 by E. King 25 Chancery Lane

Engraving (coloured impression). The Regent and Lady Hertford fall head first from a velocipede or hobby-horse (see No. 13399), the pole supporting the saddle having broken. The end of the bar, curving over the front wheel, and surmounted by a coronet, is inscribed *Royal Roley Poley*. The Regent has (inconspicuous) ass's ears; his coat-collar is inscribed *Royal Horse Collar*. On one foot is a buckled pump, on the other a sandal adjusted to gouty toes. He says: *Oh dear! Oh dear! who wo^d have thought the Pole had been so rotten! —I wish I had a new one:—however this Hertford Road is so d—d rough I'll not drive on it any more—I'll go the Richmond road next time.* Lady Hertford (r.) grasps a birch-road in her r. hand, her coronet falls off. She screams: *Oh! My Back!—Oh! My Side!! curse you & the Pole too: I was a great fool to trust myself with such an Old Stick—I've got into a pretty mess by it! what will the M—q—s say to it?!!! !!! !!!*

In the background, on a grassy slope near a stone inscribed *Mile from Windsor*, the Duke of York falls violently from his velocipede; he wears boots with huge spurs; his l. elbow rests on a cushion inscribed *10,000 p^r ann^m*. He exclaims: *Oh! my Arm!!!—D—n the Spurs! 'tis a d—d good thing I did'nt break my Neck!! indeed it would have been a hell of a fall as it is, if it had not been for this Cushion.*

For the Regent and Lady Hertford on a velocipede see No. 13213, &c.

The first allusion to the Regent's alleged infatuation with the Duchess of Richmond, see No. 13231, &c. For the Duke of York's accident see No. 13226, &c.; for his grant of £10,000, No. 13214, &c.

Reid, No. 887. Cohn, No. 864. The Bruton impression was autographed 'Sorry to say this is by me, G. C.' Layard, p. 75 f.

$8\frac{3}{8} \times 13$ in.

13223 R—L HOBBY'S!!!

London Pub^{d} Apr: 27—1819—by T. F. Flook; 71 Leadenhall Street.

Engraving (coloured impression). An imitation of No. 13221. The Regent and the Duke of York both ride velocipedes, each with his mistress bestriding his back. The machines are so constructed (as in No. 13220) that the rider lies prone, his chin supported on a cushioned section of the pole, the handle-bars projecting from the hub of the front wheel. The Regent is in the foreground in profile to the r., a sign-post (l.) points *To Hertford*. His fat rider wears a marquis's coronet; she uses a whip, the handle a *R—L Sceptre*, and reins attached to the Regent's mouth, and inscribed *Hertford Leading Strings*. At her knee is a garter inscribed *Ich Dien*; on the back of the velocipede is the Prince's plume of feathers (these details being as in No. 13220). She says: *Come up you idle fellow, you get so lazy that Fred—will distance us at this rate —you'll not drive your Hobby home to night*. The Duke is in the middle distance, riding r. to l., near a sign-post pointing *To Windsor*. He is not quite so prostrate as his brother, to whom he says: *Come on my Boy you seem to slacken in your pace, you cannot yet be tired of the Road—mine has 10,000 Charms!!!* Mrs. Carey is slight and simply dressed, she uses leading-strings for reins and holds out a scourge, saying, *Well done Fred—you are yet as active as a young Man & can manage your Hobby dexterously—* Behind the back wheel is tied a basket containing tiny birds and labelled *Carey's Chickens*.

For the Duke and Mrs. Carey see No. 11050, &c., for his grant of £10,000, No. 13214, &c.

$9 \times 13\frac{9}{16}$ in.

13224 PULL DEVIL, PULL BAKER! OR, PASTORS, VERSUS FLOCKS; IN THE MATTER OF LOAVES & FISHES!!.— *342*

G. C^{k}

London Pub^{d} by T. Tegg 111 Cheapside April 30th 1819

Engraving (coloured impression). The title continues: "*Is it meet that we should take the Bread from our Children & cast it unto Dogs*"*?!!* In the centre is a large bag on which are eyes, nose, and mouth registering apprehension and directed to the r. It is heaped with loaves and fishes, and from the upper edge extends to l. and r. a long strip at each of which opposite parties are tugging (l.): sheep on their hind-legs and (r.) bloated and carbuncled parsons from whose bulging pockets coins and fish are falling. The l. strip is inscribed *Petitions from Every Parish in the City—against the unjust & Greedy demands of the L: Clergy*. The r.: *Claims of the London Clergy*. The sheep (twelve) stand on dry ground; from their heads ascend nine labels inscribed (r. to l.): "*Woe unto you, Scribes & Pharisees, hypocrites! for ye devour Widows' houses, & for a pretence make long prayers therefor ye shall receive the greater damnation*" [*Mat.* xviii. 13–14]; "*Woe unto ye* . . . [ut supra] *for ye are full of Extortion & excess*" [ibid. 25]; "*For ye are like unto whited sepulchres* . . . [&c.] [ibid. 27]; "*They are not in trouble as are other men: neither are they plagued like other men*" [*Ps.* lxxiii. 5]; "*Their Eyes stand out with fatness: they have more than*

heart could wish:" [ibid. 7]; "*They are corrupt & speak wickedly concerning oppression: they speak loftily*" [ibid. 8]; *We like the Parsons very well, but we like ourselves better—so hold firm*; *All the corruption is of their side & look what a Cur'tis that is supporting them—*; *To attempt to drain money from us at a time like this is shameful—'tis a disgrace to the Cloath.* The parsons (ten), who are as uniform as the sheep, say (l. to r.): *Dash my wig! who would have thought the Sheep had got so much pluck* [cf. No. 10922], *as to oppose us!!*; *Pull away ye jolly dogs! & hold fast behind or the d—d sheep faced Villians will certainly prevail against us*; *as the Duke* [cf. No. 13214] *got 10,000 a year for doing nothing I dont see why we may'nt get a few thousands for doing nothing also—so pull away my boys!!!*; *You are so d—d fat, I can't lay hold of you*; *Hungary dogs: (they say) will eat dirty pudding but d—d the dirt I say so long as we can get the pudding*; *Stir up dirt & it's sure to Stink! we had better have been content with what we had which you know was quite enough*; *I've a great mind to send my beloved flock to Everlasting!!!! !!!! Damnation!!!!*[1] *for their cursed opposition.* They stand in a pool inscribed *Milk & Honey*; at their feet are loaves and fishes, those in the bag exclaim, some to the sheep (l.): *Save us good Sheep*; *For y^r^ Children's Sake, save us*; *Save us good Masters*; *Help help.* Others turn to the r., saying: *Save us good Priests! Spare us good Parsons!* and *Ye greedy wolves! what the devil do you want? have ye not got your full of us? !!!!!!!!!!!*

In the foreground lie papers: *A Quakers toast. "Confusion to the Black Slugs that devour the 10^th^ part of the poor mans property*; *Jure Divino*; *Some acc^t^ of a desperate attempt to obtain the—Golden Fleece*; *Sermons ags^t^ Covetousn[ess]*; *The Beggars Petition*; *And a Begging we will go—a Catch to the tune of the Vicar of Bray.* In the background (centre) is a pillar supporting a golden calf; round this little fat parsons dance in a ring while others kneel or grovel in obeisance. They are: *The Fat of the Land.* After the title: "*The Rev^d^ & very Rev^d^ Mendicants of y^e^ City must be a little sore when they see y^e^ Petitions from their beloved flocks, who come forward in such numbers to show how little they deserve what they are begging.*"—*Examiner Ap^l^ 11 1819* [p. 234, without italics], where the quotations from Ps. lxxiii (above) are recommended to the petitioning clergy.

A satire on the London Clergy Bill, for augmenting the stipends of certain incumbents, based on a petition signed by them, see *Parl. Deb.* xxxix. 1143–53. This was violently attacked in the anti-clerical *Examiner*, on 28 Mar., 4 and 11 Apr.: Sir W. Curtis (a Tory banker and Alderman, and a favourite laughing-stock), brother-in-law of Mr. Roberts, Rector of St. Peter's Cornhill, had asserted that the living was worth not £600 but £300. A list of twenty-four pluralists among the London clergy is given. Cf. Nos. 13225, 13276, 13277.

Reid, No. 888. Cohn, No. 1878.

$8\frac{1}{8} \times 13\frac{1}{16}$ in.

13225 PILLARS OF THE CHURCH.

[Williams.] [? 1819]

Engraving (coloured impression). Perhaps a pl. from *The Busy Body*. A church seen from the west front is supported by different degrees of clergy and laity. A fat and gigantic bishop sits bestraddling the door, his legs supported by three little men: one holding a book of *P . . . Rates* (l.) and another with a book of *Parish Rates* stand on the inner sides of the bishop's calves;

[1] 'Damnation!!!!' is scored through and barely legible.

seated on their shoulders is the third who supports himself by two identical volumes: *Parish Acts*. His hat reaches the waist of the bishop, who sits arrogantly, a hand on each thigh. On the bishop's shoulders stands an equally fat but slightly smaller (rich) parson who forms the church tower. The apex of the steeple is formed of a thin and ragged parson, who stands with hands together as if in prayer. On his head is a pig, emblem of tithes, round which birds are flying. The gable-end is made of irregular boards inscribed *Sermons* (ten times), *Psalms* (four times), *Hymns* (once), *Devotion* (once). Two large books form the roof: *Testament* and *Bible*. The eaves, or corners of the books, are supported by two slim young men in academic cap and gown who lounge against the building with folded arms. Cf. Nos. 13224, 13248.
$6\frac{7}{8} \times 4\frac{1}{8}$ in.

13226 CONJUGAL FELICITY IN HIGH LIFE.

[Williams.]
Pub^{d} [*c.* April] *1819 by S. W Fores N*^{o} *50 Piccadilly.*

Engraving (coloured impression). Two designs, side by side. [1] The Duke of York sits squarely in an arm-chair looking up amorously at a comely young woman who leans on his shoulder as she adjusts a sling on his l. arm. She says: *I'll carey* [altered to *carrey*] *you home to the stable Yard my Dear! where I will nurse you as tenderly as I would my own Chickens; or as Kate does her dogs; and as for John Bulls I'll* [sic] *natured assertions of its being a Judgment; never mind it, who cares for what he says, or what he thinks!!* He exclaims: *Oh! you dear Angel!!* He wears uniform with very wide white trousers and huge spurs. His sword lies on the ground across a paper: *Physicians Report.* His field-marshal's cocked hat and her bonnet and shawl are on a sofa (r.). Through a window (l.) is seen the tower of Windsor Castle with the Royal Standard. [2] The Duchess of York sits in an arm-chair, bandaging the leg of a large dog who lies in her lap, looking up at her sentimentally. Just behind her is a door round which a man looks; he wears a hat and puts a finger to his nose, saying, *Broke his Neck!* She answers, without turning her head: *Indeed! well I'll go and see as soon as I've bound up dear Fidells pretty toe! poor dear ting, I hope you haven't hurt yourself my dear, dear Cullene!* Beside her is a table covered with medicaments: *Riga Balsam*, *Opodel*[doc], *Turm*[eric] *Cerc . ., Friars* [Balsam], *Lint*, *Dyachy*[lon plaster]. She is surrounded by eight dogs of different breeds: one lies on a cushion suckling puppies, another fawns on the man at the door. A cupboard with an open door contains books on dogs, e.g. *History of Dogs*, *History of King Charles Breed*, with a heap of dog-collars inscribed *York*. The book-case is surmounted by a statuette of *Tobit & his Dog*. On the wall are pictures of famous dogs: *Lewellings Dog* [Gelert who saved a child from a wolf], *Carlo the Drury Lane Roscius* [in *The Caravan*, who saved Sheridan from ruin, see No. 10172, &c.], *The Dog of Montargis* [that killed his master's murderer].

On 12 April the Duke of York, while at Windsor to receive the physician's report on George III, see No. 13214, &c., broke his r. arm from a fall caused by a spur catching in 'the loop at the bottom of his pantaloons'. *Examiner*, 1819, p. 250. For Mrs. Carey see No. 11050. 'Dear Angel' is from the Duke's letters to Mrs. Clarke, see No. 11228, &c. The Duchess devoted herself to dogs, 'at least forty', besides birds and monkeys, at Oatlands Park. See *Greville Memoirs*, 1938, i. 57–60; *Croker Papers*, 1884, i. 122. Cf. Nos. 11023, 12989, 12996, 13227. For the accident see also Nos. 13220, 13221, 13222, 13247.
Each design, $8\frac{1}{2} \times 6\frac{3}{8}$ in.

13227 A SCENE IN THE NEW FARCE CALLED THE RIVALS—OR A VISIT TO THE HEIR PRESUMTIVE.

[Williams.]

London Pub^d [*c.* April] *1819 by S W Fores 50 Piccadilly—*

Engraving (coloured impression). The Duchess of Cambridge sits in state, one foot regally on a footstool, with her infant son on her knee. Her husband leans on the back of her chair. She raises a lace veil from the child to show him to the Duke and Duchess of Clarence, who advance from the l., arm-in-arm, and bending forward. The Duke, in admiral's uniform, his coarse profile caricatured, looks displeased, the Duchess envious. He says: *I'll try again! & a boy too I'll warrant!* She says: *Mine was a much finer Child! much handsomer and more like his Father.* Both parents look at them in silent triumph. On the r. stands the Duke of Kent with raised forefinger, with the Duchess holding his l. arm. She is in an advanced state of pregnancy, to which he points, saying to the Clarences, *Don't be in haste! I shall soon put you all out, my Dear Duchess assures me it will be a Boy, & you'll never have another, it's all over at your house!!!* Behind the Duchess of Kent stands the Duke of Cumberland, as usual in hussar uniform, putting a glass to his eye. His wife puts her hand on his shoulder, saying: *I'm afraid we have but small chance now! our labour is all in vain.* She holds a paper inscribed *Psalms* [Salms, see No. 12591, &c.]. Looking up at her is the tiny Duchess of York with a reticule on her arm containing a book: *Complete Dog Fancier* [see No. 13226, &c.]. She says: *That's right my good Sisters at it again the race is for a Crown—for my part I never had any chance, or indeed very littel indeed! so littel in comparison to a Yard.*

For the royal marriages after Princess Charlotte's death see No. 12987, &c. On 26 Mar. at Hanover, the Duchess of Cambridge had a son (1819–1904) who for eight weeks was heir presumptive. On 27 Mar. the Duchess of Clarence, also at Hanover, had a daughter who survived a few hours. On 24 May the Duke of Kent's daughter was born, and on 27 May, in Berlin, the Duke of Cumberland's son (King of Hanover 1851–66).

$8\frac{1}{8} \times 13$ in.

13228 ECONOMY—OR A DUKE OF TEN THOUSAND, TAKING A MONTHLY JOURNEY.

[Williams.] [? 1 May 1819]

Engraving. Pl. from the *Bon Ton Magazine*. The Duke of York, dressed as a field-marshal, rides (r. to l.) a velocipede (see No. 13399) towards Windsor Castle, depicted in the background. A sign-post (l.) points *To Oatlands* (r), the opposite direction to [Maid]*enhead*, with cross-posts *To London* and *To Windsor*. He looks over his l. shoulder to say: *This Hobby Horse has just come in the nick of time, I shall be able to visit my Old dad at little expence—as for John Bull growling at my taking the money—he may be* ——.

See No. 13214, &c. A companion pl. to No. 13243.

$6\frac{5}{8} \times 4\frac{3}{16}$ in. With border, $7\frac{9}{16} \times 4\frac{7}{8}$ in.

13229 SALES BY AUCTION!—OR PROVIDENT CHILDREN DISPOSING OF THEIR DECEASED MOTHER'S EFFECTS FOR THE BENEFIT OF THE CREDITORS!!—

Yedis inv^t G C fec^t—

Pub^d May 6^th 1819 by J Sidebetham N^o 287—Strand—

Engraving (coloured impression). The Regent stands in profile to the r. on a high rostrum, hammer in hand, selling by auction the property of Queen

Charlotte. He has a gouty leg, and stands on tiptoe, his paunch resting on the sloping desk. The Duke of York, his r. arm in a sling (see No. 13226), sits at a desk below the rostrum, pen in hand, acting as auction clerk. On his stool is a cushion inscribed [£]*10.000*— Under the stool is a bundle of papers: *Clarks Charges*. A footman in livery holds up for inspection a ragged petticoat supported on a pole. The Regent holds up a tattered shawl, saying: *Here are some genuine articles from an Indian Prince to the deceased owner & sav'd Entirely for the Moths as they were never worn—poor soul she died very poor having given away all her money in Charity So pray my good people Bid Liberally or the Children will be destitute!!* On the extreme l., behind the Regent, stand three princesses and three Royal Dukes, the Duke of Cumberland only, with his one eye and moustache, being clearly characterized; the others seem to be Clarence and Kent. The most prominent are two very stout ladies wearing small crowns, probably the Queen of Würtemburg and the Princess of Hesse-Homburg; they extend their hands in melancholy supplication. At the table in front of the rostrum five ladies sit, with catalogues. One is a hideous old woman with a pet dog, one a pretty girl, the others are concealed under bonnets and pelisses. The men stand together on the r., one is a dandy. A very ugly old man peers through a spy-glass. Behind them is a large four-post (ivory) bed decorated with elephants. This is *A bribe* [scored through and replaced by] *Gift from Governor Hastings Lot 5*— The Queen's gowns, bonnets, shawls, stockings, &c., hang on pegs on the wall on the l., marked *Lot 4*, *Lot 12*, &c. On the floor by the rostrum are three large jars of snuff (cf. No. 12066): *Queens Mixture* (with the Royal Arms), *Strasburg*, *Princes Mixture*; these are *Lot 7*, *Lot 8*; a big pile of snuff-boxes, and a set of china tea-things. On the wall are pictures: one is of the Queen (her head concealed) weighing guineas in scales (cf. No. 8117, &c.) by the light of one candle; another, behind the bed, is of Danaë receiving the golden shower.

The last of a long series of attacks on the Queen for miserliness started by Gillray in 1786, see No. 6945; it is here associated with the debts and financial difficulties of her children. The Queen's property was sold by auction at Christie's, between 7 May and 26 Aug., see Clifford Smith, *Buckingham Palace*, pp. 93–7. She had no money to leave; her jewels were estimated at £200,000. *Croker Papers*, 1884, i. 120 f. See the will, *Examiner*, 1819, p. 23. The allusion to the 'Indian prince' is to the jewels given to the Queen, see No. 6978, &c. The ivory bed presented to the Queen by Mrs. Hastings was a subject of the *Rolliad*, No. viii, cf. No. 7324; the favour shown by the rigidly correct Queen to the divorced wife of Imhoff gave rise to scandal. For the Duke of York and Mrs. Clarke's charges see No. 11216, &c.; for his £10,000, No. 13214, &c. Cf. No. 6968 where the Prince, as Charles Surface, sells his family portraits by auction.

Reid, No. 889. Cohn, No. 1950.

$8\frac{1}{4} \times 13\frac{1}{8}$ in. With border, $8\frac{1}{2} \times 13\frac{3}{8}$ in.

13230 A ROUGH SKETCH OF THE TIMES AS DELENIATED BY SIR FRANCIS BURDETT.

[Rowlandson.]

Pub^d May 9^th 1819 by Tho^s Tegg . . .

A reissue (coloured) of No. 11553, the date altered from 1810 to 1819. Burdett between *The Genius of Honour and Integrity* and *The Monster of Corruption*. A plea for Reform.

Grego, *Rowlandson*, ii. 365.

13231 THE—P****E'S—PRIVY—PIMP!!!

J.L.M. [Marks] *fec[t]*
London Pub[d] by E. Brooks N[o] 16 Panton S[t] Haymarket—May. 12[th] 1819

Engraving (coloured[1] and uncoloured impressions). Bloomfield, in regimentals and wearing a gorget inscribed *PR*, enters a room with a rapid step to take the hand of the fat but comely Duchess of Richmond. She says with a calculating and complacent smile: *But if Richmond should know it.* Bloomfield, in profile to the r., smiles knowingly, answering: *I am a Colonel in bloom from a field and can assure you the P—— will cover all that with a good Place only Keep your counsel.* The Duchess's décolletée dress is patterned with roses (the family motto being 'En la rose je fleuris'), the carpet is (inconspicuously) patterned with antlers and stags' heads. On the wall are two pictures: one of the Duke of Richmond seated on the ground under a tent or canopy receiving two negroes who kneel before him; antlers sprout from the heads of all three. This is *Horned Cattle of Canada.* The other is of the Regent, grossly caricatured, seated full-face, with his gouty legs extended on footstools; he grins, holding a large goblet of *Punch*; a large *Punch* bowl is beside him, his chair is decorated with bottles. He sings the catch: *Punch cures the Gout!* [see No. 9449].

One of many prints suggesting a liaison between the Regent and the Duchess of Richmond (married in 1789, see No. 7594). The Duke had been made Governor of British North America in May 1818; he died in Canada of hydrophobia in Aug. 1819. The scandal may derive from little more than the Duke's appointment and the Duchess's tenancy of 7 Waterloo Place (in place of Richmond House) close to Carlton House. The Duchess told the Regent that Wellington's 'young men were the authors of the caricatures . . .'. *H.M.C., Bathurst MSS.*, 1923, p. 479. Major-General Bloomfield succeeded McMahon in 1817 as Keeper of the Privy Purse (an office connoting 'Privy Pimp' for the caricaturists, cf. No. 11874), Private Secretary, and factotum of the Regent. See Nos. 13222, 13232, 13234, 13235, 13241.
$8\frac{7}{8} \times 12\frac{1}{2}$ in.

13232 THE MUNCHAUSENESS OF HERFORD!!!

Marks fec[t]
London Pub[d] by E. Brooks N[o] 16 Panton Street Haymarket.
[*c.* May 1819]

Engraving (coloured impression). Lady Hertford sits astride the giant mortar known as the Regent's Bomb, see No. 12799, &c., which, realistically depicted, is flying through the air, its muzzle pointed upwards and to the r. She is very décolletée, and displays her leg between dress and stocking. In her r. hand is a match, held towards the touch-hole, her l. forefinger points upward. She wears a coronet and jewels; between her spherical breasts is a miniature of the Regent. She says: *I'll set light to the Touch-ole and see if it will give the Bomb! any extra motion, and should a couple of Balls give a mortal blow to R——d* [Richmond], *it will be a lucky Stroke.*

For the Regent and Lady Hertford see No. 11853, &c., and the Duchess of Richmond, No. 13231, &c.
$12\frac{1}{8} \times 8\frac{7}{8}$ in.

[1] 'Caricatures', xii. 94.

13233 A GENTLE RIDE FROM CHARLTON HOUSE TO WATERLOO PLACE.

[Marks.][1]
London Pub^d by M. Clinch N^o 20 Princes Street Soho. [*c.* May 1819]

Engraving (coloured impression). The Prince Regent rides a handsome white horse in profile to the r., past the corner of a large house in *Waterloo Place*. He doffs a large bell-shaped top-hat to the Duchess of Richmond who stands under an Ionic portico above the ground floor, a fairly correct representation of the façade of Waterloo Place, recently built, close to Carlton House. The Duchess of Richmond was one of the first tenants (at No. 7). Summerson, *John Nash*, 1935, p. 206. She is fat, décolletée, welcoming, and wears a coronet. He sings:

On Richmond Hill there lives a lass,
More brighte than May day morn,
Whose charms all other maids surpass
A Rose without a thorn.

This lass so neat, with smils so swee [sic]
Has won my heart complete,
I'd crown resign to call her [altered to] *you mine,*
Sweet Lass of Richmond Hill [altered to] *Waterloo Place.*

See No. 13231, &c. Charlton (for Carlton) House connotes the former house of the Princess of Wales at Charlton, Blackheath, actually Montagu House. 'The Lass of Richmond Hill' is by McNally, but see *N. & Q.* 5th s. ix. 495; x. 169.
$11\frac{3}{8} \times 9\frac{1}{4}$ in.

13234 A VISIT TO RICHMOND—TO—ALLEVIATE THE GOUT.

[Williams]
London Pub^d by S, Sidebethem 287 Strand [*c.* May 1819.]

Engraving (coloured impression). The Regent sits amorously beside the Duchess of Richmond on a settee; she supports his gouty r. leg which rests on her knee. He says: *Try what you can do with my Leg—I can do no good in Town—it don't agree with me. therefore I am come to visit & take a Bed with you—perhaps a change of place will revive me—I was always fond of Richmond if you'll undertake it I'll endeavour to Stop!!*— She answers: *You must have patience, that is the only remedy—you have had it too long about you to attempt any thing—you'll get rid of it in time! and now I feel it I think it has decreased in size, and all the inflamation has subsided—however if you wish to spend a little time with me you are welcome to Exercise yourself up & down in the Inclosure, in front of my premises—!!!* The Regent's hat and crutches are on an arm-chair. Outside a French window giving on to a garden court are seen two couples riding velocipedes (see No. 13399), the woman straddling in front; one triumphantly flourishes a whip, the other a handkerchief. On the wall behind the settee are six pictures: *Exercise on Richmond Hill*, couples rolling together down a hill, in the manner traditional on Greenwich Hill, see No. 9303, &c.; *A LEaN Ox* [Lennox], symbolizing the Duke of Richmond; *View of the Royal Cock Pitt*, one game-cock standing on another in the pit, surrounded by spectators; *Waterloo Place*, view of a large town house, cf.

[1] A signature has been erased.

No. 13233; a picture (without title) of the Duchess of Richmond riding on the Prince, and holding a birch-rod; *Entering Richmond by Water*, a state barge near Richmond Bridge. See No. 13231, &c.
$8\frac{5}{8} \times 13$ in.

13235 A MAD BULL! OR UPSETTING THE ROYAL HOBBIES!

[I. R. Cruikshank.]
London pub. by Sidebethem 287 Strand [*c.* May] *1819*

Engraving (coloured impression). A bull, *Furious John Bull!*, charges the double velocipede (see No. 13399) on which the Regent and the Duchess of Richmond have been riding. She has fallen to the ground, clutching a bunch of foliage; he falls violently on top of her, exclaiming: *Curse the Bull! he's upset me at last!—he's provok'd at seeing so many New hobbies—Nothing but ill luck, now I'm run foul into Richmond! I suppose I must give up Riding & and* [sic] *Driving these strange things as I feel I am not strong enough to stand it!* He wears a sandal tied to a gouty foot, and a buckled pump as in No. 13222. The bull has already upset the Duke of York, who sprawls in the middle distance, one arm on a sack of *my Mother's Jewels* [see No. 13229]; a large sack falls from his machine: *Admiralty droits perquisites of Office &c*; near him lie *private pickings* and *£10,000 a year for seeing my father!* He exclaims: *D—n him he's always at me whenever he sees me or any thing that belongs to me, Even my Clarke could not Escape! Now I suppose he's angry at the load I am carrying away.*

For the Regent and the Duchess see No. 13231, &c.; for the Duke and Mrs. Clarke, No. 11216, &c., and for his grant of £10,000, No. 13214, &c.; for the Droits of Admiralty see No. 10967.
$7\frac{1}{2} \times 12\frac{1}{8}$ in.

13236 THE MINISTER OF VICE, OR THE GREAT GO, PARENT OF ALL THE LITTLE GOES.

Marks fec[t]
London Pub[d] May 15[th] 1819 by S. W. Fores 50 Piccadilly.

Engraving (coloured impression). Vansittart stands with many documents under his crooked r. arm, inscribed *Lottery Tickets*; *Lotte . .*; *Gould Guinea Pipes*; *Pipes of Wine*; *Wine*; *Puff Puff Puff*; *Puff*. Under his l. arm are many books inscribed *Bible*. He wears his Chancellor of the Exchequer's gown, and in his l. hand is a scroll inscribed *Bible Tea—& Lottery Puffs for Ready Money only*. He is addressed by a lean quaker (l.) and by a plump lottery contractor (r.). He looks to the l., with a worried frown, extending his r. palm in a deprecatory gesture. The quaker, much caricatured, stands with folded hands, saying: *Now do's'nt thee think the Sin. of Hypocrisy is the greatest of all Sin, why thee pretendeth to be Religious by Recommendation, & by Law, thee establisheth a system of Vice, fraud, & even of Death itself, by Lottery gambling, & that full of deception, & Chicanery, thee sayest I do it not, no verily, but thou havest others to do it for thee.* Vansittart: *It is truely astonishing, what a quantity of Vice I can create for so little Money, I care not for the Immorality of the thing, if I can but get the Money!* The lottery contractor stands with r. hand extended l. in his breeches pocket; he exclaims: *Well done my Religious deciver* [sic], *never mind what that fellow says, we will do the dirty Work for you, so long as we are allowed by Law to make up the Lotteries our own way, and so artfully blind & decieve the People, as to make our £400,000 a Year by them, while you the Propagator of the Vice, only make £300,000, we make money enough*

to open Tea Shops, Cheap Shope [sic] *and to gull the Public, in a hundred different way's beside.* Papers hang from his coat-pocket: *Scheme for a New Lottery Puff*; *Tea and Puff*; *Genuine Tea Puff.* At his feet: *Tea without Sugar.* After the title:

Now with Religious Zeal the Poor with Bible Crams,
Then with false Lottery Puffs, the Poor he tempts & Damns.

Querie, is not this a Subject for the Society for the Suppression of Vice? no,—they never meddle with the Vices of the great, but only punnish the little for immitating them.

On 4 May W. H. Lyttelton made his third and last motion against State Lotteries in an effective speech. He denounced the trickery of the lottery contractors, their profits being so great that while Government received £300,000, the public paid from £600,000 to £700,000. Private (illegal) lotteries were called little-goes; according to Vansittart these were checked by the State Lottery: according to Alderman Wood they were encouraged by it. The demoralizing advertisements of the contractors (see No. 12880) were denounced. Ricardo 'quoted the resolutions of a society to which many of the Ministers belonged, deprecating the lottery', presumably the Society for the Suppression of Vice. *Parl. Deb.* xl. 79–107. The contractor is clearly Thomas Bish, the chief lottery contractor (cf. No. 10991) and founder of the 'Genuine Tea Company'; see No. 13038, &c. Another of his ventures was the London Wine Company (J. G. Southworth, *Vauxhall Gardens*, New York, 1941, p. 21), and in 1818 he offered to lottery insurers twelve pipes of old port to be divided among drawers of blanks. C. L'E. Ewen, *Lotteries. . .* 1932, p. 277 n. Vansittart was a prominent supporter of religious and philanthropic societies, and President of the Bible Society, founded in 1804.
$8\frac{1}{2} \times 12\frac{3}{4}$ in.

13237 THE DANDY TAYLOR, PLANING A NEW HUNGRY DRESS.
[I. R. Cruikshank.]
Pub^d^ May 15^th^ 1819 by S W Fores 50 Piccadilly

Engraving (coloured impression). After the title: *What a pity a good Taylor should be spoiled.* The Regent sits cross-legged on a tailor's shop-board (r.), sewing a coat, while General Bloomfield introduces three Hungarians. The Regent is in his shirt-sleeves and wears ungartered stockings; his coat and the appurtenances of a tailor are beside him: pattern-book, goose, pin-cushion, &c. In the space under the board, traditionally 'the tailor's Hell', are pieces of material inscribed *Cabbage* and, more conspicuous, pads for stuffing clothes inscribed *Pads, Calves, Regent Rump, Hips, Shoulders, Bubbies, Bottoms, Stuffing, Thighes, Stiffning.* The Regent looks up at his visitors, singing:

A Taylor there was and he lived in a Stall
Which served him for Palace for Kitchen and Hall
No Coin in his Pocket no Nous in his Pate
No Ambition has he nor no wish to be Great
derry down down down derry down

On the wall behind him hang regimental coats of dandified cut, each with its appropriate head-dress; these are inscribed: *All my invention.* All have short waists and high shoulders. Bloomfield wears uniform with monstrous stock and collar, high shoulders, tight sleeves, bulging breast, with breeches and high boots; in his hand is a tailor's goose; the holder is inscribed *The Farmers Boy* (by Robert Bloomfield) to show his identity. He says: *Here's*

your Goose Sir, but looks towards the Hungarians. They are headed by an officer (Prince Paul Esterhazy, Austrian Ambassador, see No. 13238), absurdly dressed in a furred and embroidered tunic with bust projecting far beyond a tight waist, long strapped trousers gathered at the ankle, large gauntlets, and gigantic spurs. He doffs a tasselled and plumed head-dress, saying, *Dese men vill teach you de proper way to make de Hungarian Soldats I did bring Dem exprés, observe des grands Mustaches, no more English Soldats.* The two men are tailors in quasi-military (Hungarian) dress; one is knock-kneed, and holds large shears and an ironing-board. All are ugly grotesques.

A satire on the exotic uniforms, particularly of hussar type, inflicted by the Regent upon certain regiments, cf. No. 13202. See also Nos. 13238, 13244, 13305.

$8\frac{3}{8} \times 12\frac{5}{8}$ in.

13238 NINE TAILORS MAKING A MAN!—OR FOREIGN HABITS FOR A NATIVE PRINCE!

(Yedis inv^t) [I. R. C. Cruikshank f.]
London pub^d by Sidebethem 287 Strand 1819 [*c.* May 1819]

Engraving (coloured impression). The Regent, with one gouty foot, postures before a pier-glass which reflects his tight waist and spherical posteriors. His wig and whiskers are much exaggerated. All round him nine grotesque German tailors are at work or register admiration of the Prince; most of them are lean and moustached. Some sit cross-legged on the floor; one cuts from a roll of cloth assisted by a man with a yard-stick who says: *D—n de English Taylor, he not know how to handle de yard like de foreigner!* One irons a braided hussar jacket. On the floor: *A List of Foreign Tailors recommended by Prince Esther Crazy to work for the R——t!* Nearer the Regent is *A Goose!* with the adjacent inscription: "*To waste your time before a Glass | Exposes oft a monstrous Ass!* The Regent recites:

> *I begin to think that I'm a marvellous proper Man!*
> "*I'll have my Chambers hung with looking Glass*
> *And entertain a score or two of Tailors*
> *To study fashions to adorn my Body—*"

See No. 13237, &c.

$8 \times 12\frac{9}{16}$ in.

13239 VISITING THE CIRCASSIAN BEAUTY.

Marks fec^t
London Pub^d by E: King 25 Chancery Lane. May 18th 1819—

Engraving (coloured impression). The Persian Ambassador's beautiful wife (supposed slave) reclines on a sofa, one foot regally on a footstool. She extends her hand towards three ladies who advance from the open door (l.) offering gifts and making coarse remarks. On each side of her stands a ferocious black eunuch, one with a drawn scimitar, the other grasping a dagger. At her feet are gifts already received: a doll, a book *Fanny Hill*, a (dandy's) umbrella (cf. No. 13060), a pair of short black boots, and a pot of *Wawren* [sic] *Japan Blacking*, with a box of *Pills*. On the wall is a picture, *A British Seraglio*; the Regent supported on crutches faces a bevy of ladies. In an ante-room (l.) a man, followed by women, tries to enter but is opposed by a eunuch with a scimitar. A woman says: *You may let it*

in it is only a Dandy M^r Youknocks. In the upper r. corner of the design is a notice: "*It is necessary to state that this fair curiosity receives some trifling present from every one admitted to her presence,*" *(Morning Post)—N.B. all kings* [sic] *of Jewels with Stones are prohibeted.*

The newspapers announced that the Circassian, see No. 13391, &c., had been visited by 'upwards of twenty ladies of fashionable distinction' whom she received with 'great affability'. *Examiner,* 16 May. For the epicene dandy cf. No. 13069.

$8\frac{5}{8} \times 13$ in. 'Caricatures', xii. 89.

13240 A SECRET PRESENT FROM PERSIA! OR A PRIVATE PEEP AT THE CIRCASSIAN!—*Dedicated to a Great Foreign Plenipo.*

C W [Williams] *fecit*
Pub^d by J Sidebethem 287 Strand London [*c.* May 1819]

Engraving (coloured impression). The Persian Ambassador, a handsome man in quasi-oriental dress, displays the Circassian (see No. 13391, &c.) to the Regent, removing her draperies to show her charms. The Regent, seated on a settee (r.) with crossed legs and hands ecstatically clasped, turns to look at the men standing behind his settee, who all gaze avidly at the lady, except Bloomfield who looks with a covert scowl towards Yarmouth (r.). The others are (l. to r.) Lord Eldon in wig and gown, Castlereagh, the Duke of York, and a man only partly visible. Over their heads is the lower part of a large picture of *Bathsheba* descending into the bath. The door is open (l.) and men and women, apparently servants, crowd towards it to peer furtively in.

$8\frac{1}{2} \times 12\frac{11}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in. 'Caricatures', xii. 91.

13241 DISAPPOINTED DANDIES OR A VAIN ATTEMPT TO GET A PEEP AT THE FAIR CIRCASSIAN

Pub^d by Fores 50 Piccadilly [*c.* May 1819]

Engraving (coloured impression). Two little black eunuchs stand one on each side of a partly opened door, behind which is seen the Circassian, raising her veil, and anxious to see her would-be visitors. From the l. approach two noted dandies, Lord Yarmouth and Lord Petersham. The former, who wears wide white trousers with a red stripe, says: *I say Blackey I'll change Places with you, Poss—* The boy answers: *Den Massa you be Cut for the Simples.* Petersham, in trousers strapped and gathered at the ankles, and with moustache and small beard (see No. 13029), holds an eyeglass, asking: *I say my Buck is She fond of Dandies! eh.* The Regent approaches from the r., with the Marquis of Worcester. He is not dressed as a dandy, but wears a hat with triple ostrich-plume, ribbon and star, and has a gouty leg on which is a garter inscribed *Honi.* He proffers a coin to the second eunuch, saying: *Oh by S^t George I burn to have a bite at the Nonpareil, I'll ne'er go to Richmond or in to Hertfordshire again until I have seen Her, here my Beauty keeper's here's a Regent for you now let me have a peep and you shall be keepers of my Harem I shall be able to marry her soon.* Worcester (cf. No. 13030) (r.) clasps his hands, saying, *Let me take her to Worcester I'll bet all my Estate (left) to a Regent I win her.* He wears tight pantaloons to the ankle.

See No. 13391, &c. The Regent's determination to divorce his wife is referred to. On 11 July the *Examiner* quoted a report from the *Morning Chronicle* on the visit of the Vice-Chancellor (Leach) to Milan, and its object.

See No. 12808, &c. For 'Richmond' and 'Hertfordshire' see No. 13232. The new sovereign or 20*s*. piece, ordered by proclamation in July 1817, was evidently termed a regent (not in *O.E.D.*).
$8\frac{1}{2} \times 13\frac{1}{16}$ in.

13242 THE MYSTERIOUS FAIR ONE, OR—THE ROYAL INTRODUCTION TO THE CIRCASSIAN BEAUTY.

I. R. C. fecit
Pub^d May 1819. by S W Fores, 50 Piccadilly—

Engraving (coloured and uncoloured impressions). The Persian Ambassador presents the (supposed) fair Circassian, actually the Princess of Wales, to the Regent, who rises from a sofa, with a gesture of welcome frozen into aversion. The (unrecognizable) lady (l.) raises a transparent veil to say: *I am indeed your Wife.* The Ambassador, who has a heavy black beard and wears a high astrakhan cap, with trousers and zouave jacket, points to the lady and grins at the Regent, saying, *What your own Wife ha—ha—* The Regent declaims: *Oh what a form! what Symetry, what Elegance of manners; in every gesture dignity and Love.—Oh how I long to have my Eyes gratified with a sight of that much injured fair one—a Slave indeed—no she shall not be a Slave to any Mans Passions, I'll take care of that; for I'll I'll Marry her myself!!!—What, what, save me, hide me from—from—from—Myself.* The scene is a garden pavilion with trellised doorways. On the back of the Regent's sofa a crown rests on a cushion.

The *Examiner* of 11 Apr. printed a paragraph from 'A Correspondent': 'As a certain Personage has been moving from Rome into Turkey . . . may she not have travelled into Persia? And as . . . Royalty can be facetious at times, it may be that the King of Persia . . . has sent his [the Regent's] wife home under the charge of an Embassy; and . . . has given out the expectancy of a Circassian beauty.' See No. 13391, &c. For the expected divorce proceedings, No. 13241.
$8\frac{1}{16} \times 12\frac{5}{8}$ in.

13243 A R—L HOBBY. [? June 1819]

Engraving. Pl. from the *Bon Ton Magazine*. The Duke of York rides a velocipede (r. to l.) with Mrs. Carey seated astride his back. He looks affectionately round at her; she takes his chin, holding out over his head his field-marshal's bâton. He wears uniform, with his plumed cocked hat hung on the pole of his machine, in front of the handle-bar. On the back, above the back wheel, stands a basket of chickens, labelled *Carey's Chickens*. A sign-post points (r.) *To Fulham* (where Mrs. Carey lived), whence they have come; in front one arm points *To Oatlands*, the other *To Windsor*.

The Duke is on an official visit to Windsor as in No. 13223. A companion pl. to No. 13228.
$4\frac{7}{16} \times 6\frac{11}{16}$ in.

13244 THE . CHANCELLORS' HOBBY, OR MORE TAXES FOR JOHN BULL *328*

[W. Heath.]
Pub June 19 1819 by T Tegg 111 Cheapside London

Engraving (coloured impression). Vansittart, in his Chancellor of the Exchequer's gown, bestrides a large green bag, representing the budget, in shape

rather like a gourd or cucumber, which rests on the pole of a velocipede (see No. 13399) with two small and solid wheels, one inscribed *Pensions*, the other *Places*. The bag: *Bugget, Tea Tax, New Malt Tax, New Tobaco Tax, Coffee Tax*. A smaller bag has fallen from the machine (r.): *a few Odd Thousands for the New Tailors* [see No. 13237, &c.]. Vansittart, leaning forward almost horizontally, steers his hobby-horse straight at John Bull (l.) whom he (acrobatically) kicks in the mouth, knocking him over. He says: *Take care John I do'nt rightly know how to manage my new Hobby it is rather a Heavy Machine if you dont go out of the Road to Bottany Bay or Amercia* [sic] *I can't answer for the Consequnce* [sic]. John, a fat drink-blotched 'cit' in patched clothes, falls backwards, exclaiming: *What the Devil the fellow at* [sic] *are you going to cram all this Down my Throat Zounds you will choak me*. Behind John and on the extreme l. is the sea-shore with a large sign-post pointing one way *To America*, the other *To Starvation*. A ship lies at anchor; tiny figures, including a woman clasping an infant, flee in terror from Vansittart, towards 'America'. On the r. is another sign-post, pointing (l.) *To Ruin*.

Additional taxes were proposed by Vansittart in Resolutions preliminary to the Budget on 7 June, with great misgivings, which appear in correspondence between Liverpool and the Regent. The Government, after two defeats and a dangerously small majority on other occasions, was prepared to stake its existence on carrying the new taxes. These were a revision of the customs duties with an increased (protective) duty on wool; an increase of 50 per cent. on the excise on malt, an additional excise on tobacco, coffee, cocoa, pepper, and an additional 4 per cent. on tea, making the duty 100 per cent., and additional excise on British spirits. The object was to raise £3,000,000 to secure a surplus of £5,000,000 for the reduction of the national debt. They passed by a majority of 197 but were violently attacked in the Opposition Press as burdens on the poor in the interest of the privileged, see also No. 13269, &c. The Budget was passed on 9 June. *Corr. of George IV*, 1938, ii. 289–94; *Parl. Deb.* xl. 912 ff.; *Examiner*, 1819, pp. 369–71, 385; Smart, *Econ. Annals*, 1910, i. 683–8. The distress, reduced by good trade in 1818, returned in the spring of 1819, and was followed by much emigration (see No. 13267) fostered by fears of over-population. *Ann. Reg.* (Chron.), p. 25 f. (Apr.). See Nos. 13246, 13268, 13269.
$8\frac{3}{8} \times 12\frac{5}{8}$ in.

13245 THE MEN OF PAPER GOING TO POT OR THE DIRECTORS IN A STEW— *356*

[? W. Heath.]
Pub June 22 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). A huge pot rests directly on a fierce fire from blazing bank-notes. The scene is outside the Bank of England, the façade being on the extreme r. From it porters are carrying huge stacks of *Notes* to add to the flames. The pot is inscribed *Bank Pot* [twice], and *Cash Payments at the Bottom of this Pot*, where it is badly cracked owing to the fire. The pot is filled with Bank Directors, whose heads and arms emerge. They shriek: *I am in a Stew*; *I am sure the Pots Crackd*, and *Take care it don't Break*. A fashionably dressed man ascends a ladder leaning against the pot (r.); he shouts to those inside *have you found the Gold*. The fire is being stirred up by (?) Peel; Vansittart, in his Chancellor of the Exchequer's gown, uses a mace to push the man up the ladder. Huge clouds of smoke ascend from the fire covering much of the design; they are inscribed *Smoke* and *Cash*

Payments Smoke. Two spectators stand on the l., watching the hurly-burly. One, a 'cit', says: *There's a pretty Kettle of Fish*. The other, a countryman in a smock, answers: *Lord bless you they ban't Fish they be all paper*.

For the Secret Committees on the affairs of the Bank cf. No. 13197. They reported in favour of the Resumption of Cash Payments, and on 24 May Peel removed the Resolutions for resumption in a famous speech. *Parl. Deb.* xl. 676 ff. Resumption was to begin in February 1820, and to be completed by May 1823, the circulation of notes being periodically reduced. To make this possible the Government was to repay the Bank £10,000,000, part of £19½ millions of outstanding debt. The print expresses scepticism as to the restoration of gold payments; actually they were resumed in full by May 1821, instead of 1823. Cobbett in November 1819 asserted that to carry out resumption according to the Bill was 'impossible'. Smart, *Econ. Annals*, 1910, i. 675–9.

$8\frac{1}{4} \times 12\frac{1}{2}$ in.

13246 THE NEW TAXES PAYING A VISIT TO JOHN BULL. *355*

[? W. Heath.]

Pub June 22 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). John Bull, a fat drink-blotched 'cit', his hair standing up outside his wig, shrinks in terror from apparitions surrounded by clouds of smoke inscribed *Tax*. The central object is a cask resting on a bale of wool inscribed *Wool Tax*; from its front projects a face resembling that of John, carbuncled, frowning, and smoking a pipe. On the cask stands a pot with melancholy human features, inscribed *Malt*. This is flanked by a tea-chest inscribed *Tea Tax* (r.), and by a similar chest (l.) inscribed *Coffee Tax*. Each is surmounted by a human head. On the former is that of a Chinese with long pigtail and broad-brimmed hat, on the latter the grotesque head of a bald oriental. John exclaims: *Who the Devil would have thought of seeing you after I ve paid you so often well I see there is no Trusting any body*.

See No. 13244, &c. It was the tax on malt that raised most misgiving in official quarters, see *Corr. of George IV*, loc. cit.

$8\frac{5}{16} \times 12\frac{5}{8}$ in.

13247 THE CEREMONY OF INVESTITURE OF MY L**D S**M**TH WITH THE ORDER OF CABBAGE-HOOD!!!

Marks fec^{t}

Pub^{d} by T. F. Flook N^{o} 11 Leadenhell [sic] *S^{t}* [*c.* June 1819]

Engraving (coloured impression). In a tailor's work-room Sidmouth kneels on one knee while a dandified tailor (perhaps the Regent, cf. No. 13237, though not resembling him) puts over his head a tape from which dangle a pair of shears and two little cabbages. In his hand is a scroll inscribed *Rejected Petition*; he kneels on a cushion inscribed *£7500 Per An^{m} Cabbage*. The tailor, who has sharp grotesque features and wears shears suspended from the neck and a large cabbage on his head, says: *We the Honourable Cabbage Company, feel ourselves in Duty Bound to Dub, your Lordship, Knight of the Shears, knowing your Lordship to be such an able Cabbager, and for the very Able manner in which your, Lordship suspended the Habeas Corpus! and our fellow Country Men*. Sidmouth answers: *Depend on it I'll not disgrace your Cabbage Company for I'll stick to John Bull's skirt he shall not want for Basting*

he shall find I'm no goose at Cabbage. The tailor stands on a fringed carpet; with him are Vansittart and Silvester, both with shears suspended from the neck, and an unidentified military officer who says: *He hangs them Scott—free*. The puny Vansittart, also wearing shears, in his Chancellor of the Exchequer's gown, holds a scourge, and says: *Such an ornament I never thought we should have in our Company he is the man that will Punish 'em Hang them I'll flog them*. The Recorder, in wig and gown, holds a document inscribed *Cabbage Record*; he says: *Thy deeds ought to be Recorded in letters of Blood!* The ceremony is watched by the Duke of York and Wellington, both in uniform with jack-boots, who stand together in the r. foreground. The former's r. hand is in a sling inscribed *Reward of Cabbaging 10,000 £ per An^m*. He says: *I have Cabbaged 10,000 from Bull P^r A^m and I hope to Cabbage more before long*. Wellington, who holds his (sheathed) sword, says: *I think I have Cabbaged well for I have got 45000 P^r An^m from Bull*. Behind, against the wall, is a tailor's shop-board on which three tailors, wearing the order of the shears, sit cross-legged. The most prominent is Eldon seated on a cushion inscribed *Wool Sack*. In the foreground on the floor are shears, goose, and ironing-board.

The print, perhaps a satire on the Regent and Orders of Knighthood (the Bath and the Guelphic Orders), cf. No. 12811, can be approximately dated from the accident to the Duke of York, see No. 13226. 'Cabbage', the cloth pilfered by tailors, cf. No. 11824, stands for salaries, sinecures, and perquisites of office, see No. 12781, &c. Sidmouth received, according to the *Black Book* (in which the grants to Wellington were attacked), see No. 13277, £6,000 as Home Secretary, £1,500 as a Commissioner for India. He and Silvester stand for harsh measures against those suspected of sedition. For the suspension of the Habeas Corpus Act see No. 12871, &c.; for the Duke of York's £10,000 see No. 13214, &c.

$8\frac{3}{4} \times 13$ in.

13248 UNIVERSAL SUFFRAGE, OR—THE SCUM UPPERMOST—!!!!!

Esq^r *del^t G C^k Etched*

Pub^d July 17 1819 by G. Humphrey 27 S^t James's Street

Engraving. Below the title: *An Allegory to demonstrate the fatal consequences of "Radical Reform" in plain English Revolution*— A many-headed monster, Revolution, stands on a pile of emblems which rests on its apex. Clouds, as if ascending from below, surround the pile. At the base are sceptre and crown, reversed, and crushed by the superstructure. On these are coronets jumbled together, with a mitre and mortar-board cap, all upside-down. These support a large Bible inscribed *I H S*, the scales of Justice, damaged, a broken sword, and two documents: *Magna Ch*[*arta*] and *Bill of Rig*[*hts*]. Above these are emblems of industry and commerce: plough, rudder, a palette and brushes, a sextant, two drooping flags. The pile rests on a shallow mound, suggesting an arc of the globe. The monster has the claws of a bird of prey and webbed wings. The principal head is feline with fanged jaws and pointed ears; this is flanked by four heads on serpentine necks; all emit flames. Above its heads towers its serpentine tail topped by a bonnet rouge with (tricolour) cockade.

In 1819 there was a revival of revolutionary agitation associated with attacks on the clergy, cf. No. 13225, inflamed by the economic crisis, and expressed in the formation of groups and 'Unions', see No. 13257, &c. A

concerted campaign of mass-meetings, especially in the industrial North and Midlands, began in June, fostered by the unstamped Press. On 7 July Sidmouth issued circulars to the lord-lieutenants of 'disturbed districts' recommending vigilance. After the Smithfield meeting, see No. 13252, a proclamation was issued on 30 July against seditious meetings. See *Ann. Reg.*, 1819, Preface and ch. vii; Halévy, *Hist. of the English People, 1815–1830*, 1926, pp. 54 ff. For Universal Suffrage see No. 13204; for 'the Scum Uppermost', No. 9883. Cf. No. 13271, &c.

Reid, No. 896. Cohn, No. 2065.

$11\frac{13}{16} \times 9$ in. With border, $13\frac{1}{2} \times 9\frac{5}{8}$ in.

13249 THE NEW UNION CLUB.

[Marryat]—*G. Cruikshank—sculp^{t}*

Pub^{d} July 19th 1819 by G. Humphrey 27 S^{t} James's Street London.

Engraving (coloured impression). A design based on Gillray's *The Union Club*, No. 9699 (1801), the roistering fraternizers being English and negroes, in place of English and Irish. The chairman's raised throne with its canopy is on the extreme l., at the head of the table which extends to the r. across the design. The throne is an infant's chair, or commode, supported on a round tray based on two casks, one above the other. Wilberforce has risen from the chair, so far as the front bar will permit, his chairman's hammer held between flexed knees. He grasps an arm of his chair, and raises his glass high in his l. hand to give the toast: *Brothers, I'll give you the "Black Joke"!!* [a lewd song] *with three times Three!!! up standing & uncover'd!!!* Below him, and on his r. is Stoddart, bottle in one hand, a broken decanter in the other, seated on the lap of a negress who leans back to drink from a decanter. He is identified by a paper projecting from his coat-pocket: *The New Times by D^{r} Slop—Rediant* [sic] *Saturnalia regna.* His legs, in fashionable Hessian boots, rest on the head and shoulder of a negro seated tipsily on the floor. Beside him is a paper: *With Black Brown & fair I've sported 'tis true!!* Opposite him, and on the chairman's l., is a negro dressed as a dandy, smoking a cheroot and turning his eyes to the l. He is identified by a paper: *Prince Saunder . . . ABC in Black* [*le*]*tter.* Standing between him and Wilberforce are a grinning negro and a white woman, holding between them their naked infant, divided vertically into halves, black and white. Behind the white parent is a hideous negress smoking a pipe and suckling an infant whose (white) body is dappled with black spots. Beside her stands a man like a quaker in caricature, extending his r. arm and shouting: *Hail! piebald pledge of Love.* Another negress, wearing a broad-brimmed hat, clasps him amorously from behind, grasping a bottle. Seated at the table with his back to the negro prince is James Stephen, with a severe and dignified expression, but with black smudges on his face and with a negress seated on his lap; he ladles punch while she blackens a cork in a guttering candle. She grins at him, saying, *Really now Massa Teven you right say be sham'd you own Color! you no know how amsum you bis look black now!!* At the near side of the table Zachary Macaulay is seated with his back to Stoddart, grasping a fat negress who sits on his knee; he wears spectacles and looks down; she holds a full glass, and holds his chin, trying to turn his face up, saying, *I say Massa' Cauley why you nebber look a body in a face?* His feet rest on a fat negress lying on her back and across a black infant, while a little black boy pours wine into her mouth. Behind Macaulay's negress a well-dressed negro stands on the table making a speech to which no one listens, except a man whose hair and coat-collar are being

set on fire by one little black boy, while another picks his pocket of a letter addressed *Smith Esq^r MP*, showing that he is William Smith (1756–1835), M.P. for Norwich, a leading Abolitionist.

In the r. part of the design, round the lower end of the table, wild rollicking merges into riot, and fighting replaces amity. Billy Waters, a negro sailor with long flowing white hair and a wooden leg and wearing a cocked hat, plays a fiddle and dances on the top of a cask behind and above the table. Behind him are other black musicians with cymbals, tambourine, and trumpet. On the table is a pyramid of piccaninnies fighting savagely for the dessert. Behind (r.), a confused fight is in progress. A (? white) sailor, with the model of a ship in full sail fastened on the crown of his hat, fights with a negro whose cap is decorated with a double-headed eagle; each uses a crutch as weapon. Two furious negroes fight each other, each brandishing an infant, apparently parti-coloured, held by the leg as a weapon of offence. A tea-pot, a broken bottle, and a bottle of *Day & Martin Blacking* fly into the air. Regardless of the battle immediately behind him, a fat, drink-blotched parson (? Dr. Parr) sits at the table smoking, and clapping his wig on to the head of a black friend; he says: *You look devilish well in it I assure you*. Near them and on the extreme r. stands a fashionably dressed negro wearing a top-hat; he holds a paper: *Rodgers on rewcing* [sic]. In the foreground (r.) a negro sailor violently assaults an elderly English sailor, who has lost both arms and one leg; he kicks him violently and drives a broom against his back. Under the Englishman's legs two negro children compete for bones with a dog whose collar is inscribed *Mungo*. Behind (r.) a turbaned Lascar drinks with a negress. In front of the table and under it are the completely intoxicated: a negro footman vomits into the open mouth of an unconscious (?) quaker. Two negresses fight; one lies on the ground holding an infant which sucks at the pendent breasts of her assailant who kneels across her.

The canopy of the chairman's seat is decorated with clasped hands, irradiated as in No. 9699, but one is black, the other white. Above, in place of Britannia and Erin, a hideous negress kisses a white woman. A projecting canopy with curtains replaces carved pilasters; on this is a fringe of grotesque little creatures, simian negroes in relief; they carouse; one puts on a mitre, another wears a crown and holds a sceptre, the law and the army are also represented. One of the casks supporting Wilberforce's chair is labelled *Sweetmeats &c from Hayti WWMP N° 66*; the upper cask is *N° 65*. Behind the chair is a notice-board headed *Rule*, but with the text blacked out. Beside it is a *List of Toasts The King the Royal Family sitting*; *King Henry of Hyti to be drunk with 3 times 3*. On the ground are books: [1] *Trial of John Church for a Black Act*; the opposite page is —— [scored out] *Magazine*. [2] *an account of the Black Hole in Calcutta*. Candles have burned low in a cut-glass chandelier which indicates the middle of the table. The wall which forms a background is covered with pictures (l. to r.): [1] (the largest) *Apotheosis of W-W*. Wilberforce, puny and naked, with butterfly wings, and arms ecstatically extended, is borne upwards by two burly negro angels; they are irradiated by light from a crown and surrounded by clouds and (black) cherubs' heads, winged, chanting, and grotesque. [2] A hand emerges from clouds holding a pair of scales, unevenly balanced; in the lower sits a white planter quietly smoking a pipe; in the other sits a negro, with three Englishmen (seemingly Wilberforce, Stephen, and Zachary Macaulay) trying frantically to pull it downwards. Below this is [3] the *Garden of Hesperides*. Four Englishmen (probably the previous three and William Smith) tread on the bowed backs of negroes forming an ascending slope against the trunk of a tree, and are thus able to reach the golden apples. [4] *Paul Preaching at Athens*

before the Greeks [cf. No. 13478]. Paul stands above his audience, declaiming: *But if any provide not for his own & specially for those of his own house, he hath denied the faith & is worse than an infidel—1st Epistle of Paul to Timothy 5th cap 8th v.* [5] Street scene; a coachman on his box is assailed by a negro woman with a cascade of filth. [6] A portrait of the *Hottentot Venus* (Sartje) smoking a pipe as in No. 11577, &c. [7] Companion designs in one frame: (above) a negro Devil standing among the flames of Hell threatens with his trident a white man who is succoured by a white angel. (Below) The Devil is white, the man and the angel are negroes. [8] Washerwomen (one of whom resembles Wilberforce) try to wash a negress in a tub (a usual symbol of labour in vain, cf. No. 11272). [9] A tiny copy of No. 13043. [10] *The King of Hayti & his Black-guards.* A negro monarch, crowned and holding a sceptre, sprawls across the laps of two women. His throne is flanked by two files of negro troops facing each other at attention. Below the title: *Being a Representation of what took place at a celebrated Dinner, given by a celebrated —— Society.——Vide—Mr M—r—t's Pamphlet entitled "More Thoughts" & &c* [i.e. 'still on the State of the West India Colonies and the proceedings of the African Institution with observations on the speech of J. Stephen at the meeting of that Society 26th March 1817'. B.M.L. 8155. e. 39].

Despite its ribald extravagance this is a serious attack on the Abolitionists from the standpoint of the West Indian planters. The pamphlet (a printed extract from which is sometimes found with the print) is by Joseph Marryat (father of Frederick), M.P. for Sandwich, leader of the West India Interest in Parliament, and thus the chief opponent of the philanthropic African Institution (founded 1807). The planters and the Africa merchants maintained that the philanthropy of the Abolitionists was a mere cloak for motives of gain (the thesis of the *Hesperides* picture). Stephen, Wilberforce's brother-in-law, was the most vehement of the Abolitionists. See *Camb. Hist. of the British Empire*, ii, 1940, ch. ix, &c. Hayti (San Domingo), the negro republic which had revolted from France, here stands for a black empire founded on insurrection and the massacre of whites. No. 8793 by Gillray is a similar (ribald) attack on Wilberforce, and in No. 9685, *Justice and Humanity at Home*, he is depicted as ruthlessly insensitive to abuses in England, the theme of picture No. 4. Cf. No. 13193.

Reid, No. 898. Cohn, No. 1785.
$10\frac{15}{16} \times 18\frac{1}{16}$ in. With border, $12 \times 18\frac{1}{2}$ in.

13250 GIANT GRUMBO & THE BLACK DWARF, OR, LORD G—— & THE PRINTER'S DEVIL—

G. Cruikk fect
Pubd by G Humphrey 27 St James's St July 24th 1819—

Engraving (coloured impression). Lord Grantham, in military uniform, wielding the club of Hercules, inscribed *L G his cane*, stands with legs astride, threatening Wooler (l.), a tiny 'Black Dwarf', as in No. 12892, who registers extreme rage or terror. Grantham has enormous moustaches, which fly upwards on each side of his head. A lion's skin hangs from his shoulders, with a solid head which snarls savagely. He wears a bell-shaped shako, long tight trousers strapped under boots, and immense spurs. His l. arm, terminating in a huge fist, is extended horizontally. On the l. a knock-kneed yokel with bristling moustaches and wearing the cap of a Death's Head hussar, grins in oafish delight, saying, *Well done Col.! well done our zide!!! my Zoul! what Honnor this will bring upon our Corpse!!! and if any more Dwarfs or*

Devils attack's our Regemunt Lord Grant'them all the zame fate, I zay!! Wooler stands among piles of his paper, *Black Dwarf*, some of which have various inscriptions: *Strictures on the York Hussars*; *York you are not wanted*; *The Devil to Pay*; *a Lame Story to the Yellow Bonze at Japan*; *universal Suffrage*; and (adapting *As You Like It*), *Then a Soldier, full of Strong Oaths & bearded like the Pard Jealous in Honor Sudden & quick in quarrel seeking the bubble Reputation Ev'n in the printing office*. He wears an ink-pot for hat, with three large pen-feathers; at his waist is a tricolour cockade. On the wall behind him is a framed picture of *The Yellow Bonze*, a grotesque imp, squatting with outspread fingers, and registering surprise. Below is a broadside headed by figures hanging from a gallows.

Grantham was Colonel of the Yorkshire Yeomanry or volunteer cavalry who had recently called themselves the York Hussars, and had grown moustaches, as worn by hussar regiments (cf. No. 13029). Grantham, while good-humouredly praising their 'right feeling', jokingly recommended them to shave their upper lips. This (recorded in the *Yorkshire Gazette*) was the occasion of a scoffing article in the *Black Dwarf*, 30 June 1819, the point being that the Yeomanry were regarded as the means by which 'one position of society' was 'arrayed against the other', cf. No. 13258, &c. Grantham thereupon demanded an apology from Wooler which the latter made the subject of his weekly letter 'From the Black Dwarf in London, to the Yellow Bonze[1] at Japan' (ibid. 21 July), which is here illustrated: 'I was a *Dwarf*! alone, unarmed, in the presence of a *gigantic lord*!'

Reid, No. 899. Cohn, No. 1159.

$7\frac{3}{16} \times 9\frac{3}{8}$ in. With border, $7\frac{7}{8} \times 9\frac{13}{16}$ in.

13251 THE BIRMINGHAM NEW MEMBER—A MAN OF METTLE [altered to] METAL—OR A MATCH FOR MINISTERS. *360*

[Williams.]

Pub^{d} [*c.* July] *1819 T, Tegg 111 Cheapside London*

Engraving (coloured impression). Birmingham brass-founders have cast a large brazen head, representing Sir Charles Wolseley, and are about to place it upon a full-dressed effigy without a head, which two men hold erect under a tripod. Two workmen carry the head from a furnace (l.) towards the tripod; a third who stands behind says: *Say what they will of our Member they can't say he wants Head!!* One of the pair, who strain under the weight, answers: *No or that he is light headed!* The other adds: *Faith they'll soon find that out if they should come to logerheads*. The (normal-sized) body is under the tripod from which hang ropes by which the head is to be hoisted into position. One of the men holding the ropes looks round to ask: *Have you put Brass enough in the* [head] *he'll soon be put out of countenance if you have 'nt*. Two of the others say: *We are the Body and shanks when they are wanted you know!* and *Now Lads up with it! never mind a little mistake in proportion—it's a Head we want!* Behind them (l.) is a furnace. From the r. workmen hurry forward, one carrying two large cans of beer; one of them shouts: *Here is the liquor and the Parson, so make haste that we may Christen him*. On the l. lie the moulds in which the head and limbs have been cast. Tools and tankards are also on the ground. Through an opening in the wall behind the men are seen smoking kilns.

The Reformers in 1819 adopted the device of electing members for unrepresented towns. On 28 June Wolseley made an inflammatory speech at Stockton

[1] A term applied by Europeans to the Buddhist clergy of Japan.

for which he was tried and sentenced on a charge of sedition in Apr. 1820. On 12 July the Birmingham reformers in his absence elected him as their 'legislatorial attorney' and empowered him to present their grievances to Parliament. See *Black Dwarf*, 14 and 21 July 1819; *Examiner*, 1819, pp. 453, 458; *Gent. Mag.* lxxxix. 2, pp. 79, 174; Langford, *A Century of Birmingham Life*, ii. 420 ff. See No. 13331.
$8\frac{1}{2} \times 12\frac{11}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{5}{16}$ in.

13252 THE SMITHFIELD PARLIAMENT. i e UNIVERSAL SUFFRAGE—THE NEW SPEAKER ADDRESSING THE MEMBERS. *358*

[Williams.]
Pub^d July 1819 by T. Tegg 111 Cheapside London

Engraving (coloured impression). A scene in Smithfield Market. Henry Hunt, with the head of an ass, addresses cattle, horses, sheep, and pigs, all on their hind-legs, from a large open cart. He stands in front of a large arm-chair placed across the end of the cart, his arms raised oratorically, saying, *I shall be ambitious indeed if I thought my Bray could be heard by the immense and respectable multitude I have the Honour to address—* At his r. hand flies a large red flag (see No. 12999, &c.) inscribed *Universal Suffrage*, at his l. is a corresponding blue one, inscribed *Peace And Goodv*[*ill*]. These are lashed to the back of his chair. Beside each flag-staff is a smaller pole with a notice: *Order*. The animals fill the square; from their heads float the words: *Hear Hear*; *Hear! Hear!*; *Bravo*; *Bravo! Bravo!*; *Excellent!* The windows of the adjacent houses are filled with tiny spectators; others watch from the roofs. Under the cart lies a drover's dog holding a bâton in its teeth and wearing a ribbon inscribed *Usher of the Black* [Rod].

On 21 July Hunt presided at a Reformers' meeting at Smithfield; disturbances were expected, but did not occur. *Examiner*, 25 July, pp. 477–8; *Black Dwarf*, 28 July 1819. Cf. No. 13204, &c. For the meeting see also Nos. 13253, 13254, 13324, 13334.
$12\frac{5}{8} \times 12\frac{9}{4}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in.

13253 FANATICAL REFORMISTS. OR THE SMITHFIELD ASSEMBLY OF NEW LEGISLATORS.

[Williams.] [*c.* July 1819]

Engraving. Perhaps a pl. from the *Bon Ton Magazine*. Henry Hunt bestrides a rearing ass on a small platform in Smithfield Market, which is surrounded by the heads of cattle, pigs, asses, sheep, and horses, all with halters round their necks. The ass, which is braying, has the head of Cobbett, and its neck is covered by the profiles, directed to the r., of five Reformers. Hunt is making a speech with arms extended, clutching a document inscribed *Universal Suffrage* in the r. hand. He declaims: *My friends, it is a painful sight to see you in this situation like Cattle in a Market, or met to compose one of my Lord Sidmouth* [sic] *shews. be patient, keep your halters, there yet may be use for them, not that I mean you will want them at Newgate, we shall have no New Gates or Old Baileys shortly; therefore you have nothing to fear on that head—but you may want them to scrag the overgrown Paupers* [Ministers, pensioners, &c.] *&c. &c.*—

See No. 13252, &c. The first profile is recognizably Preston the cobbler, the second resembles Watson, the fifth may be Hone.
$6\frac{5}{8} \times 4\frac{1}{4}$ in. With border, $7\frac{1}{2} \times 4\frac{7}{8}$ in.

13254 THE REHEARSAL (IN THE GREEN YARD [altered to] ROOM) OF A NEW FARCE, CALLED FIRE AND MURDER!!

Marks fec[t] [*c.* July 1819]

Pub[d] by J. L. Marks N[o] 2 Sandy's Row Artillery S[t] Bishopsgate

Engraving (coloured impression). The title continues: *to which will be added the Busy Body to conclude with Much Ado about Nothing.—Principle Character by Jack Flog'em, who it is supposed will shortly appear as Sir Iohn!!! "Give me another Horse!"— the Lord Mayor loudly cry'd: "Give us another Mare!"— the Smithfield mob reply'd.* John Atkins, the Lord Mayor (l.), a puny fellow, as *Walworth*, the name on a paper at his feet, reins in his horse to speak to three villainous-looking ragamuffins who face him. He registers terror, and a scourge falls from his hand; in his l. hand is the City mace. He wears his mayoral gown and chain with a bag-wig and a dragoon's helmet with flowing horse-tail. His saddle-cloth is embroidered with *G.R* and crown. Behind him and on the extreme l. are three dragoons with drawn sabres. The first ruffian, who has a spiked bludgeon, says: *I'm come to swear my Lord, all the People are to be Murder'd and the City fir'd (that's all I can swear for half a crown) It's a "Burning lie!"* Second ruffian (holding a knife): *You had better take your flight or there will be a Hunt, after you, and I can swear they'll make game of you.* Third ruffian (with a bludgeon but not ragged like the others): *D—n me my Lord if I know what to swear! If you will be so good to invent something. I'll swear to any thing for 2[s]/6[d].* The Mayor says (answering the first rascal): *Dreadfull! I do not doubt it, Gentlemen by your respectable appearence, I might as well believe you without your Oath!—"but take prisoner That old seditious priest.,, Harrison, "Were but the ringleaders cut off—the rabble Would soon disperse.,,* On the extreme r. is a notice-board: *"All persons that will Swear to a D——nd lie, by applying to Jack Flog'em will Recieve from One shill[g] to Two and Sixpence each. N.B. no higher price will be offered. ——.* Under the notice two men are conferring. One asks: *I say Oliver Cramwell how goes trade in the Informing line.* The other: *little doing in the City thank the Lord M . . . r* [scored through] *but Low Price.*

The timorous Mayor is ironically depicted as Walworth the Mayor who killed Wat Tyler. At Hunt's Smithfield Meeting, see No. 13252, the resolutions were seconded by Joseph Harrison of Stockport, a preacher, who at the close of the meeting was arrested by a City Marshal. At a Common Council on 23 July Atkins gave an account of the measures taken to preserve order, and of an inflammatory bill posted about the streets, which he called an incitement 'to fire the Metropolis and murder the inhabitants'. The City radicals, Wood, Waithman, and others, attacked the Mayor: they suggested that the placard was the work of agents-provocateurs (such as Oliver and Castles, see No. 12885, &c.), and protested against the introduction of horse-soldiers into the Green-yard (the City pound): according to the Mayor he only ordered the horses to be brought there. *Examiner*, 1819, pp. 477–9. It is implied that he will be knighted (like Walworth). For Atkins as scare-monger see also Nos. 13272, 13273.

$8\frac{3}{4} \times 13\frac{3}{8}$ in.

13255 ARRIVAL AT THE NORTH POLE

G C[k]

Pub[d] by Tho[s] M[c]Lean 26. Haymarket, Aug[t] 1[st] 1835 [*Cruikshankiana.*]

Engraving. Reissue of a print published by Humphrey, 25 June 1819. An enormously tall pole projects from a rocky mound seen against a background

of sea and icebergs. A sailor with a Union flag has climbed nearly to the top; at the base is a little group of sailors, waving their hats, who have just scaled the mound. One, a stout officer, is Ross; climbing up the rock is a negro servant. See No. 13194, &c.

Reid, No. 894. Cohn, No. 896.

$7 \times 4\frac{5}{8}$ in. With border, $7\frac{9}{16} \times 15\frac{1}{8}$ in.

13256 ROYAL RED BENGAL TIGER—

—Etched by G. Cruikshank—
London Pub^{d} August 2^{d} 1819 by G Humphrey 27 S^{t} James's S^{t}

Engraving (coloured impression). A tiger with the profile head of General Sir George Adam Wood (1767–1831) stands directed to the r., with the r. fore-paw resting on a skull. There is a background of jungle-grass, in which is the skeleton of a horse. In the foreground (l.) are a skull and bones. In the background are palm-trees. The print is annotated 'very like'.

Wood received many allied decorations for the Waterloo campaign, and was made a Commander of the Royal Guelphic Order in 1816. Until the return of the Army of Occupation from France in 1819 he commanded the British artillery there. Probably an expression of the dominant fear of militarism (cf. No. 13288): Wood, see No. 12763, had no connexion with India.

Reid, No. 908. Cohn, No. 1927.

$7\frac{3}{8} \times 9\frac{5}{8}$ in. With border, $8\frac{3}{8} \times 10\frac{3}{8}$ in.

13257 THE BELLE-ALLIANCE[1], OR THE FEMALE REFORMERS OF BLACKBURN!!!—

G Cruik fec^{t}
Pub^{d} by G Humphrey 27 S^{t} James's S^{t} August 12 1819

Engraving (coloured impression). A file of (burlesqued) female reformers proceeds (l. to r.) along a platform towards the chairman of a Reform Meeting, a bow-legged proletarian wearing fashionable Hessian boots. Beside him kneels a ragamuffin holding the pole of a banner inscribed *Reform* towards the leader of the women, a stout noseless virago with petticoat rolled up to show breeches (with pockets turned inside-out) and tattered stockings. She places a large cap of Liberty with cockade and favour upon the pole, holding up in her l. hand a rolled document: *Adress of the Female Reform*[*ers*]*—of Blackburn July 5th 1819*. She shouts: "*Muster Chairman & Brother—will you accept this token of our Love & by placing it on the head of your pole* [scored through] *Banner you will confer a Obligation on us—& will you read the adress which I holds in my hand, to the meeting, it embraces every thing we want, & my apologise* [sic] *for our putting on the breeches; and entreats you, & every man in England, to stand up & come forward & join the general Union, that by a determined Constitutional resistance to our oppressors we may obtain the Great end*"*!!!* On the upper border of the print: "*The presentation of the Cap of Liberty was accompanied by a short emphatic speech delivered by M^{rs} Kitchen*"*!!!* ——*The Banner was then lowered, Crowned by y^{e} Cap of Liberty & re-hoisted amidst the continued shouts & huzzas of y^{e} meeting.*" Three men, salaciously amused, stand behind the chairman; two wave their hats. The first woman

[1] An ironic allusion to Waterloo; cf. 'Peterloo' (No. 13258, &c.).

is followed by one still fatter, similarly dressed, and holding a dagger. The third is younger and more demure, wearing a short patched petticoat, the only one of the women not wearing a bonnet rouge. Behind her a thin woman holds up in both arms a child wearing a bonnet rouge and with a dagger in each hand; she declaims: "*we swear to instill into the minds of our children, a deep rooted abhorrence of all civil or religious government like the present*"*!!* A fat disreputable creature follows, holding a bottle in each hand, with a tiny neglected infant tucked under the r. arm. She winks towards the men below, saying, *we are some of the right sort my lads!* Below her, two men, one a butcher, hoist a fat and not uncomely woman on to the platform. Above the crowd below, on her way to the platform, is a woman resembling a maenad of the French Revolution (cf. Théroigne de Méricourt in No. 7560 by I. Cruikshank). She holds up a firebrand in one hand, a dagger in the other, and shouts: *If they von't grant us Libeties vhy d—me ve'll take 'em.* Behind her a woman holds a long pole with a cross-piece of daggers from which hangs a woman's ragged shift with a notice: *The Female S^t George over coming the Monster Corruption.* On the shift is depicted a dragon breathing fire at a woman who bestrides it holding a dagger and shield. Behind the women is a background of densely packed male spectators shouting: *God bless the Women!*; *Bless the whole of them*; and *Huzza! Petticoat government for ever.*

Across the lower part of the design are spectators, much caricatured and generally disreputable, and on the l. a number of dwarfish Jacobin children with daggers or knives. An emaciated man wearing a petticoat points up at the second woman in the procession, turning to a sturdy disgruntled fellow, to whom he points out the rape of his breeches. Others are more enthusiastic, including a knock-kneed man wearing a ragged smock and short gaiters on bare legs. On the r. of the platform and in the background is a sea of heads; from these ascend the words: *Oh! my eyes this is a glorious sight!—Huzza—* and *I think it is high time some of the Ladies should think about Reform.* After the title: "*Liberty or Death*", *was vociferated from every Mouth—y^e tear of welcome sympathy seem'd to trickle from every eye—*"*God bless the women*", *was uttered from every tongue; in fact, imagination can only do justice to this interesting scene. Could the Cannibal Castlereagh have witnessed this Noble expression of public sentiment, he must have had a heart of brass if it had not struck him Dead to the ground*"*!!!—!!!—!!! Vide Report of the Meeting.*

The words after the title are quoted from the *Black Dwarf*, 14 July 1819, in a full account of the meeting at Blackburn on 5 July, when the Female Reformers presented a cap of Liberty with a short emphatic speech by Mrs. Alice Kitchen. Their Address was read by the chairman, Mr. J. Knight, and strongly worded resolutions were passed. The women's address contained a passage declaring 'the avowed determination, of instilling into the minds of their offspring a deep-rooted abhorrence of Tyranny, come in what shape it may; whether under the mask of civil or religious government . . .'. This was one of many mass meetings which, with the Unions and Associations formed in industrial districts, made Ministers fear revolution, see No. 13271, &c. For the Female Reformers see Bamford, *Passages in the Life of a Radical*, 1905, ii. 141 f. See also Nos. 13260, 13262, 13263, 13264, 13275, 13279.

A drawing in pen and pencil for a caricature on this subject is in the Print Room (201. c. 6|85).

Reid, No. 905. Cohn, No. 921.

$8\frac{13}{16} \times 13\frac{3}{16}$ in. With border, $9\frac{11}{16} \times 13\frac{11}{16}$ in.

13258 MASSACRE AT ST PETER'S OR "BRITONS STRIKE HOME"!!! *367*

[I. R. or perhaps G. Cruikshank.]
London pub^d August 16^th [sic] *1819 by T Tegg 111 Cheapside*

Engraving (coloured impression). Mounted men, all fat, wearing yeomanry uniform, with the over-sleeves and steels of butchers, ride savagely over men, women, and children, slashing at them with blood-stained axes. Smoke, as from a battle, and bayoneted muskets, form a background, with (l. and r.) houses in whose windows spectators are indicated. They have a Union flag with *G R* and crown, and a fringed banner inscribed *Loyal Man*[*chester*] *Yeomanry—"Be Bloody, bold & Resolute"* [*Macbeth*, IV. i]— *"Spur your proud Horses & Ride hard in blood"* [*Richard III*, v. iii]. On the saddle-cloths are the letters *L M Y* above a skull and cross-bones surmounted by a crown. One man kicks a young woman who kneels beseechingly, clasping an infant, raising his axe to smite. The man behind him, his arm extended, shouts: *Down with 'em! Chop 'em down! My brave boys! give them no quarter, they want to take our Beef & Pudding from us!—& remember the more you Kill the less poor rates you'll have to pay so go it Lads show your Courage & your Loyalty!*

A satire on the 'Manchester Massacre' of 16 Aug. 1819, when a mass-meeting in St. Peter's Fields, addressed by Hunt and others, was charged by a troop of Manchester Yeomanry, local tradesmen whose horses were not under control, acting on the instructions of the local magistrates. They were pressed by the crowd and drew their sabres; the 15th Hussars and Cheshire Yeomanry came to their help. Infantry had been posted in the adjacent streets. The intention was to send mounted men to arrest the leaders on the hustings when it was thought the meeting would disperse. A storm of indignation followed, helped by the scathing sobriquet 'Peterloo' which appeared as early as 21 Aug. in the *Manchester Observer*. See *Parl. Deb.* xli. 9 ff., 357 ff., &c.; *Ann. Reg.*, 1819, ch. vii; *State Trials*, n.s. i, 1888, pp. 171 ff., 1371–84; Carlyle, *Past and Present*, Book 1, ch. iii; *Publications of the Mod. Language Association of America*, xl (1925), pp. 128 ff.; Halévy, *Hist. of the English People, 1815–1830*, 1926, pp. 61–4 (authorities). For the function of yeomanry cf. No. 13250. See also Nos. 13260, 13262, 13263, 13266, 13267, 13270, 13300, 13336, 13341, 13342, 13343, 13345, 13500. Cf. No. 13280.

Reid, No. 906. Cohn, No. 1716. Reproduced, Garratt, *Lord Brougham*, 1935, p. 128.
$8\frac{11}{16} \times 12\frac{7}{8}$ in.

13259 ROYAL EMBARKATION, OR BEARING BRITTANIA'S HOPE FROM A BATHING MACHINE TO THE ROYAL BARGE *361*

[G. Cruikshank.]
Pub^d Aug^t 19^th 1819 by T Tegg 111 Cheapside—

Engraving (coloured impression). The Regent, in tight and dandified admiral's full-dress uniform, wearing a cocked hat, is carried by two bathing women (cf. No. 8432) from a bathing-machine (r.) to the barge *Royal George*, for transit to the royal yacht. Just behind is the machine, inscribed *The Best Machines in Brighton*; from it two naked girls look towards the departing prince. A sailor standing in the barge, which flies the Royal Standard, seizes the Regent's ankles; one foot is gouty and swollen; he says to the man stand-

ing behind him (l.): *My eyes jack this here craft will never carry him—we should bring the sheers and reeve a tackle for him in the long boat—!!* A naval officer stands beside the sailor, and shouts an order to the man behind: *shove the Barge further a stern & be d—d to you—what you about a head there.* The Regent has an arm round the neck of each woman and grasps the plump breast of the nearer one who is comely. He says: *Do my dear Girls put me on board safe, I shall Tell Paget to give you some Grog—I have been almost suffocated in that infernal Bathing Machine—mind my foot.* One bathing-woman says: *Faith he's no joke Judy the devil a heavier Burthen in all the country*; her comelier companion answers: *By my own soul I'd rather carry such a nice neat beautiful young Gentleman, than the best basket of mackerel that ever was at Billingsgate.* The sailor on the l. uses a pole to manipulate the barge, the bow of which is cut off by the l. margin. He wears a tight blue jacket to the (pinched) waist, with red collar and cuffs, white trousers, and top-hat with a badge: *Royal George.* With a grimace he says: *D—n these soldiers jackets I can't move in em—I suppose we shall all be lobsters by & bye!!* Behind (r.) are the chalk cliffs of Brighton, with tiny figures waving their hats; one woman is seated on a donkey holding up a parasol.

The Regent left Brighton for the Isle of Wight in his yacht on 7 Aug. *Examiner*, 1819, p. 521. This was his first visit to the Cowes Regatta: a water-colour of the *Royal George* at anchor off Cowes is reproduced, Gavin, *Royal Yachts*, 1932, after p. 113. See *Letters of Keats*, 1935, p. 371. Charles Paget, fifth son of the Earl of Uxbridge, commanded one of the royal yachts (cf. No. 12804) 1817–19. 'Lobster' = British soldier. See also Nos. 13261, 13265.

Reid, No. 907. Cohn, No. 1917.

$8\frac{11}{16} \times 12\frac{7}{8}$ in.

13260 THE MASSACRE OF PETERLOO! OR A SPECIMEN OF ENGLISH LIBERTY. *August 16th 1819*

Marks fec[t]

[Pub. J. L. Marks 16 Aug.[1] (*sic*)]

Aquatint (coloured impression). The Manchester Yeomanry ride down men, women, and children, slashing at them with sabres. The centre figure is a trumpeter, brandishing a sabre which drips blood; from his trumpet issue the words:

Raise up the Trumpet in high-chearful Strain!
Fill the goblets of Rum, to the Loyal Yeomen!
How Glorious our Ardour to lay down the Lives
Of defenceless Children, Husbands & Wives.
Meagre!!!

He is about to strike down a woman carrying an infant who falls to the ground beside him. On the extreme l., one of the Yeomanry leans forward to thrust his sabre deep in the breast of an elderly man who is supported by a well-dressed younger man; the latter says:

"Oh! stay that lifted blade
That brandish'd darts a crimson gleam"—
Oh! spare my Father.

The assailant exclaims: *D—n the fellow he has not made my Sword half sharp enough.* Just behind is another mounted man with raised sabre. On the r. one of the yeomanry savagely attacks a woman and child. In the foreground

[1] A. de R. xvi. 45. Imprint cropped.

(r.) a ferocious constable, evidently Joseph Nadin, brandishing his staff, seizes by the throat a moribund man who kneels at his feet, and tramples on the head of a desperately wounded woman; he says: "*What a Glorious Day, this is our Waterloo!*" A little boy kneels before him pleading for the life of his mother. From an adjacent window on the extreme r. a magistrate leans out, holding a bottle of *Rum* and a glass; he says: *Cut away lads! the Riot Act is being read up in the Corner—* In the room behind him, with his back to the window, a magistrate reads the *Riot Act*. In the background (l.), above the heads of a dense and struggling crowd, is a platform on which among others are a constable with his staff, Henry Hunt, and a woman holding a (red) flag surmounted by a cap of Liberty.

See No. 13258, &c. The magistrates (see No. 13281, &c.) watched from a first-floor window; they ordered Nadin (deputy-constable of Manchester, see *D.N.B.*), who had a force of constables, to arrest Hunt; he said military assistance was necessary. There was a dispute as to whether the Riot Act was read: it was probably done in a perfunctory way from the window. The committee of the Manchester Female Reformers (cf. No. 13257) walked behind Hunt's carriage, and on the box-seat was Mrs. E. Mary Fildes, their president, carrying a white silk flag.

$8\frac{15}{16} \times 12\frac{7}{8}$ in. 'Caricatures', xi. 106.

13261 BEAUTIES OF THE ISLE OF WIGHT.

[Williams.] [*c.* Aug. 1819]

Engraving (coloured impression). Probably from a magazine. The Regent, enormously stout, sits on a settee in a room or pavilion giving on to a terrace beside the Solent, which is framed in a trellised arch covered with roses. A table is spread with dessert, and the Prince takes wine between two naval officers, one with a wooden leg. He leans back, saying, *Charming! delightfull scene! O its Heavenly! D—n Brighton what lovely women—come here's the Beauties of the Isle of Wight!* He has not noticed Lady Hertford, who stands behind him, one hand on his shoulder; she says with raised forefinger: *Come! come! don't you see I am here.* The Solent is covered with yachts; there is also a state barge.

See No. 13259; for the Regent and Lady Hertford, No. 11853. Mrs. Nash was an attraction to the Prince at Cowes.

$4\frac{1}{4} \times 6\frac{5}{8}$ in.

13262 A REPRESENTATION OF THE MANCHESTER REFORM MEETING DISPERSED BY THE CIVIL AND MILITARY POWER, AUGT 16TH 1819.

Slack del^{t} *& sculpt* [*c.* Aug. 1819]

Wood-engraving, printed on coarse calico, as a handkerchief. The yeomanry slash their way in different directions through a dense crowd, among whom are a few women. The greater part of the (respectably dressed) crowd is escaping in a tightly packed mass to the l. The platform, surrounded by sabres, is in the middle distance, indicated only by the banners and placards seen above the heads of the crowd. Hunt stands, hat in hand, near a placard inscribed *Order*. The banners (l. to r.) are *Unite and be Free*; *Royton Female Union Society*; *Manchester Female Union Society*; *Liberty is the birth right of Man*; *No Corn Laws*; *Hunt and Liberty*; *Stockport Oldham Middleton Union*; *Universal Suffrage Annual Parliaments and Election by Ballot*; *Taxation without representation is unjust and tyrannical*; a woman holds a banner on which

is depicted a seated woman with a cap of Liberty on a spear; another banner is *Saddleworth Lees & Morley Union.* Most banners are surmounted by a cap of Liberty. There is a topographical background; some buildings have figures referring to notes. They include *3—Mess. Pickfords and Co's Warehouse* (where the yeomanry were mustered) and *5—House where the Magistrates sat.* The title and notes are on a scroll which is draped across the upper part of the design among heavy clouds. There is a border of a ribbon intertwined with palm-branches and laurel-wreaths. On the ribbon is repeated: *Universal Suffrage Annual Parliaments and Election by Ballot.* The scene resembles the etching by Wroe, *A View of St Peter's Place,* reproduced Bruton, *Three Accounts of Peterloo,* 1919, p. 90, but extending farther to l. and to r., showing the *Society of Friends School* and St. Peter's Church, and (r.) the *Windmill Public House.*

See No. 13258, &c. For the Female Reformers, No. 13257, &c.

21×24 in. 'English History.'

13263 TO HENRY HUNT ESQ^{R} AS CHAIRMAN OF THE MEETING ASSEMBLED ON S^{T} PETER'S FIELD, ON THE 16TH OF AUGUST, 1819.

Aquatint. The title continues: *and to the Female Reformers of Manchester and the adjacent Towns who were exposed to and suffered from the Wanton and Furious Attack made on them by that British Armed Force the Manchester and Cheshire Yeomanry Cavalry.* A view of the scene round the platform on 16 Aug. A woman holds a banner inscribed *Manchester Female Reform* on which a female figure tramples on *Coruption.* The other three banners on the platform are: *Universal Suffrage*; *Liberty or Death* [see No. 13279]; *Universal Civil and Religious Liberty.* In the foreground a man with a banner on which is a female figure holding a sword is pursued by one of the yeomanry. All the banners are topped by a cap of Liberty. Many of the men on the ground and on the platform wear (green) leaves in their hats.

See No. 13258, &c.; for the Female Reformers, No. 13257, &c.

13×18½ in. 'English History.'

13264 MUCH WANTED A REFORM AMONG FEMALES!!!

Marks fec^{t}

Pub^{d} by J. L. Marks N^{o} 2 Sandy's Row Bishopsgate. [*c.* Aug. 1812]

Engraving (coloured impression). Four women, all eagerly amorous, look down on a densely packed crowd from a platform (r.) in a rural setting. The speaker is handsome and well dressed; she leans forward with l. arm raised, in her r. hand is a rolled document: *Female—Resolutions for pushing thing^{s} forward.* She says: *(Dear Sisters) I feel great pleasure, in holding this thing 'um-bob in my hand, as we see our Sweethearts, and Husbands, are such fumblers at the main thing, we must of course take the thing, in our own hands,—we must not leave a stone unturn'd—we must exert every limb,—we must pursue the point as far as it will go, a REFORM is very much wanted (among us) though we should not put on Armour, or carry Guns, (it is my opinion) Though we should be start* [sic] *naked, we could make the whole Army Stand!—It is our duty as Wives to assist our Husbands in every Push and Turn, by that means we shall Increase, and Multiply, in our under takings.* At her r. hand stands a woman who is older and stouter, and more plainly dressed, but still comely. She has a sheaf of papers inscribed *Petition* under her r. arm, and holds out a paper: *The*

Whole Duty of Women. In her l. hand is a cylindrical roll like that of the first speaker, similarly inscribed. Behind them (r.) stand two expectant girls, one holds on a pole a cap of *Liberty*; a spinsterish old woman in the front row of the crowd eagerly stretches her arms towards it. The heads and shoulders of the crowd form the base of the design on the l., receding in perspective, row after row. An elderly man with a bottle-nose hits his shrewish wife in the face, saying, *Come home and get Dinner ready you Old Baggage I'll Reform you*. A young man puts his hand on the bare breast of a pretty milkmaid, saying, *I feel for your Sex my Dear*.

A coarse satire on the Female Reformers who appeared at Blackburn, Manchester, and elsewhere in the summer of 1819, see No. 13257, &c.

$8\frac{1}{2} \times 12$ in. With border, $9\frac{1}{2} \times 12\frac{5}{8}$ in. 'Caricatures', xi. 147.

13265 SUDDEN ALARM; OR, ALL BRITISH SAILORS, DO NOT LOVE THEIR WIVES!!! *Scene the R—l Yacht.*

Marks fec^{t}
London Pub^{d} by J. L. Marks N^{o} 2 Sandy's Row Bishopsgate S^{t}.
[*c.* Aug. 1819]

Aquatint (coloured impression). The Regent and Lady Hertford, seated amorously together on a settee in a cabin with a window in the stern (r.), register consternation at the news brought by a naval officer who rushes forward from the l.: *I'm sorry, to Intrude on you so Abruptly the P—nc—ss of W——s is in sight. Will your R—l H—ss please to Board her!* He holds a telescope, and is evidently Paget, see No. 13259. The Regent in his dismay kicks over a table from which fruit, punch, glasses, and a decanter of *Curac*[*oa*] fall to the ground; he answers: *What! I Board her! no D—n-me if ever I Board her, Steer another course, Hoist false colours, do any thing to avoid her, not that I care a D—n for her! but I feel for my Messmate, I Prest from Hertford!!!* Lady Hertford exclaims: *O! pray do not Board her or I shall be in a queer Mess*. At her feet is a pile of empty wine-bottles. A sailor behind Paget scowls over his shoulder at the Regent, saying, *He's a disgrace to the British Navy! to hoist false colours to avoid his Wife! D—n me he deserves 4 Doz^{n} on his* [altered to] *the Poop!!!* There are two pictures on the wall, partly obscured by labels containing the inscriptions: *Blue Beard* (a Turk with raised scimitar) and *Black Beard* (a pirate on the deck of his ship in action).

In Aug. 1819, while the Regent was yachting, see No. 13259, it was reported (falsely) that the Princess was about to arrive at Dover. *Examiner*, 15 Aug. 1819, p. 520.

$6\frac{3}{8} \times 8\frac{3}{4}$ in. With border, $7\frac{1}{2} \times 9\frac{9}{16}$ in. 'Caricatures', xi. 144.

13266 MANCHESTER HEROES

[? I. R. Cruikshank, attributed to G. C.]
Pub^{d} Sept^{r} 1819 by S W Fores 50 Piccadilly.

Engraving (coloured impression). The Manchester Yeomanry ride down women, children, and men, making for a platform (r.) in the background, where Hunt stands with three supporters. The foremost points his sabre at a fainting woman with children round her, who is supported by a man; he says *None but the brave deserve the Fair*. A little boy, holding his mother's kerchief, exclaims: *Oh pray Sir, doan't Kill Mammy, she only came to see M^{r} Hunt*. Another man rides up furiously, saying, *Cut him* [the boy] *down, Cut him down*. On the l. the yeomanry ride forward in close formation. Above them

the head of the Regent (poorly characterized) emerges from clouds, supporting the beam of a pair of scales. The heavier scale is inscribed *Peculators* [Ministers and placemen], the other *Reformers*. He says: *Cut them down, doan't be afraid, they are not Armed, courage my boys, and you shall have a vote of thanks, & he that Kills most shall be made a Knight errant* [cf. No.12811, &c.] *and your exploits shall live for ever, in a Song, or second Chivey Chace.* Hunt, hat in hand, exclaims: *Shame, Shame, Murder, Murder, Massacree* [sic]. Two others echo *Shame*. They have banners, one surmounted by a cap of Liberty.

See No. 13258, &c. The thanks of the Regent to the Manchester and Cheshire Magistrates and Yeomanry were expressed in a letter from Sidmouth to the Lord-Lieutenants of the two counties. Text, *Ann. Reg.* (Chron.), p. 125. Cf. No. 13280.

Reid, No. 915.

$8\frac{3}{4} \times 13$ in.

13267 A STRONG PROOF OF THE FLOURISHING STATE OF THE COUNTRY, EXEMPLEFIED IN THE PROPOSED EMIGRATION TO THE CAPE OF FORLORN [altered to] GOOD HOPE!—OR HONEY-MOUTH (THE MINISTER FOR FOREIGN AFFAIRS) BUILDING CASTLES IN THE AIR ON THE NEW LAND OF PROMISE!! *365*

G Cruik fec[t]

London Publish'd Sept[r] 7[th] 1819 by T. Tegg 111 Cheapside

Engraving (coloured impression). Castlereagh (r.), dressed as a dandy, sits on a pile of large money-bags, all inscribed *The Fat of the Land*, blandly displaying one of two large pictures to a group of ragged and starving people, representing John Bull and his family. The picture is of a family, all immensely fat, smiling and prosperous, outside a thatched hovel, from the roof of which sprout cabbages, carrots, &c. Behind it is a tree on which grow loaves of bread, &c. The man sits on a bench beside his wife, smoking a long pipe with a foot supported on a stool; he has a large frothing jug. Two bloated infants seated on the ground cram food into their mouths. In front are two fat pigs, one with a knife and fork stuck in its back; there are also a trussed fowl, fruit, &c. Castlereagh says: *As you can't get any work Johnny: you can't expect any Victuals, so we'll transport, (transplant you I mean) to the Cape of Good Hope, where you'll have no occasion to Work & Victuals will run into your Mouth ready chew'd as I may say, so you'll have nothing to do but swallow it! Look at this picture Johnny it is made on purpose to give you an idea of what you may expect to be in this garden of Eden! this second Paradise!! the Land of promise describ'd by Moses, was a mere humbug to it, you'll be up to your neck in milk & honey & Strong Beer!! the Rocks are all Roast Beef & the hail-stones are plumb puddings & rain water is as strong as Gin!!—the land is all Sugar & Brandy, & the grass is all lollepops & Barley sugar & the Sticks are all Lickerish. The Bread & Milk grows upon Trees! what do you think of that Johnny?!! indeed the Milk is all cream and the Cream is all Butter, in fact you may live like a Prine* [sic] *& grow as fat as a hog, so the sooner you are gone the better Johnny & joy go with you ! & to give you a proof of our attachment towards you, & to convince you, that we'll never leave you we'll allow you still the pleasure of paying Taxes!!* The Regent's face, like a bloated pear, is seen on the extreme r. behind Castlereagh's back; he says: *Thats right tell a good tough one while you are about it: you may as well be hung for a sheep as a lamb! D—n 'em say any thing to get rid of 'em but keep an eye on the Tribute Money, send them to H—— if you like but mind they pay Taxes.*

A little boy, thinner than a skeleton, stares up at the picture, exclaiming, *O! O! O!!! Father look at the Victuals!!!!! & see see!!! the little Boy is eating something!!!* John, an elderly man wearing a wig and holding his hat and a tall stick on which he rests both hands, looks with melancholy anger at Castlereagh; he says: *All this be very fine palaver but I don't like leaving Old England for all that—neither do I want to grow as fat as a Prince or live like a Hog I do want nothing but food & cloathing in return for my labour, as to Good Hopes I've lived upon them long enough! but I'll go any where to save my Children from starvation!!—but D—n them that is the cause of* [sic] *I say—* Behind him stands his eldest son, emaciated, ragged, and prematurely old, but taller than his father; he exclaims: *O dear! O dear!! what wo'd my Granfather say if he were alive & could see his children driven from their Native Country by Starvation & the point of the Bayonet!* A grown-up daughter holds a tiny starving creature on her arm; she, the mother, and a younger girl stare tragically at Castlereagh. A little boy clasps his stomach. Two still younger boys on the l. gaze in astonishment at the other picture, in which Peterloo, see No. 13258, &c., is depicted. On the frame: *The Manchester Slaughter-men. NB This matchless picture is intended for the—Grand Drawing Room C—lt—n house.* Below: *If your Children ask ye for Bread will ye give them a Bullet?!!!!!!—* Fat Manchester Yeomanry, savagely slashing and firing pistols at their victims, gallop over the heaped-up bodies of men, women, and children, some of whom kneel to implore mercy. They have a banner: *Yeomanry of* ×××× After the title: "*I can*[t] *therefore, contemplate y*[e] *proposed emigration to y*[e] *Cape of Good Hope as at all calculated to relieve our present distresses, Who having the Feelings of an Englishman, does not look with affection on the land of his Nativity?*"—*Vide M*[r] *Holt's Letter to Earl of Derby.*

On 12 July Vansittart proposed a grant of £50,000 to assist unemployed workmen to emigrate to the Cape, a place chosen for its mild climate and fertile soil. Castlereagh did not speak. Joseph Hume, the radical, spoke in favour of contributions from the parishes, and said that if men were unwilling to go 'it might even be advisable to transport them without their consent'. *Parl. Deb.* xv. 1549–51. The proposal here satirized was attacked on similar grounds in the *Examiner*, 18 July. By November it was announced that applications had been so numerous that the lists were closed. Distress was caused by a sudden and universal stagnation of trade. Smart, *Econ. Annals of the Nineteenth Century*, 1910, i. 689–91. The allusion to Carlton House connotes the Regent's thanks to the magistrates after Peterloo, see No. 13266.

There is a companion pl. of the same date (not in B.M.): "*All among the Hottentots capering Ashore!!*" *or, the Blessings of Emigration to the Cape of (Forlorn) Good Hope, i.e., to be half Roasted by the Sun & Devoured by the Natives!! Recommended to the serious consideration of all those who are about to Emigrate.* The family is being exterminated by cannibals, a boa-constrictor, a crocodile, and a lion. (Reid, No. 911.)

Reid, No. 910. Cohn, No. 2010.

$8\frac{3}{4} \times 13$ in.

13268 RETRENCHMENT—OR—JOHN BULL ROUTING HIS RAPACIOUS SERVANTS *359*

[Williams.]

Pub[d] [*c.* Sept.] *1819 by T. Tegg 111 Cheapside, London—*

Engraving (coloured impression). John Bull, a 'cit' wearing (unfastened) shirt and breeches, stands in a bare room near a miserable truckle bed,

furiously waving wig and a night-cap inscribed *Patent*, towards objects representing malt, tea, tobacco, and coffee. He has flung at them his hat, coat, waistcoat, and shoes, and they totter backwards under the impact (r.). All are demanding *More Wages*, except malt, which asks for *More Profit*. John shouts: *More Wages, you Scoundrels! will you never be satisfied! have'nt I given you House and increased your wages at different Times for Years past, and now you want more! But I'll dispense with ye all, so out of my House, ye pampered Knaves! you have pretty near stript me, theres my wig among ye! I'll put on this patent Narcotic Night cap and sleep till you have come to your senses again, so take yourself off to your advisers! Off with you! off!!!* The objects are constructed of utensils, &c., as in No. 11822, &c.; they are closely grouped and delicately poised; they totter towards the open door (r.). Tea is built up on sugar-tongs for legs, supporting two cups and saucers on which is a tea-caddy; on this rests a large kettle, spouting steam, and itself supporting a pile of sugar-bowl, tea-pot (from which spouts liquid inscribed *More Wages*), cream-jug, and spoons. A solid cask of *Home Brewed* is supported on long-stemmed glasses for legs; on it is a tankard of *No Mans Entire* from which issues froth inscribed *More Profit*. This is flanked by two bunches of barley. Two long tobacco-pipes, one broken, are legs supporting a canister of *Best Virginia*; on this is a triangular spittoon, supporting a guttering candle-end in a flat candle-stick; the smoke from this is inscribed *More Wages*. Nearest the door (r.) two spoons support two coffee-cups and saucers on which is a coffee-mill, supporting a milk-jug from which a coffee-pot is falling, spouting *More Wages*. On the bare floor (l.) near a pitcher of *Water* is an open book, *The Life of Cornaro*, with a portrait head.

John Bull determines to defeat the additional taxes, see No. 13244, &c., by abstaining from taxed goods (cf. No. 9126). It was the avowed policy of the Reformers thus to defeat 'the Borough-mongers' and reduce the revenue. It was urged in a leading article in the *Black Dwarf*, 8 Sept. 1819. Substitutes for coffee, &c., were sold, especially by Hunt. Luigi Cornaro (1467–1566) attributed his longevity to an abstemious diet, cf. No. 8112.
$8\frac{1}{2} \times 12\frac{11}{16}$ in. With border, $9\frac{5}{16} \times 13\frac{5}{16}$ in.

13269 THE BLESSING OF NEW TAXES!!!

Marks fec^t
Pub^d by T. F. Flook 71 Leadenhall S^t [*c.* Sept. 1819]

Engraving (coloured impression). John Bull, seated in a bare room, is beset by the Regent and Ministers, who rob him of his last comforts and enslave him. He sits on a stool at the end of a table, holding a pipe and a frothing tankard inscribed *6^d*. Sidmouth furtively takes the pipe from his hand, looking over John's head at the Regent who extends his hand to seize the tankard. Sidmouth says, with raised forefinger: *Never mind if they dare grumble I will suspend the Habeus curpus* [sic]*! and have another Green Bag* [see No. 12868, &c.]. John, dismayed, puzzled, and angry, exclaims: *What not only rob me of my last Shilling but take the Beer from my mouth, there will be a day when I will pay you in your own Coin.* The Regent, with both legs gouty and swollen, says: *Yes and I would take the Blood from your veins if I could get any thing for it,—are you not my Slave and dare you say a word to it for look at the Army!!!* At John's feet, in profile to the r., kneels Vansittart, ferociously plying a hammer inscribed *Cannon* with which he fixes to the floor a heavy chain riveted to an iron belt round John's waist. He says: *Aye, Aye, never fear we will keep him down and the best way is to keep him poor—or he will be too Strong for us.*

At the other end of the table sits Mrs. Bull, with tea-pot, cup, &c. She throws up her arms in dismay as Castlereagh (l.) leans forward, taking the tea-pot. She cries: *O we are ruin'd, if you take the little Tea, Coffee, &c. that we have left, why not take it from the Rich? we are starving already!!!* Castlereagh's hair is formed of writhing serpents spitting flame and the words: *War, Poverty, Famine, Poison, Pestelence.* He answers: *Take from the Rich you fool why thay will not pass the Act if it touches them selves the Property tax for that.* In the foreground (l.) are two dwarfish and ragged children; a little boy gnaws a bone, a younger girl pleads: *Give me a bit of Bone Jackey, I am so hungry*— On the extreme r. Eldon, in Chancellor's wig and gown, walks off with the *Wool Sack.* He says: *I will have this and if they want clothes let them do as the Children of Isreal did to make Bricks.* From the r. John's savage bulldog springs forward snarling furiously towards Vansittart. On the wall are three prints: [1] Louis XVI lies prone under the guillotine; the executioner pulls the cord to release the blade (see No. 8292, &c.). [2] Charles I kneels at the block, the headsman raises an axe inscribed *Justice.* [3] The Regent and Castlereagh dangle from a gibbet; below are the upturned heads of spectators.

The date may be earlier than September: for the new taxes see No. 13244, &c.; opposition to them became more violent after Peterloo, see No. 13258. For the fear of militarism see Nos. 12756, 13288, &c. The Property (Income) Tax was repealed at the demand of Opposition backed by popular clamour, see No. 12750; Tierney called it 'their [Ministers'] darling' in his challenge to the Government on 18 May 1816, and Castlereagh was attacked for speaking of 'ignorant impatience of taxation', see No. 12756.
$8\frac{3}{4} \times 13$ in.

13270 MANCHESTER BULL-HUNT.

Marks del^{t} [Williams f.] [*c.* Sept. 1819]

Engraving. Perhaps from a book or magazine. A bull with a human head, John Bull, has just tossed one of the Manchester Yeomanry and attacks a magistrate whose wig falls off as he flees in terror, saying: *Bless me how fierce he looks.* On the bull's tail and horns are ribbon favours; he says: *Now M^{r} Justice I'll have at you—you have been baiting me long enough!!* The soldier, gored through his breeches, falls towards the bull's horns, shouting, *Oh save me! save me!* He has dropped his sabre, which streams with *Innocent Blood.* His horse gallops off in the background. Behind the bull and urging him on with clubs and a pitchfork is a body of Reformers, some wearing Liberty caps. They are led by Hunt who wears a top-hat with a favour; he holds a rolled document: *Coron[er's] Inquest.*

A satire on Peterloo, see No. 13258, &c. For the magistrates see No. 13281, &c. The Coroner's inquests on those killed at first gave verdicts of accidental death which were fiercely resented and contested.
$4\frac{1}{2} \times 7\frac{1}{2}$ in.

13271 A RADICAL REFORMER,—(i e) A NECK OR NOTHING MAN! *Dedicated to the Heads of the Nation.* *368*

G C^{k}

London Pub^{d} by T Tegg 111 Cheapside, Sept^{r} 17th 1819—

Engraving (coloured impression). The 'Heads of the Nation' flee in terror from a huge grotesque monster (l.) whose body is a guillotine from which

flames stream after the fugitives. The creature wears a bonnet rouge, its jaws, with huge teeth and dripping blood, extend across the upper edge of the guillotine whose curved blade forms a vast chin. Arms project from just below the jaws, a dagger in the r. hand; blood drips from the dagger and from the crisped talons of the l. hand. Grotesque bowed legs in ragged breeches splay from below the guillotine, centred by the round hole for the victim's neck from which blood gushes, and through which peers a grinning skull. From the vast mouth issue the words: *I'm a coming! I'm a coming! I shall have you, though I'm at your heels now I'll be at your Head's presently, "come all to me that are troubled with money & I warrant I'll make you easy!!"* Behind and on the extreme l., supported on clouds, daggers march forward, followed by tiny guillotine-Reformers who chant: *"and a Hunting we vill go"*

The most prominent fugitive is Castlereagh, who looks over his shoulder, saying, *Och! by the powers! & I don't like the looks of him atall! atall!* He has dropped a large green bag inscribed *Castle[reag]h's Bag*, from which gold coins are pouring. Liverpool falls face downwards across a similar bag: *Liverpool's Bag*. On the extreme r., his face cut off by the margin, is the Regent running fast despite a gouty leg; his wig flies off, and he exclaims: *Oh! My Wig's off!!* Eldon, close behind, his (Chancellor's) wig also flying away, answers: *Never mind, so long as your head's on!* At the Regent's feet lies a crown, near two bags *100000 G P R his Bag* and *Old Bag's Bag*. Other figures are indicated; behind, a bishop with a grossly bloated nose intended for the Archbishop of Canterbury (cf. No. 13276) flees in wild terror, losing wig and mitre.

In 1819 their opponents styled the Reformers (who demanded Universal Suffrage, &c.) Radical Reformers, or Radicals (a new term,[1] cf. *Examiner*, 1819, p. 563); see Halévy, *Hist. of the English People 1815–30*, p. 66 f. Before 16 Aug. (see No. 13268) Ministers believed that the industrial districts, especially in Lancashire, were on the verge of revolution. Sections of the cheap press were advocating armed resistance to the Government. See Wickwar, *The Struggle for the Freedom of the Press, 1819–1832*, 1928, pp. 75–81. The Monster may derive from Gillray's *Genius of France* in No. 8614 (1795). For Radical Reformers see also Nos. 13248, 13274, 13275, 13279, 13284.

Reid, No. 914. Cohn, No. 1886. De Vinck, No. 4993.
$8\frac{3}{8} \times 13\frac{1}{4}$ in.

13272 SMOAK JACK THE ALARMIST, EXTINGUISHING THE SECOND GREAT FIRE OF LONDON (A LA GULLIVER)!!! *369*

G C^k
Pub^d Oct^r 12 1819 by T Tegg N° 111 Cheapside.

Engraving (coloured impression). A companion pl. to No. 13273. The Lord Mayor, wearing his robes and a fool's cap, stands on a balcony of the Mansion House, with the long nozzle of a fire-hose held between his knees; he directs a jet of water on little Jacobins below, who are holding brands with which they have fired London. The City is on fire: flames pour from the dome of St. Paul's (l.); the Monument burns like a gigantic torch, spires and roofs appear in gaps between the smoke and flame; the Tower of London (r.) blazes furiously. Atkins the Mayor stands in profile to the l., his thin knees flexed, on a pile of books: *Burn's Justice* [cf. No. 7422]; *Wat Tyler—*; *Life of W Wal-*

[1] Though 'Radical Reform' was a cry of 1798, see No. 9190.

worth Lord Mayor of London [cf. No. 13254]; *a treatise on Steam Engines*— The Jacobins (or Radical Reformers, see No. 13271) all wear bonnets rouges, and have daggers; they flee in terror and confusion from the stream of falling water; one, probably Hunt, has a (red) flag inscribed *Universal Suffrage*, surmounted by a cap of Liberty. Among them stands a huge bottle from which clouds of dark smoke ascend. The Mayor says: *Fire! Fire! Murder!!! Curse these Radicals they'll frighten me to Death by G—d!—O Lord! O Lord! we shall all be Murder'd & Burnt to death in our beds by G—d! I see Ten thousand bloody daggers & fire brands by G—d! Help! Help!! more Engines, more water! or we are all gone by G—d!—Devil burn the Villians,! by G—d they'll set the Thames on fire,!! & then how shall we be able to make water to put this d—d great fire out?!! Oh Lord our "God arise scatter our enemies" "Confound their Politics, frustrate their knavish tricks—I'm kept in continual Hot Water by the rascals by G—d!! God bless the King & Save the crier Fire!! Fire! Fire!!*

On 29 Sept., when the Livery met for the election of a Mayor, Atkins was hooted outside the Guildhall, and there were cries of 'Fire Fire!', 'Smoke Jack'. This was because at a Common Council on 23 July he had given an account of the measures taken to prevent riot on 21 July, see No. 13252, when (he said) the plan of the seditious was 'to fire the Metropolis and murder the inhabitants'. *Examiner*, 1819, pp. 478, 637; Sharpe, *London and the Kingdom*, 1895, iii. 311–12. See No. 13254, &c. The bottle, from which issues the smoke of false alarms, suggests the bottle-imp, symbol of impudent imposture, cf. Nos. 3022–7, 5245, &c. A letter to the Lord Mayor, headed 'Another Horrible Plot!!!', *Black Dwarf*, 20 Oct., may derive from this print. See also, ibid., 27 Oct. (pp. 706–7). See Leigh Hunt's verses, 'The Lord Mayor and the Butcher . . .', *Examiner*, 12 Sept.; *Poetical Works*, 1923, p. 195 f. For his use of 'By God' see No. 13273; for Gulliver and the extinction of fire cf. No. 6919.

Reid, No. 916. Cohn, No. 199.

$8\frac{3}{4} \times 13$ in.

13273 TO THE R^{T} WORSHIPFUL JOHN SMOAK ESQ^{R} &c &c WHOSE WISDOM & PRUDENCE HAS SO OFTEN SAVED THE CITY FROM FIRE & DESTRUCTION BY HIS GREAT SAGACITY IN DISCOVERING PLOTS THIS PRINT OF HUNTING A MAYOR [altered to] MARE IS HUMBLY PRESENTED TO HIS L—D—P ON HIS RETIRING FROM OFFICE 'GOOD RIDDANCE" &c— *370*

G C^{k}

Pub^{d} Oct^{r} 15th 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). A companion pl. to No. 13272. An ass, with the terrified profile of John Atkins inset in its head, gallops away from Henry Hunt and a crowd of jeering and delighted followers. The animal wears a cap with long twin peaks terminating in bells, a (double) fool's cap adjusted to ass's ears. A cloak marked with the City Arms streams from his shoulders; the mayoral chain has fallen to the ground. To his tail is tied a large pot from which flames issue; seven daggers, dripping blood, are fastened to the cord, and a puppy and a goose are tied to the pot. More flames issue from the creature's rump, covered with repetitions of the word *Plots*. From the ass's mouth rise the words: *I smell a plot!* Hunt, wearing a hunting-cap, flourishes a huntsman's whip, and shouts *Fire! Fire!* The foremost and smallest of his followers, evidently Samuel Waddington, brandishes a scourge

with three lashes inscribed: *a Saddle for the Mare*; *a Bridle for the Ass*; and *a rod for the Fool's back*; the next man is about to hurl a stone; they shout *Fire Fire!* and *Fire Murder*. At their feet, besides daggers and a bonnet rouge, is a paper: *Little Waddingtons Phamphlets*. Dead rats, a cat, and other missiles fly through the air from the pursuers to the pursued. In the foreground is a scroll: *London Preserved or the Plot discoverd a Farce Principal Character Lord Smoak Jack with fire Bloody Daggers &c.* By the ass's head is a large sign-post: *Another Plot by *G—d!!!! The L—d M—r has just discovered that during the Trials of Carlisle the Court is to be taken possession of by a band of Ruffians, Armed with Bloody Daggers!!!— six hundred extra Constables have been sworn in accordingly— * Smoak Jacks favorite Oath, first brought into public notice in the Common Hall. holden on the Subject of the Corn Bill— Oh! Johnny Atkins! Johnny Atkins Oh!* [Cf. No. 13272.]

An attack on the Mayor, Atkins, as a scare-monger, see No. 13254, &c. Measures were taken to control the crowd in the Guildhall at the trial of Richard Carlile on 12 Oct., see No. 13274, but do not seem to have gone beyond prudence. Samuel Waddington, said to be four feet two inches, was acquitted by a jury on a prosecution instituted by Atkins. He published a report of his trial, entitled *A whip for the horse, a bridle for the ass, and a rod for the fool's back*, which he presented to the Mayor at Guildhall on 12 Oct. See *Examiner*, 1819, p. 655 f. Hunt made a triumphal entry into London on 13 Sept. Waddington, with Thistlewood, Watson and others, took part in his reception, and spoke at the dinner which followed, cf. No. 13279. Ibid., pp. 605, 607. He was convicted of blasphemous libel in 1822; see *State Trials*, N.S. i. 1339–44.

Reid, No. 917. Cohn, No. 1220.

$9\frac{3}{8} \times 13$ in.

13274 THE AGE OF REASON OR THE WORLD TOPSYTURVY EXEMPLEFIED IN TOM PAINES WORKS!! 372

G Cruik^k fec^t
Pub^d Oct^r 16 1819 by T Tegg 111 Cheapside London

Engraving (coloured impression). Below the title: *Dedicated to the Archbishop of Carlile——!!!* In the centre of the design Carlile, helped by Radicals wearing bonnets rouges, burns emblems of Church and State; in the centre of the flames is a tall crucifix which a chain of three radicals (l.) is pulling down by a rope, while Carlile (r.), trampling on the heaped emblems, pushes with a spear. To the crucifix is tied the shaft, topped by a cap of Liberty, which supports a placard: *No Christianity!!!—No Religion!!!—No King!!!—No Lords! No Commons!—No Laws! Nothing but Tom Paine & Universal Suffrage!!!* A kneeling Radical (r.) holds a brand to the burning pile which consists of *Bill of Rights*, *Magna Chart*[*a*], a crown, sceptre, mitres, crosier, and books among which are a *Holy Bible*, *Prayer Book*, and *The Law*. Murdered women, stabbed to the heart, lie on the ground. The holocaust is watched from the extreme l. by a group of infidels, from the r. by a grinning Devil looking out of a pit and holding a trident. He says: *Here's your Works!!! !!!* The infidels are a Jew, with a paper inscribed *Golden Calf* hanging from his pocket, who claps his hands, a Turk smoking a hookah, a negro, and a Chinese; all grin, saying *Ha! ha! ha!—ha! ha! ha—*. On each side of the fire are Radicals, standing on their hands, each with a bonnet rouge on one of the feet which they flourish in the air. All cry *Huzza* or *Hurra*.

A large gibbet, the centre obscured by the smoke from the fire, stretches

across the centre of the design; the supports are two guillotines, one (l.) surmounted by a crown, the other by the Prince of Wales's feathers and motto, *Ich Dien*. From both emblems projects a staff supporting a bonnet rouge. Nine bodies (others being obscured) dangle from it: three bishops, a parson, Ministers in bag-wigs, one having a profile that suggests Castlereagh. The gibbet is flanked by a church (l.) and a throne (r.), both blazing fiercely. The tower of the Gothic church is tilting to its fall, pushed at by three radicals. The throne is on a canopied dais with the Royal Arms; the whole structure totters; a Jacobin pushes over the royal chair, another tugs at the canopy.

Richard Carlile, the free-thinker, in 1818 re-published the theological, political, and miscellaneous works of Tom Paine, who had been found guilty in 1792 (while in France) of seditious libel for the *Rights of Man, Part II*, see No. 8137, &c. For his *Age of Reason* see No. 8646; cf. Nos. 13200, 13279. For this Carlile was tried at the Guildhall on 12–14 Oct. on a charge of blasphemous libel on an ex-officio Information; the Archbishop of Canterbury (subpoenaed by Carlile) was present in his canonicals, cf. No. 13276. Another trial followed on 15 Oct., on a prosecution instituted by the Society for the Suppression of Vice (see No. 10390). He was convicted. A third prosecution was postponed and never called. Paine stood for republicanism, ultra-radicalism, and religious scepticism. Cf. No. 8146 (1792) by I. Cruikshank. See *Examiner*, 1819, pp. 657–9, 666–77, 689–91; Wickwar, *The Struggle for the Freedom of the Press, 1819–1832*, 1928, pp. 67–75. For the precautions taken at the trial cf. No. 13273. Cf. Nixon, *French Liberty*, No. 8334 (in which Paine appears). See Nos. 13318, 13322. Cf. No. 13347.

Reid, No. 918. Cohn, No. 875.

$8\frac{1}{2} \times 13\frac{1}{8}$ in.

13275 THE RADICAL'S ARMS.

G. Cruikshank fec^{t}
Pub^{d} Nov^{r} 13 1819 by G. Humphrey N^{o} 27 S^{t} James's Street London

Engraving. A guillotine with a raised triangular blade represents the escutcheon. On the blade are (l. to r.) a very rampant and realistic tiger, with paws dripping blood, a shouting mannikin, a fool's cap, a dagger. In the space below the blade is a terrestrial globe, on fire and topsy-turvy (cf. No. 13274): the letter *S* where the North Pole should be, the letter *N* below. The letters *W* and *E* are similarly reversed and placed upside down. A male (l.) and female (r.) Radical stand one on each side of the guillotine, as supporters. Both are degraded members of the underworld. Each stands under a noose suspended from a cross-beam of the guillotine, projecting on both sides to form gibbets. The man has a long distorted neck, encircled by a rope, as if he had been cut down from a gallows. In his hat is a tricolour cockade. He holds up a knife dripping blood and a glass of gin, grinning with gap-toothed ferocity. On one of his bandy legs is a broken shackle. A pistol and two purses project from his coat-pocket, and two bunches of ill-gotten seals hang from his waist. He tramples on a book of *The Laws*, and a broken pair of scales, emblem of Justice. At his feet are also *Magna Cha[rta]*, [*Bill*] *of Rights*, a broken sword, a mitre, and coronet. The woman is a fat trollop, sturdier but if possible more degraded than the man; she holds up a bottle of *Blue Ruien* [sic, = gin] and a glass. Her pocket is stuffed with purses, her dress is torn, her legs partly covered with tattered stockings; she tramples on a Bible inscribed *I H S*, beside which lie a crosier, cross, and broken chalice. At her feet are two papers: *Social Order* and *Virtue*. On the ground

between the Radicals, and immediately below the neck aperture of the guillotine, from which blood is streaming, lies a royal crown, reversed. The guillotine is surmounted by the crest: two headsman's axes, from which blood streams, centred by a large cap of Liberty, with tricolour cockade. To this two lighted candle-ends are fixed (as in the caps of sewer-men, &c.). The motto is *No God! No Religion! No King! No Constitution.*

One of several prints in 1819 identifying 'Reform' with Revolution and the underworld. See No. 13271, &c. For the female Reformers see No. 13257. A companion pl. to No. 13395, the degraded 'Radical' being contrasted with the handsome boxer.

Reid, No. 920. Cohn, No. 1884.
$12\frac{5}{8} \times 9$ in. With border, $13\frac{11}{16} \times 9\frac{5}{8}$ in.

13276 OLD THIRTY NINE SHAKING HANDS WITH HIS GOOD BROTHER THE POPE OF ITALY, OR COVERING UP, VERSUS SEALING UP THE BIBLE.

G Cruikshank fec^{t}
Pub^{d} Nov^{r} 15 1819 by G Humphrey 27 S^{t} James's Street—

Engraving (coloured impression). An elaborate design. In the foreground on the l. the Archbishop of Canterbury and the Pope stand side by side, each on a pile of slabs (or perhaps books); they grasp each other's hands, and each points his l. forefinger to attendant demons. The rest of the design is devoted to the shortcomings of the Anglican Church and a comparison between the competing societies of elementary schools. The Archbishop, grossly fat, drink-blotched, and cheerful, wears a mitre resembling the Pope's tiara, but more squat, and surmounted by a crown. He wears surplice and lawn sleeves, on his breast is a large *39*. His little platform is rather higher than that of the Pope, composed of more but thinner slabs: *Never-out-ism—Antiblism—Never-the-same-ism—Antinomianism—Arminianism—Calvinism—Schism* [the base]—. The Pope stands on: *Infallibilism*; *Anti-biblism*; *Always—the same-ism* [the base]. Pius VII is ascetic and aquiline; he points to two demons on the extreme l. who are busily sealing up a large *Bible*. One kneels on the book impressing a seal on the tape by which it is tied; the other, much smaller, holds up his lighted tail which is the taper to melt the wax; he is also a support for snuffers and extinguisher. The Archbishop points to two demons wearing spectacles and each with a pen behind each ear; one is *Note*, the other *Comment*. They are burying a *Bible* under stacks of paper; the former holds up a bundle of *Articles of Faith*, the other a bundle inscribed *Athanasian Creed*; other papers are: *Liturgies* (twice), *Catechism*, *Nicene Creed*. A paper lies across the Archbishop's platform: *Articles of Faith, or how to prevent diversity of Opinion*. Bat-like creatures hover over both sets of demons, together with (on the papal side) an owl.

In the foreground on the r. is the corner of a plain building, the architrave of the open door inscribed *British & Foreign Scho*[*ol Society*]. Above this is inset a cross (irradiated) and anchor, on a base inscribed *Christianity and Human Kind*. On the rough plank door: "*Come unto me, All*"—"*Search the Scriptures*". In front of the door stands *Divine Truth* (fully draped) with an irradiated star on her forehead. Facing her is another handsome young woman (Faith or Charity?) with large feathered wings who holds out to Truth a *Holy Bible*. Little children cluster round Truth and are crowding through the door behind her on the extreme r. The last little boy (l.) holds out his hand to a little black boy who has fallen, and points encouragingly to the open door.

In the background (r.) is a more dignified building inscribed *National School—i.e. For Thirty-Niners Only*. The pilastered door has a pediment inscribed *Thirty-nine-ism and The Sect—* The lower part is closed by a barricade behind which stands a beadle with a staff refusing admission to three children. Above the pediment a large crown rests on a set of shackles draped round an empty cornucopia. In front of the building a procession headed by two bishops marches from r. to l. Each bishop holds a banner attached to a crosier; one is inscribed: *Duce take your Bible Only it makes nothing but Socinians*. The other: *Take my Word for it your little Thirty Nine Only is the Only only after all*. Behind the bishops walk fat parsons, followed by others wearing academic mortar-boards. A man in civic robes follows, and the procession ends with two beadles carrying staves. Against the side of the building rests a tall ladder up which boys are mounting to the roof whence a man leans over to help up the first boy. A sign-post pointing to the building is inscribed *Baldwins Gardens*.

On the l. of the background is the apse of a building apparently intended for Canterbury Cathedral. In a large niche inscribed *Temple of Mammon* stands the Archbishop, *39*, dressed as in the print, but arrogant, and holding a crosier. Clergymen kneel on the ground with upstretched arms, begging for preferment. A very thin parson exclaims: *Thirty nine? yes. three hund^d & ninety! only £40 p^r ann^m & a wife & six small children*. On each side of him is a fat parson; the fatter of the two exclaims: *A Mitre, please your Holiness, & a rich Commendam along with it*. The other more modestly asks for *A snug Prebend!* From others rise the cries: *2000£ a year in a Metropolitan County*; *o Baal hear us!!*; *Hear us O Baal!*

An attack on the Church and on Manners-Sutton, the Archbishop, is combined with a contrast between the rival educational societies: the British and Foreign Schools Society deriving from the Lancasterian Schools, see No. 11745, which stood for undenominational Bible Teaching, and the National Society for Promoting the Education of the Poor in the Principles of the Church, supported by the Archbishop who had shown hostility to the Lancasterian school in Canterbury. Binns, *A Century of Education*, 1908, p. 61. Attacks on the Archbishop multiplied in 1819. He was selected for abuse in the *Black Book*, see No. 13277. The *Black Dwarf*, 18 Aug., denounced him for 'a slanderous attack on Reform' (at a visitation, reported in the *New Times*). The Reformers, he said, were 'not by their confinement in education, equal at all, if it were necessary, to reform any part of the Church or State . . . [but had] poisoned the ears of the still more uninformed multitude'. 'There is only one Archbishop of Canterbury but he has probably four or five hundred starving curates in his diocese.' This and other caricatures are completely unlike the dignified sharp-featured Manners-Sutton. Though a High-Churchman he opposed all concessions to Catholics but not to Protestant dissenters. He was present at Carlile's trial, see No. 13274. Cf. No. 13224.

Also a later state (coloured and uncoloured), with 'versus' underlined and a comma after 'Sealing-up'.

Reid, No. 921. Cohn, No. 1808.

$8\frac{3}{4} \times 13\frac{1}{4}$ in. With border, $9\frac{5}{8} \times 13\frac{11}{16}$ in.

13277 RATS, IN THE HOUSE THAT JOHN BUILT.

J L M. f. [Marks.]

Pub^d by Flook Leadenhall Street [*c.* Nov. 1819]

Engraving (coloured impression). Rats with human heads are plundering the coin which is heaped in John Bull's storehouse under a window (r.) through

which John looks in. He is a drink-blotched 'cit', and exclaims: *Oh! Oh! I see it is quite time for me to muster up all my Strength and Clear my self from those vermin or I shall be destroyed be* [sic] *them before Long.* The rats, with bags on their backs or in their mouths, run off to the l., except the three largest: the Duke of York (r.), with a bag inscribed *10.000*, and wearing a cocked hat, runs off to the r., saying: *It will be a D—nd bad job if the Old Man should pop off as I should lose my 10.000 Per Ann*; the Regent, wearing a ribbon inscribed *Ich Dien*, sits at the base of the pile, rolling away a bag inscribed *Privy Purse*; his paws are swathed in wrappings inscribed *Gout*. He looks round at Castlereagh who sits calmly on the heap of coin, throwing to the l. bags of cash and showers of gold after the departing rats. He says: *For G— sake leave off C—r—h for I am afrid* [sic] *we have gone on too far already for if John Bull was to turn rusty it would be all over with us.* Castlereagh, about to throw a bag inscribed *3000*, answers: *Hold your tongue you fool do I not keep a Standing Army & look at the Extraordinary Red Book what a List of Paupers, besides the Fat Clergy* [cf. No. 13225] *to Suport you in Idleness & Debauchery.* On the extreme l. Lord Eldon carries off a bag of *£18,000*; two others in the foreground have *£13,100* and *£7500* respectively. Just behind is one (? Charles Arbuthnot) with *£5000*. The Persian Ambassador, wearing a jewelled turban, has *£500*; he says: *If I had known this the Beauty* [see No. 13391, &c.] *should have been for C—r—h and then I should have got twice as much, for I see that he is Master here & I know he longs to see Her.* A bishop, bloated and brandy-faced (Manners-Sutton, see No. 13276), turns to face Castlereagh; he says: *Ay Ay serve it out never mind John Bull we will Preach up the Blessing of Meekness as long as you Pay us.* He grasps a bag of *10,000*. Eight less conspicuous rats carry off bags of from *5000* to *£400*. In the foreground (r.) lies a book: *The Extraordinary Red Book.*

One of many satires on sinecures and pensions; for the 'Extraordinary Red Book' see No. 12781, &c. It is the first in which a 'list of paupers' is mentioned and seems to be based on Wade's *Black Book* (see Wickwar, *Struggle for the Freedom of the Press 1819–1832*, p. 67) which came out in parts in 1819, and stressed the many (small) pensions to widows, women, &c.; cf. No. 13247. For the Duke of York's £10,000 see No. 13214, &c.: the allusion to the King's health suggests November as the date of the print, see No. 13278. For the rats cf. No. 10542. *The House that Jack built* was much parodied in 1819, see No. 13292, &c.

$8\frac{5}{8} \times 13$ in.

13278 DUTIFUL CHILDREN ON A VISIT TO THEIR FATHER—! A SCENE ON THE WINDSOR ROAD.

[Williams.]
London Pub^d^ by J Sidebethem 287 Strand [*c.* Nov.] *1819*

Engraving (coloured impression). The Duke of York, in field-marshal's uniform, rides a velocipede towards Windsor Castle (l.). As a figure-head to the machine is a head of Mrs. Carey, with a bunch of chickens: *Mother Careys Chickens* [see No. 11050]. To the back of the machine is strapped a bundle of *Bread & Cheese*; two (broken) bottles from which wine gushes are tied on behind. From his breeches pocket projects a paper inscribed: *10.000*. Behind (r.) in the background is a procession of tiny carriages in which other members of the family are hurrying to Windsor. The Duke, turning his head to the spectator, says: *I'll not pay a Visit for nothing, not even to my poor afflicted aged father! People knew that, so they gave me an extra 10.000 a year*

for that trouble—I dont know what my Relations get for this Duty, but I suppose it is something more than I have, or they would travel as cheap as I do!! Near him (l.) is a milestone: *To Windsor IV Miles—London XX.*

The procession of carriages is headed by a coach in which the face of the Regent is visible. Behind is a large package of *Curacoa*; hussars with drawn sabres precede and follow. Some way behind a man in regimentals drives a lady in a one-horse gig: apparently the (impoverished) Duke of Kent. An open barouche and four has luggage inscribed *To Gloucester*, and a partly cut cheese as coat of arms; the Duke and Duchess (see No. 12783, &c.) sit inside. Near them an officer with a lady drives a pair of horses in a phaeton; luggage behind is inscribed *Cambridge* (see No. 12987). Last, a lady sits alone in a gig drawn by a donkey, ridden by a hussar officer, the Duke of Cumberland. She declaims from an open book, with an illegible inscription, but presumably intended for *Psalms* [see No. 12591].

One of many prints of the Duke of York riding a velocipede to Windsor, see No. 13215, &c.; for his £10,000 see No. 13214, &c. The occasion is probably during the illness of the King for five days in November. *Europ. Mag.* lxxvi. 547. Cf. No. 13277.

$8\frac{5}{8} \times 13\frac{1}{8}$ in.

13279 DEATH OR LIBERTY! OR BRITANNIA & THE VIRTUES OF THE CONSTITUTION IN DANGER OF VIOLATION FROM THE GR^{T} POLITICAL LIBERTINE, RADICAL REFORM!

G Cruikshank inv^{t} et fec^{t}
London Pub^{d} Dec^{r} 1st 1819 by G Humphrey 27 S^{t} James's Street

Engraving. Death wearing the mask of Liberty attempts to ravish Britannia, who kneels on one knee, foot and elbow braced against a rock inscribed *Religion*. She is hard pressed but raises her flaming sword, inscribed *The Laws*. Death, with a skull for head and a corpse-like body which is almost a skeleton, rushing forward from the l., grasps Britannia's l. breast with one bony hand, putting the other on her head, and forcing her backwards. A smooth-featured mask partly covers the skull, a javelin and hour-glass hang from his waist, the javelin directed towards his victim. He wears a bonnet rouge in which a dark lantern is fixed; against his shoulder is a staff supporting a large bonnet rouge terminating in a fool's cap; from this issues a serpent. Round his shoulders is tied a long cloak inscribed in large letters *Radical Reform*; this floats out behind him, making a canopy for an escort of imps and demons, each waving a scroll; the first brandishes *Immorality*; the second breathes flames, has serpents for hair, and holds up in one hand a scroll inscribed *Blasphemy*, in the other an open book: *The Age of Reason* [Paine's book, cf. No. 13274]. Next is a figure formed of chains and fetters, wearing a bonnet rouge with a scroll inscribed *Slavery*. The next creature is thinner than a skeleton, it waves a bonnet rouge and a scroll, *Starvation*. The last two are *Robbery*, wearing heavy fetters, and *Murder* with a dagger; they are linked by a rope which encircles both necks. At the feet of Death is a paper: *Radical Liberty i e—To Take Liberties*. Britannia wears a Roman corslet with a belt inscribed *Dieu Et Mon Droit*, her shield leans against her protectively; on it, besides the crosses of St. George and St. Andrew, is a device of rose, shamrock, and thistle. Behind her in the middle distance (r.) the angry British Lion bounds forward, his collar inscribed *Loyalty*. In the upper r. corner of the design an irradiated crown rests on a pedestal inscribed *I H S*. The rays are

directed against Death and the black clouds above his head. In the opposite corner are flames.

One of several satires of 1819 identifying Reform with Revolution, see No. 13271, &c. At Hunt's triumphal entry into London, on 13 Sept. (on bail after his arrest on 16 Aug.), a large red flag was waved over his head inscribed 'Liberty or Death'. *Examiner*, 1819, p. 606. The mottoes and emblems of the Reformers at Manchester on 16 Aug. (see No. 13258, &c.) attracted much attention and figured largely at Hunt's trial, especially a black flag inscribed *Equal Representation or Death*. On this, besides other inscriptions, was a figure of Justice holding scales, and two clasped hands. The Royton Female Union had a banner inscribed *Let us DIE like Men and Not be Sold like Slaves*. There were several caps of Liberty, and these Scarlett maintained had been 'a revolutionary emblem since the French Revolution' and 'a badge of licentiousness'. One flag-staff was topped with a dagger, another with a pike, both painted red; it was alleged and denied that a bloody dagger was an emblem on one of the Peterloo flags. *State Trials*, N.S. i, pp. 334, 338, 366, 392, 429 f.; F. A. Bruton, *The Story of Peterloo*, 1919, pp. 20–1. Carlile drove with Hunt to the hustings and the imp of blasphemy may symbolize this. For the Female Reformers see No. 13257, &c.

Reid, No. 924. Cohn, No. 1048.

$8\frac{15}{16} \times 13\frac{1}{8}$ in. With border, $9\frac{11}{16} \times 13\frac{3}{4}$ in.

13280 LOYAL ADDRESS'S & RADICAL PETETIONS, OR THE R——TS MOST GRACIOUS ANSWER TO BOTH SIDES OF THE QUESTION AT ONCE *373*

G C

London Pub. Dec^r 4^th^ 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). The Regent stands on the dais before the throne facing subjects (l.) who kneel obsequiously to present loyal addresses. On the r. (on the l. of the throne) Radical petitioners stagger back from a blast issuing (inconspicuously) from the bulky posterior turned towards them. The Regent, pointing a toe, and holding his hand to be kissed, says: *My Lords & Gentlemen—I am well satisfied with your Loyalty & Attachment, receive my thanks—& * Kiss my hand * it will be easy to guess what the other side m[a]y Kiss!!—* The three addressors in the front row kneel holding out long scrolls. Others behind kneel or bow. One scroll in the l. foreground: *may it please your Royal Highness We your most Loyal and Dutiful Subjects beg leave most humbly to assure your R—l Higness of our sincere Attachment & Loyalty, & our rediness to support your R^l^ Hig^ss^ & the present Order of things*. On other scrolls the word *Loyalty* is repeated.

The petitioners wear bonnets rouges, except Hunt who wears a hunting-cap and top-boots and is running away to the r., one foot on the chest of the prostrate Dr. Watson, the other on a clyster-pipe which the doctor has dropped, squirting its contents towards the Regent. Hunt stoops furtively, holding a *Petition for Radical Reform presented by H^y^ Hunt Esq^r^*. Watson holds a *Petition for Radical Reform presented by Dr Watson*. The most prominent figure is Burdett, who staggers back holding his nose, and letting his scroll fly out of his hand: *Westminster Petition for Reform Presented by Sir Francis ——*. His bonnet rouge resembles a fool's cap. On his r. is Alderman Waithman (a draper) who also staggers back, holding up a long petition: *City Petition for Reform Three Yards long*. The other petitioners are dim figures in retreat. Beside the canopy of the throne, and above the Radicals, hangs a picture of the Regent's Bomb, see No. 12799, &c., with a flaming

touch-hole and a blast of fire issuing from the muzzle. Before the dais is an open book: *The Art of Killing two Birds with one Stone by F Fartardo.*

After Peterloo, see No. 13258, &c., many mass meetings of protest were held, at some of which petitions to the Regent were voted, for inquiry into the arrests at Manchester, and for Reform, the dismissal of Ministers, &c., the one at Westminster on 2 Sept. being outstanding. A City Address, voted on 9 Sept., was presented to the Regent on 17 Sept.; the answer expressed 'deep regret' at their action. Many loyal addresses were also voted by those who feared revolution. *Ann. Reg.*, pp. 110–16; *Corr. of George IV*, 1938, ii. 301. Hunt, who combined self-regarding prudence with demagogy, was anxious to dissociate himself from Watson and the extremists who assumed a prominent part in his reception in London on 13 Sept., see No. 13279. Waithman, the most radical of the Aldermen, with Hunt and others, made a disturbance in Guildhall at the Mayoral election of 29 Sept., and the Court of Aldermen ordered legal proceedings to be taken. Sharpe, *London and the Kingdom*, 1895, iii. 311. Cf. Nos. 13266, 13344.

Reid, No. 925. Cohn, No. 1705.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

13281 PREACHEE & FLOGGY TOO! OR HOT & COLD, WITH THE SAME BREATH—EXEMPLIFIED IN THE CLERICAL MAGISTRATE! *374*

G Cruik^{k} fec^{t}
Lond^{n} Pub^{d} Dec^{r} 8th 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). Two designs, side by side, with the caption [1] *Religion & the Laws —— or* [2] —— *Mercy versus Justice—*, the same plump and drink-blotched parson depicted in both. [1] He stands in his pulpit, in profile to the l., blandly reading the sermon which lies on an open Bible. His r. hand is raised: "*Dearly beloved bretheren! I shall conclude, by enumerating a few of the leading Chracteristics* [sic] *of a true Christian—first; "to do unto all men, as ye would that they shoud do unto you," secondly; "to love thy Neighbour as thyself, indeed brotherly love, & kindness to each other, is a principal point in Christianity,—a Christian should also be merciful—Chirst* [sic] *himself expressly says, "I will have Mercy & not sacrifice", a Christian must also be charitable (see what S^{t} Paul says on that head)—feeding the hungary* [sic]*—Cloathing the Naked—healing the sick,—visiting the Captive, in a word comforting & consoling Affliction, wherever it may be found—for as Jesus Christ saith—"for as much as ye have done it unto one of these little ones, so shall ye have done it unto me"—a Christian must also return good for evil, & forgive his enemies: as we are taught to pray "Forgive us our trespasses . . .* [&c.] *—he must walk at all times in the fear of God, & keep his commandments—lowly & meek in spirit—sober, & honest in all his dealings—these my dear friends are the duties of a true Christian—Peace & good will unto all Men—Amen.* The lean clerk, sourly sanctimonious, sits in his desk below the pulpit. The congregation sit with their backs to the altar on which is Communion plate. They listen intently, one young man (? George Cruikshank), frowns sceptically. On the back of the pulpit behind the preacher's head are an irradiated cross and dove, on the side is an irradiated lamb holding a cross. [2] The same parson, his features transformed by an angry scowl, sits in a magisterial chair in profile to the r., raised on a dais of two steps, his huge paunch no longer concealed by gown and pulpit; one foot is gouty. His clerk, in more secular dress, and

more congenially employed, writes busily at a table on the magistrate's l. Delinquents are ranged behind a bar or wooden rail, which extends across the design, corresponding to the pews in [1]. In front stand two little frightened boys, barelegged and ragged. They are herded by a burly brandy-faced constable with a tall staff. The clerical magistrate says: "*You M^r Constable take the Children that you found doing nothing, & see them get a sound whiping, & take those Bunters to the House of Correction (I'll see them privately whip'd myself,) & take those blackguard Reformers, also, that I've committed for shouting. Some of these Reformers will come to the Gallows. I see the Rope already round their necks—by the bye there is a meeting of those rascals to day (a set of ungrateful wretches for three parts of 'em, are now receiving releif from the parish) go order the soldiers out to disperse them with the point of the swoard (there's no occasion to read the Riot Act)—M^r Clark make out those warrants for Distress for my tithes, on Farmer Hard-work & the others, Devil take 'em, they had the impudence, to tell me (when I said I shou^d Distress, that they were Distress'd enough already! 'twas a Distressing pun, so I'll Distress them for it! (The widow beg'd time & pleaded a large family, but thats all nonsense I must have my tithes—I offer'd to take it out in her way—but she would not consent to that so she must take the consequences!—Hallo! stop that fellow, D— him he has'nt paid for swearing—G—d forgive me but there is so much wickedness in this wicked world that D— me if it is'nt enough to make a saint swear!—O!—Constable shew that little Girl with the big belly* [erased] *bonnet into the back parlour. I'll wait on her directly she comes on parish business so I must examine her privately*. One of the men is heavily shackled.

Under the magistrate's seat is a large scroll: *Memorandum Monday—to Dine with the Squire—make up my mind to 4 bottles—NB to be at the Hunt in the mor^g—Tuesday—Tea & Cards with Lady Scandal—Wednesday attend the hanging match of y^e criminals I convicted last sessions—most likely come in for a Dinner with the Sherriff—Thursday—Dine with Lord Suckland* [i.e. an encloser of common land] *NB to transact Private Business in the Eve^g if possible. Friday attend the private Whiping NB try to convert one of the girls—the other are too—ugly—Saturday, stay at home all day to pretend Study & keep myself Sober for Sunday—NB Marriage's Christings* [sic] *Burials &c &c &c next leaf*. A paper hanging from the clerk's table: *Defauters in poor Rates to be levied on immediately—300—Criminals under Sentance of Death 50.. NB to be executed as soon as possible y^e Prisons being so full of Transports—200*. On the wall behind the culprits, corresponding to the altar in [1], are two pictures (obscured by the parson's speech): *The New Jail* and *New Barrack to hold 10,000 men*. Other emblems are equally contrasted: above the magistrate's head and surmounted by a crown are a gibbet and noose, a scourge and shackles. On the arm of his chair a pair of scales and a flaming sword. Lying beside him is a surly dog holding against its shoulder a constable's staff, contrasted with the lamb on the pulpit.

A satire on clerical magistrates and especially Charles Wicksted Ethelston, of the Collegiate Church, Manchester, a county magistrate, see No. 13282. He read the Riot Act on 16 Aug. (see No. 13260) from a first-floor window, *State Trials*, N.S. i. 1184. He also published verses and controversial pamphlets, see B.M.L. Catalogue. At the New Bailey Sessions, on 23 Sept., he is reported to have said to a man charged with assault: 'I believe that you are a downright blackguard Reformer. Some of you Reformers ought to be hanged; and some of you are sure to be hanged—the rope is already round your necks; . . . I will have no bail for this ruffianly crew unless they have

some money.' Three poor boys were found sleeping in brick kilns; he said (to the mother of one of them): 'What do you think of a good whipping for them? Eh? Is not that a good scheme . . . Eh? Eh?' The boys were discharged. A leading article on 'Clerical Magistrates' followed in the *Examiner*, 3 and 10 Oct., pp. 633 f, 661 f. See especially Leigh Hunt's verses (signed Harry Brown), *Reverend Magistracy*. Ibid., 24 Oct.; *Poetical Works*, 1922, p. 198 f. See also *Black Dwarf*, iii. 663 f. (13 Oct.): 'This reverend animal is only one of the corps of the enemies of reform; but so accurate a specimen that he may sit for all his comrades.' For barracks as threats to liberty see Nos. 8805, 9286, and for the prevailing fear of militarism, No. 13288. For 'Preachee & Floggy' (the protest of a negro to his master), see No. 9636 (1800). See also Nos. 11933, 13282, 13287, 13288, 13295, 13303, 13342. The design either derives from, or is imitated by, No. 13303.

Reid, No. 926. Cohn, No. 1862.

Each design, $8\frac{7}{8} \times 6\frac{1}{2}$ in.; $8\frac{7}{8} \times 6\frac{5}{8}$ in.

13282 THE MODERN JANUS, OR THE TRUE REASON WHY THE CHRISTIAN RELIGION SUFFERS MORE FROM ITS PRETENDED FRIENDS, THAN REAL ENEMEIES.

I R. C. fecit—
Pub^d Dec^r 1819 by S W Fores 50 Piccadilly

Engraving (coloured impression). Two designs separated by a vertical line, the same parson depicted in both. [1] He stands in his surplice, full-face, his heels together, with eyes sanctimoniously turned up; in the r. hand is a large pulpit Bible—*The Bible*—with marker; in the l. a paper: *The form of Ordination for a Preist.* He says: *Take heed lest ye meet with Wolves in Sheeps Cloathing Mind what I say not what I do!!—Yorkshire Parson—mark those who cause contentions among you, and avoid them.*

[2] As a magistrate he sits full-face in an arm-chair, legs aggressively apart, holding up at arm's length a sabre, two scourges, and two constable's staves, together with papers inscribed in large letters: *Riot Act*; *Command Signiatures to Loyal Address &c &c &c*; *Orders To Tory Yeomanry.* In his l. hand is *Sidmouths Circular.* At his feet are other papers on which he tramples: *Mercy*; *Humility*; *Forbearance*; *Love*; *quick forgiveness*; *Divine Attributes*; *Long Suffering*; *Persuasion.* A table (r.) is covered with papers: *You must protect the Aggressors—*; *The Quorum* [of J.P.'s] *meet on —— a fine fat Buck &c.*; *Barry's method of Cheating at Cards*; *Thoughts on Huting* [sic] *and Shooting*; *Betting at Tattersals*; *Boxing to take Place.* Words float above the magistrate's head: *Why is it that whenever a Riot Act is read to a peaceful Meeting; whenever a political prosecution is to be caried on, whenever a hawker is to be held to bail, not under the Law, but under Lord Sidmouths Circular, we find the name of a Clerical Magistrate concerned?*

A satire on Ethelston for his conduct in Manchester, and as a typical clerical magistrate, see No. 13281, &c. On 7 July Sidmouth, the Home Secretary, sent a circular to the Lord-Lieutenants of counties in which disturbances had occurred calling upon them to adopt all measures necessary for the preservation of order, to place themselves in communication with the magistrates, and to keep the yeomanry in readiness. Halévy, *Hist. of the English People 1815–1830*, 1926, p. 63. See Nos. 13301, 13346. Cf. Selden's *Table Talk*, under 'Preaching': 'Preachers say, Do as I say, not as I do', and No. 8524 (by I. Cruikshank).

Each design, $6\frac{5}{8} \times 6\frac{1}{8}$ in.; $6\frac{5}{8} \times 6\frac{7}{8}$ in.

13283 THE POLITICAL CHAMPION TURNED RESURRECTION MAN!

I R. C fecit
Pub[d] Dec[r] 1819 by E King N[o] 25 Chancery Lane a few Doors from Cursitor Street—

Engraving (coloured impression). Cobbett, astride the neck of a diabolical monster, and followed by demons, is about to land on the English coast, where a crowd hails his return. Below is the sea, and on the r. the American shore. Cobbett (a good portrait) holds out a pen in his r. hand; the l. hand grasps vertebrae supporting a skull and projecting from a box which rests on the monster's back and is inscribed: *Cobbett's long hidden Treasures or the Relicts of Paine.* The skull wears a bonnet rouge, Cobbett a top-hat with tricolour cockade; he says: *How to delude the Populace.—An advantageous distribution of the Words Liberty, Tyranny, Slavery &c does wonders with the populace Cobb Vol 2. p. 114—I now say Water Water-Water!!!* The monster breathes fiery smoke, and grips Cobbett's gaitered legs with its talons; it has webbed and barbed wings and a long scaly barbed tail. The two demons immediately behind Cobbett carry large papers inscribed respectively: *Paines* [Age of] *Reason* [see No. 13274] and *Cobbetts Pol. Reg.* The third carries a sheaf of spears and excretes fire inscribed *Revolution*, and smoke inscribed *Corruption.* The last, a bird-like creature, has a body inscribed *Plague*; other monsters are advancing from a distance.

The ragged and disreputable crowd wave bonnets rouges to the approaching Champion, shouting *Welcome Welcome.* They have banners, each topped by a cap of Liberty: a large red flag inscribed *Hunt and Cobbett* is held by a knock-kneed fellow. A butcher holds on his shoulders a little black boy representing Wooler (see No. 12928, &c.) who holds up a board inscribed *Black Dwarfe.* He shouts: *Welcome, Welcome, Brother Scribe all our differrences are ended.* On another flag, in large letters, *Riot Deb . . .*, another is inscribed [Liber]*ty.* Behind are pikes. On the opposite (American) shore three quakers and a quakeress dance in a ring round a stars and stripes flag. One chants: *Yea, Verily, Friends we rejoice, that the Evil spirit hath departed from us!—* The others answer: *Yea Yea Yea.* On the shore dismantled cannon lie pointing seawards; there are also pyramids of cannon-balls. On the horizon, midway between the two countries, Napoleon stands with folded arms on the rocky mountains of St. Helena, watching the scene in England; he says: *Ah! Ça ira.* British ships surround the island. After the title: *Out of thy own Mouth will condemn thee—I am well assured that Paine was guided by Villany and not misguided by ignorance or error Cobbett Vol. 4. p. 320—*

Cobbett (cf. No. 12878) landed at Liverpool on 21 Nov., bringing with him the bones of Tom Paine. He received an enthusiastic welcome from the Radicals, and on reaching London was given (3 Dec.) a public dinner at the Crown and Anchor, here satirized. Only water was drunk, Cobbett preaching abstinence to defeat the tax-collector, cf. No. 13244, &c., and on other grounds. Wooler, with whom he had quarrelled, took a prominent part, and Hunt, whom he had once attacked, and was shortly to neglect, took the chair. Cobbett in his speech explained that he brought Paine's bones to atone for the injustice he had done him; he had found that he had been refused interment in a quakers' burial ground, 'he intended to erect a colossal statue, in bronze, in honour of his memory'. Wooler said he would like Cobbett side by side on the same pedestal. *Black Dwarf*, iii. 801–4. The references are to the edition of Cobbett's *Works* published in 1801, reprints of pamphlets issued in America, including a scurrilous *Life of Thomas Paine*, 1796. For

Cobbett's Political Register see (e.g.) No. 11049. Cobbett writes (1 Jan.) to his son in New York: 'I will send you a caricature . . . representing me as flying over the sea and old Isaac Wright dancing with *the Devil* on the American shore, rejoicing at my departure!' *Pol. Reg.*, 6 Jan. 1820. The first allusion in these prints to the Resurrection men who traded in bodies; see vol. x; but cf. No. 11800. For Cobbett and Paine see also Nos. 13314, 13339.

Listed by Broadley.

$9\frac{1}{2} \times 14$ in.

13284 A RADICAL REFORMER.

Crusic. fecit [I. R. Cruikshank.]
50 Piccadilly Pub^d by S W Fores Dec^r 1819

Engraving (coloured impression). Cobbett, very ragged, strides along a country road (l. to r.) bending under the weight of a sack from which bones project, inscribed *The Bones of Cuffee the Malefactor.* From his pocket hangs a paper: *Mem—since I find I cannot succeed in Writing against Man I must follow my worthy Predecesser Paine & Write against God.* He looks towards the spectator with a meditative scowl, saying, *Men will learn to express all that is base, Malignant, Treacherous, Unatural* [sic] *& Blasphemous, by the single Monosyllable—Paine—written by me W. Cobbett—Intend paying my Old Debts by raising a subscription on these Relics, must be doing something, Cursed World, Kicked out of France, driven from America & obliged to run awy* [sic] *from England.* Carrion birds fly towards the sack and hover over it. In the middle distance (r.) is a gibbet with a dangling noose. Below the title: *Just arrived with his favorite, & precious Relics. The word Reform, according to Cobbetts Ideas, means a Conforming to existing, circumstances purely, for ones own advantage, witness his Life and contrdictory* [sic] *Writing.*

For Cobbett and Paine see No. 13283. When Cobbett was about to give evidence at a court-martial demanded by himself, he fled to France (Mar. 1792), see No. 11377, departing for America on news of the attack on the Tuileries on 10 Aug. 1793. In 1800 (having escaped deportation in 1799) he returned to England, a violent anti-Jacobin and Tory. For his recent flight to America see No. 12878. In his speech on 3 Dec., he commented at some length on Reform, and expressed his surprise that the new term of *Radicals* should be applied to Reformers, when in fact, they held exactly the same principles as heretofore. *Black Dwarf*, iii. 802. See No. 13271, &c.

$11\frac{1}{2} \times 8\frac{5}{8}$ in. With border, $11\frac{7}{8} \times 9$ in.

13285 A DELICATE DANDY

London Dec [?] *10 1819 Pub by* [S. W. Fores] *Piccadilly*[1]

Engraving (coloured impression). Below the title: *Powerfully recommended to the Free & Independent Electors of the Renowned University of Cambridge as a fit & proper Member.* A scene in King's Parade, with King's College Chapel in the background and a corner of the Senate House on the extreme r. The candidate (r.) for the borough (not University) of Cambridge, dressed as a dandy, ogles through his glass a pretty and fashionably dressed young woman on the l. A good-looking well-dressed man, identified as the Duke of Rutland (A. de R. xvi. 41), addresses the candidate: *Now Sir before I give you my Vote my duty to my Country compels me to enquire as to your Intentions,*

[1] Imprint partly obliterated.

pretentions & Abilities. The dandy: *Eh h—h my dear Sir Should be particularly happy to do any thing in my power for —— a D—d fine Girl as I was saying—do you know her eh?—pon honor must follow her—can't stay now—be particularly attentive when Elected,—always mind what's told me by—by the D——s* [of Rutland]. In the background (r.), crouching against the railings, hands on knees, is a man in cap, gown, and bands, watching with amusement; he says: *ha-ha, A Dandy Member an Excellent Trench er Man I suppose tho!!!* The candidate is knock-kneed, wears a bell-shaped top-hat, high collar, high-waisted coat, tight pantaloons with stripe, white cuffs, and dangles a pair of yellow ('chicken') gloves, cf. No. 13029.

In Dec. 1819 Lt.-Gen. Edward Finch resigned his seat for Cambridge, and was succeeded by Lt.-Col. Frederick William Trench, A.Q.M.G. (1775–1859). Rutland was patron of the borough.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

13286 VILLAGERS SHOOTING OUT THEIR RUBBISH!!! *377*

G. Cruikshank fec[t]

Pub[d] Dec[r] 15[th] 1819 by Tho[s] Tegg N[o] 111 Cheapside London.

Engraving (coloured impression). Grinning yokels, burlesqued, wheel (r. to l.) three wheelbarrows; one (r.) contains a very fat parson with a gouty leg and grog-blossom nose, who lies on his back, registering impotent rage. Next is a very thin apothecary, holding his gold-headed cane; between his legs is a pestle and mortar containing medicine-bottles, one labelled *To be well shaken.* On the l. is an angry lawyer, holding a bag from which a paper projects. Villagers stand round watching the procession, cheering delightedly. Behind, from among trees, appear a hay-stack, an antique farm or cottage, and a church tower with a large Union flag at its flag-staff.

Though more a comic print than a political satire, at this date it may be regarded as political, cf. No. 13281, &c.

Reid, No. 927. Cohn, No. 2082.

$8\frac{11}{16} \times 13\frac{1}{8}$ in.

13287 A FREE BORN ENGLISHMAN! THE ADMIRATION OF THE WORLD!!! AND THE ENVY OF SURROUNDING NATIONS!!!!!

London Dec 15 1819 Pub by S. W. Fores 41[1] *Piccadilly*

Engraving (coloured impression). An adaptation of No. 12037. The padlocked and shackled man is of a different type: emaciated, derelict, with a scalp which is plucked rather than bald, and on which carrion birds are pecking. He is in profile to the r.; in the hands tied behind his back are a pen and a paper inscribed *Freedom of the Press Transportation.* His feet rest on the *Bill of Rights* and *Magna Charta* as before, but the latter is a large book. On the former lies a headsman's axe, the blade inscribed *Law of Libel.* On the ground is his cap, a cap of *Liberty.* In place of the three tax-collectors at Mr. Bull's house are a woman and two children, one apparently dead, and a dead dog; she sits despairingly on the ground outside the shuttered and dilapidated house which is placarded: *Mr Bull removed by the Tax Gatherers over the Way.* In place of the bankrupt shop 'over the way' is a debtor's prison. A man walks past the barred window and the begging-box, where wretched prisoners thrust their hands through the bars. A projecting placard is inscribed *Pray Remember the poor Debtors.* He thrusts his hands through his empty and tattered pockets, registering distress at the appeal. In place

[1] The number '41' seems etched over '50'.

of the list of 'Bankrupts' in No. 12037 is a paper: *Free discussion—a farce—Right of Petitioning, reserved to Families only*. There is an additional inscription (r.): *Tampering at Elections—allowed to Ministers only!! Lord Lieutennants of Counties & other Local Authorities must be tools of Government—for Necessary Purposes, employ Clerical Magistrates* [see No. 13281, &c.].

A cropped impression was conjecturally attributed to 1795, see No. 8711; it derives indirectly from No. 8710. (The device of the padlocked mouth appears in a pl. of 1742, see No. 2543.) It satirizes the Seditious Meetings Prevention Act and the Blasphemous and Seditious Libels Act (60 Geo. III, c. 6 and 8), two of the 'Six Acts', and illustrates the relation between these statutes and the Sedition and Treason Acts of 1795 (see No. 8687, &c.). The Libels Act of 1819, now known as the Criminal Libel Act, is still valid, with the obnoxious clauses, including that of transportation for a second offence (never put into execution), removed in 1830. The other Press Act, the Publications Act (60 Geo. III, c. 9), made cheap periodical pamphlets liable to Pitt's Newspaper Act (cf. No. 9194), and the Stamp Duties, and forbade their sale for less than sixpence, see No. 13290; this Act was without effect. See Wickwar, *The Struggle for the Freedom of the Press 1819–1832*, 1928, ch. iv.

Cobbett evidently cites this pl. in the *Pol. Reg.*, 15 Apr. 1820, in a dialogue in which Canning says: 'What! Take off the padlocks! Suffer them to tell lies about ladies and gentlemen, who to uphold a constitution which is "the envy of surrounding nations and the admiration of the world", . . .' It was mentioned as 'an indecent caricature' in the Attorney-General's speech, 3 July 1821 (*New Times* report). See No. 13287 A, the original, or a copy of this pl.

A woodcut copy by G. Cruikshank, with altered inscriptions, illustrates *A Slap at Slop*, 1821, and was again used in the *Political Alphabet* [1832]. $11\frac{5}{8} \times 8\frac{1}{2}$ in.

13287 A A lithograph (coloured) with the same title, and without imprint, by or attributed to G. Cruikshank, is either a copy or (more probably) the original of this print. The victim's hands are empty, birds approach him, but have not settled on his head. A sword (broken) with the conventionally curved blade symbolizing flame lies by his cap of *Libe*[rty]. The placard on the house is *M^r Bull remov^d by the Collectors Out of Doors*. The two inscriptions beginning 'Free discussion' and 'Tampering at Elections' are absent.

Identified by Reid with No. 228, an etching signed 'G. Cruikshank sculp.', with the imprint 'Pubd. April, 1813, by H. Martin, 27, Fetter Lane', a pl. not in the B.M. See No. 12037.
$12\frac{1}{8} \times 9$ in.

13288 POOR BULL & HIS BURDEN—OR THE POLITICAL MURRAION—!!!— *375*

G Cruik^k fec^t
Pub^d Dec^r 15^th 1819 by T Tegg 111 Cheapside London—

Engraving (coloured impression). A bull, John Bull, lies on the ground to which he is stapled by heavy chains, one attached to a muzzle inscribed *Gagging Bill*. He is weighed down by a pyramid of men piled high above his back, topped by a huge royal crown on which weights are placed. Castlereagh, in profile to the r., sits astride the bull's head, grasping the wide horns which are tipped to prevent mischief. Behind him sits Sidmouth, and, supported on both their heads, is little Vansittart, in his Chancellor of the

Exchequer's gown, with a money-bag for head inscribed *Budget*. Six tax-collectors, each with ink-bottle suspended from his coat and grasping a paper inscribed *Tax's*, sit in a row behind Sidmouth. All, like Castlereagh, wear jack-boots with heavy spurs, and are gashing the bull's flank, drawing streams of blood. The bull's hind-quarters and tail (l.) are covered by a chain of seven men wearing the striped coats and hunting-caps of royal grooms; the foremost grasps the waist of the last tax-collector. Above the row of tax-collectors and Ministers (eight, without Vansittart) are seven soldiers seated on the heads of those below. The first (r.) is a lancer, next a Life Guard, next a hussar, then three infantrymen, and last, facing l., a second lancer. They hold respectively lance, sabre, or bayoneted musket. These soldiers support on their helmets six officers of high rank or courtiers, the foremost having a gouty leg. On the shoulders of these six are five men, three with ribbons or star, the first and fifth holding a wand of office, indicating a court appointment, and the first three holding a document inscribed respectively *Sinecure*, *Pension*, *Place*. They support on their heads and shoulders a row of five fat and drink-blotched parsons, the first of whom, as a church magistrate, see No. 13281, &c., holds a constable's staff, and is probably Ethelston. On their heads sit three bloated bishops, one full-face, being probably Manners-Sutton, see No. 13276. On the tips of their mitres rests the heavy crown. On the ground, facing the bull, stands his executioner, Wellington, in uniform, with the apron, over-sleeves, and steel of a butcher. He stands rigidly holding an axe erect. The human pyramid is flanked by clouds. Below the title: ——"*And the land stank—so num'rous was the fry.*"— [on the Egyptian plague of frogs, quoted also in No. 13295] —*What will become of these Vermin, if the Bull should Rise—?!!!!!!!!!!*

A satire on taxation, militarism, and corruption in the vein of the Reformers of 1819 with a covert threat of revolution, then implicitly and sometimes explicitly advocated in the more extreme Radical Press. 'Gagging Bill' is the Blasphemous and Seditious Libels Act, see No. 13287. Wellington joined the Cabinet at the end of 1818 as Master of the Ordnance, and embodies the militarism, fear of which, like suspicion of the clergy, was aggravated by Peterloo (see No. 13258, &c.), and by the levy of 1,000 additional troops and 2,000 marines which accompanied the Six Acts. For the 'Vermin' cf. No. 13295. Cf. No. 9046 (1797) by I. Cruikshank, in which John Bull is a muzzled and overburdened bull.

There is a later woodcut adaptation 'altered from G. C^k^ by Grant' on a penny broadside: *Present State of John Bull, giving the accumulations of the live lumber which has contrived to gain a settlement on his back.* The burden is reduced to Wellington and his relations (Reid, p. 354). This probably derives from No. 12 of *John Bull's Picture Gallery*, 1832, also a penny broadside.

Reid, No. 928. Cohn, No. 1857.
$12\frac{1}{4} \times 9\frac{1}{4}$ in.

13289 CLERICAL SHOWFOLK AND WONDERFUL LAYFOLK.

*Francis Moore inv^t^* *G. Cruikshank fec^t^*
Published by W. Hone Ludgate Hill. [1819]

Aquatint. Frontispiece to *The Age of Intellect.* [engraved above the design] *or Clerical Showfolk . . .* [&c.]. *A Series of poetical Epistles between Bob Blazon in Town, and Jack Jingle in the Country. Dedicated to the Fair Circassian . .* [see No. 13390, &c.]. *By Francis Moore, Physician.* A series of little scenes

receding in perspective to the horizon where a fringe of icebergs borders the Arctic. In the foreground (l.) is a model of St. Paul's Cathedral, into which a boy peers as at a peep-show. A countryman, with a younger boy, puts a coin into the hand of a grossly fat bishop, intended for the Bishop of London (Howley). Just behind (r.) a craniologist, apparently Dr. Spurzheim, lectures to men and women seated on a bench beside his table. He holds a skull, pointing to its bumps; beside him is a pile of skulls. Behind (r.), on sloping ground, is a model of Westminster Abbey, at which a boy is peering, while a seated bishop takes a fee from a fashionably dressed couple who are ascending the hill. On a steeper slope behind (l.) a man falls from a velocipede, while another rides his machine up hill. In the Arctic is a small paddle steamer, flying a Union flag; in it is a man pointing a telescope at the North Pole, a pole projecting from the icebergs (r.) on which is poised the constellation of the Great Bear (a bear studded with stars, as in No. 13194) In the sky a balloon supports a large fish from which smoke issues; the sun, a disk with features, grins at it from behind a cloud.

The satirical verses are directed first against the practice of taking fees from visitors to churches (cf. No. 10445), turning them into show-booths in order to provide luxuries for 'Bishop or Canons, or Dean' (cf. No. 13225). Other subjects are craniology, velocipedes, &c., see No. 13399, &c., the recent Polar Expeditions, see No. 13194, and new inventions in general, including the project of one Egg for (steam) balloon packets between London and Paris.

Pencil studies, by Cruikshank, caption, 'Age of Intellect', are not for this pl. Binyon, i. 284 (16).

Reid, Nos. 843, 4720. Cohn, No. 574.

$5\frac{1}{16} \times 2\frac{15}{16}$ in. 184. e. 5.

13290 JACK THE GIANT QUELLER; OR PRINCE JUAN.

London: Printed for W. Horncastle, Sloane Street, Chelsea, 1819.

Engraving (printed in red). Pl. on title-page of a parody of *Don Juan*, attacking the Regent. Imitation of a newspaper stamp. Two heads, back to back, like Janus; one (l.) a profile of Castlereagh, the other (r.) of Gifford, the Attorney-General. In a border of irregular shape are the words *Conscilio* [sic] *Disputatur* (above) and (below) *Gululus Vermes!* [? Gulosus Vermis, a greedy worm]. Printed caption: *Model of a New STAMP, for the Suppression of Political Publications.*

A satire on the Newspaper Stamp Duties Bill, see No. 13287, &c., which passed 29 Dec. 1819, and was under discussion at the time of publication.

4×8 (pl.). B.M.L. C. 116. e. 6/9.

13291 FINDING OF ARMS OR A MIDNIGHT DOMICILIARY VISIT TO THE BOARDING SCHOOL. *169*

[Williams.]

[Pub. Tegg.] *111 Cheapside* [*c.* Dec. 1819]

Engraving (coloured impression). Scene in a dormitory in which curtained four-post beds are ranged on each side of the room receding in perspective. Three school-mistresses encourage resistance to a police-officer with a warrant. The pupils are mature young women in plain décolletée nightgowns with short sleeves, and closely fitting caps. The governesses are distinguished by more elaborate caps, and one, 'Mademoiselle', wears a frilled dressing-jacket. She scratches the officer's face, saying, *Ah you come for de Arms! I give you*

de Hands and de Nails in de bargain you great big Villaine. He holds a constable's staff and a warrant ending . . . *shall be your Warrant*, but makes no resistance; on the ground are his hat and the Information: *To Peter Pry Police Officer, you will find several pairs of Arms conceald under the bed cloaths every night at M^rs Bounces boarding school in Gunpowder lane.* He shouts: *Murder! I am come to search for Arms! I was informed you had some concealed under the bed cloaths every night, look at my warrant!* He is assailed from behind by a strapping governess holding a candle and a large poker. She stands just inside the open door (l.), kicking him, and says: *He shall have Arms, Legs and the poker too, I had just got into my first sleep.* Another woman, probably Mrs. Bounce, runs up from the r. holding up a candle. She exclaims: *Thats right Mademoiselle Mark him well that we may know him again by day light.* The officer has two assistants; one, attempting to search a bed, receives in the face the contents of a chamber-pot from a girl kneeling on the bed; she says: *There some eye water to make you see clear.* The third ransacks a trunk in the r. foreground; its arched top is marked in nails *J. Manlo*[*ve*]. He has thrown out two books: *Aristotle Ma*[*sterpiece*] and *Juvenile Indiscretions a Novel in 4 Vols.* and holds up *Ovids Art of Love.* The owner grasps his short pigtail and raises a slipper to smite, saying, *I'll teach you to ransack my trunk in this manner you impudent fellow let my books of instruction alone.* He answers: *Indeed Miss I won't take one away I would rather help to explain them!* Two pupils say: *Oh dear he is takeing Miss Manlove's pretty books, that she read of a Night to us*, and *I'll tear his eyes out if he comes to my box.* A stout girl runs forward from the r. with raised arms and crisped fingers, saying, *Governess I can scratch rarely let me help you.*

A satire on the Search for Arms Act (60 George III, c. 2), one of the 'Six Acts', brought in in the Lords on 6 Dec., and passed 17 Dec. Opposition to it was limited to protests against searches at night, and to an attempt to secure that the search warrant (given on sworn information only) should be by two magistrates instead of one. Tierney maintained that night searches would subject our 'wives and daughters' to 'all kinds of insult and indignity'. *Parl. Deb.* xli. 1158 (14 Dec.). For unsuitable books at girls' schools cf. Nos. 8749, 13416.

$8\frac{13}{16} \times 13$ in. 'Caricatures', xi. 148.

13292 THE POLITICAL HOUSE THAT JACK BUILT.

[G. Cruikshank.]

London: Printed by and for William Hone, Ludgate Hill, [Dec.] *1819. One shilling.*

Woodcut on title-page of Hone's famous parody, Jack being John Bull. Wellington stands by a pair of scales, throwing his sword into a scale heaped with three large documents: *Ex-Officio* [Informations, see No. 11717, &c.], *Bill of Indemnity, Bank Restriction.* These are outweighed by a single (feather) pen. Below: *The Pen and the Sword.*

The fear of militarism, aggravated by Wellington's inclusion in the Cabinet in 1818 and by 'Peterloo', see No. 13258, was increased by the Regent's speech at the opening of Parliament, 23 Nov. 1819. For Bank Restriction see No. 13198, &c. The popularity of this pamphlet, which started a vogue for illustrated verse satires, owed much to G. Cruikshank's illustrations, see Nos. 13293–13304[1] (Reid, Nos. 2897–2909). The tract was reissued in *Hone's Facetiae*, 1827. The blocks of all but Nos. 13292 (which was copied and

[1] Each cut has also a quotation, abridged examples only being here transcribed.

altered), 13297, 13299, 13301, 13302 were used in *The Political Alphabet*, 1830. Hone had been anticipated by recent parodies in the *Examiner*, 11 Oct. 1819, and the *Black Dwarf*, 3 Nov. 1819. An 'Edition with *new readings*', *The Reformers House that Jack built for 1820*, appeared in the latter, 26 Jan. 1820. See Nos. 13306, &c., 13318, &c., 13331, &c., 13370, &c. Cf. No. 13277.

This cut, one of many on the power of the Press, is adapted in No. 13318; see also vol. x.

Reid, Nos. 2897, 4713. Cohn, No. 663. Hackwood, *Life and Times of William Hone*, 1912, pp. 220–3; Wickwar, *Struggle for the Freedom of the Press 1819–1832*, 1928, p. 132 f.

c. $3\frac{3}{4}\times3\frac{5}{8}$ in. 184. a. 1/4.

13293 THIS IS THE HOUSE THAT JACK BUILT.

See No. 13292. The Temple of the Constitution is a dome supported on three columns: *Commons*, *King*, *Lords*, and surmounted by a figure of Liberty holding a cap of Liberty on a staff. Below: "A distant age asks where the fabric stood."

For similar temples imitating this one, see Nos. 13307, 13333. It derives from the old-fashioned emblematical print, cf. (e.g.) Nos. 4179 (1767), 5126 (1773), in which a figure of Liberty falls from the roof.

Reproduced, Hackwood, op. cit., p. 230.

c. $6\frac{1}{2}\times3\frac{3}{4}$ in.

13294 *This is* THE WEALTH *that lay In the House . . .*

See No. 13292. An open chest with Gothic panels and decorated with fasces contains *Magna Charta*, *Bill of Rights*, and *Habeas Corpus*. Beside it are coins, money-bags, and a book. Cf. No. 13308.

Reproduced, Hackwood, op. cit., p. 221.

c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13295 *These are* THE VERMIN *That Plunder the Wealth, . . .*

See No. 13292. A group of state parasites. In the centre stands a clerical magistrate (Ethelston, see No. 13281, &c.), fat and brandy-faced, a constable's staff in one hand, Bible in the other, as in No. 13282. The others are a Court Chamberlain, holding a wand (Hertford), a hussar officer, a tax-collector with a savage expression holding a book inscribed *Kings Taxes*, a barrister, probably Gifford, see No. 13297, and (behind) a soldier wearing a fantastic lancer's helmet. The quotation, seven ll., begins '—"A race obscene,—' and ends: 'And the land stank—so num'rous was the fry.', as in No. 13288. Cf. No. 13309.

c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13296 *This is* THE THING, *that, in spite of new Acts, . . .*

See No. 13292. A printing-press, carefully drawn. The text continues: 'And attempts to restrain it, by Soldiers or Tax, will *poison* the vermin. . . .'

For the Six Acts cf. No. 13287. Copies or adaptations, symbolizing the freedom of the Press, appear in many prints.

c. $3\frac{1}{4}\times3\frac{3}{4}$ in.

13297 *This is* THE PUBLIC INFORMER, *who would put down . . .*

See No. 13292. Gifford, the Attorney-General, stands in profile to the r., fiercely malevolent, a brief in the l. hand, in the r. a bag containing briefs marked *Ex Officio* [see No. 11717, &c.]. Cf. No. 13310. Below: " 'The seals of office glitter in his eyes; . . .'.

c. $4\times2\frac{3}{4}$ in.

13298 *These are* THE REASONS OF LAWLESS POWER *That back the Public Informer, . . .*

See No. 13292. A jailor holding keys and shackles stands beside a cannon, with its artilleryman holding a match, a grenadier with his bayonet ready for attack, and a mounted Life Guard, sabre in hand.
c. $3\frac{1}{4}\times 4$ in.

13299 *This is* THE MAN—*all shaven and shorn,*

See No. 13292. The Regent, heavily whiskered, stands tightly encased in dandified uniform, his body covered with orders, including a corkscrew and the Golden Fleece. In his cocked hat are three peacock's feathers. He wears gauntlet gloves and spurred jack-boots, highly polished; his hand is on his sword.

For the text see No. 13305. It continues:

> 'Who spurn'd from his presence the Friends of his youth,
> Who took to his counsels in evil hour,
> And now has not one who will tell him the truth;
> Who took to his counsels, in evil hour,
> The Friends to the Reasons . . .[&c.]

For the spurned friends see No. 11855, &c. The peacock's feathers (replacing ostrich feathers) became a common attribute of the Regent in caricature, see Nos. 13305, 13344, and vol. x. Cf. No. 13315.
c. $6\frac{3}{8}\times 3\frac{1}{4}$ in.

13300 *These are* THE PEOPLE *all tatter'd and torn,*

See No. 13292. In the foreground is a despairing family, starving and ragged. In the background yeomanry ride down women and children, slashing with sabres. The text continues:

> Who curse the day wherein they were born,
> On account of Taxation too great to be borne, . . .
> Who, peacably Meeting to ask for Reform,
> Were sabred by Yeomanry Cavalry, who
> Were thank'd by The Man . . . [&c.]

For Peterloo see No. 13258, &c.; for the Regent's thanks, No. 13266.
c. $2\frac{5}{8}\times 3\frac{7}{8}$ in.

13301 *This is* THE DOCTOR *of Circular fame,*

See No. 13292. Sidmouth, holding a clyster-pipe and a constable's staff, Castlereagh holding a scourge, and Canning, stand together. The first is senile, the second bland and dandified, the third aggressive. The text continues:

> A Driv'ller, a Bigot, a Knave without shame:
> And *that's* Derry Down Triangle by name . . .
> And *that* is The Spouter of Froth by the Hour,
> The worthless colleague of their infamous power;
> Who dubb'd *him* 'the Doctor' whom now he calls 'brother',
> And, to get at his Place, took a shot at the other; . . .
> Their *Flash*-man, their Bravo, a son of a ——;
> The hate of the People . . . [&c.]

These phrases on 'the Guilty Trio' became catchwords and were used in lampoons, satires, and caricatures. For Sidmouth's circular see No. 13282; for 'Derry Down', Nos. 10426, 12900; for Canning and 'The Doctor' see

No. 9849; for his duel with Castlereagh, No. 11370, &c. Canning's mother, Mrs. Hunn, was bitterly attacked in the Radical press, see vol. x.
c. $3\times3\frac{3}{4}$ in.

13302 *This* WORD *is the Watchword—the talisman word,*
That the WATERLOO-MAN'S *to crush with his sword;*

See No. 13292. A fringed banner inscribed REFORM hangs squarely from a cross-piece on a vertical shaft, surmounted by a laurel-wreath.

The culmination of the parody; the device was much copied and adapted. 'The Word', if protected by Norfolk, Bedford, Fitzwilliam, Grosvenor, and Albemarle (a Whiggish set for the radical Hone, but see Nos. 13335, 13338), will set Wellington and his sword at defiance. 'Waterloo-Man' was the title of a song bitterly attacking Wellington and the war in the *Black Dwarf*, 18 June 1817. See No. 13288; cf. No. 13346.
c. $4\frac{1}{2}\times3$ in.

13303 THE CLERICAL MAGISTRATE.

See No. 13292. Heading to thirty-five lines of verse appended to the parody, beginning 'This is a Priest, made "according to Law" '. A parson (Ethelston) with two heads and two pairs of arms, emerges Janus-like from a double rostrum, one half pulpit, the other a magistrate's seat. One profile is bland, the other savage; both are drink-blotched. One (l.) holds up a cross, the other (r.) a miniature gallows. The latter also holds blunderbuss, scourge, and shackles. On the pulpit *I H S* surmounts an irradiated triangle; on the other panel is an irradiated crown surmounted by *G P R*. Below the title *The Form of Ordination for a Priest* is quoted. The verses end:

On God turns his back, when he turns the State's Agent;
And damns his own Soul, to be friends with the —— [Regent].

Either based on, or the original of, No. 13281. Cf. No. 13316.
c. $4\frac{1}{8}\times3\frac{1}{2}$ in.

13304 [TAILPIECE]

See No. 13292. "'*Tis Liberty alone, that grows the flow'r* . . . [&c.]. A cap of *Liberty*, irradiated, and encircled with a laurel-wreath. Cf. No. 13317.
c. $2\frac{1}{4}\times2\frac{5}{8}$ in.

13305 A DANDY OF SIXTY

London Publish^d for the Proprietor 1819.

Engraving (coloured impression). An enlarged copy of No. 13299. Below the title are lines from 'The Political House that Jack built':

This is the Man—all shaven and shorn
All cover'd with Orders—and all forlorn;
The Dandy of Sixty, who bows with a grace.
And has taste in wigs, collars, cuirasses and lace
Who to tricksters, and fools, leaves the state and its treasure,
And when Britain's in Tears sails about at his pleasure:[1]

For the visit to Cowes see No. 13259; for the Regent and military tailoring No. 13237.
$13\frac{1}{2}\times9\frac{13}{16}$ in. (pl.).

[1] The four last lines are quoted by G. W. E. Russell, *Collections and Recollections*, Series 2, ch. xi, as a verdict on George IV.

13306 THE REAL OR CONSTITUTIONAL HOUSE THAT JACK BUILT.

London: Printed for J. Asperne, Cornhill; W. Sams, St. James's Street; and J. Johnston, 98, Cheapside. 1819. Price One Shilling.

Woodcut. Vignette on title-page. A plan of the solar system, inscribed *Order is heaven's first law* [Pope, *Essay on Man*], lying on a rock, is the base of a symbolical pile: first, three books: a *Bible* with an anchor, an *Ab[t] of English Laws*, *Principles of the British Constitution*. On this is a cushion supporting a crown, palm-branches, and a lyre. The pile is flanked by sceptre and sword, with oak-leaves. There is also a pair of scales. In the background are falling pillars and fragments of masonry.

The text is a counter-blast to Hone's parody, see No. 13292, the woodcuts (see Nos. 13307–17) being (more or less) a retort to G. C.'s illustrations.

c. $3\frac{1}{8}\times4$ in. 184. a. 6/1.

13307 *This is* THE HOUSE THAT JACK BUILT.

See No. 13306. A temple of the Constitution with three pillars, *King*, *Lords*, and *Commons*, as in No. 13293. Inside is a throne, empty (signifying George III's supersession), but surrounded by women, the most prominent being Truth and Justice. Behind is an altar, partly hidden, with the table of Commandments. The quotation begins: 'England, with all thy faults, I love thee still . . .' [Cowper, *The Task*].

c. $5\frac{1}{4}\times4$ in.

13308 *These are* THE TREASURES *that lay In . . .*

See No. 13306. Emblems of religion, commerce, and the arts, a full cornucopia, caduceus, and sacks being the most prominent. A *Holy Bible* rests on a block of stone. There are also palette and brushes, a lyre, a scroll. Behind is the sea with a paddle steamer emitting smoke, and a sailing vessel. Cf. No. 13294.

c. $4\frac{7}{8}\times4$ in.

13309 *These are* THE THIEVES *Who would plunder . . .*

See No. 13306. Napoleon, not caricatured, stares in dismay at a paper which he holds inscribed *Trafalgar* [see No. 10442, &c.]. Four of his officers, conventionally drawn, stand round him. Cf. No. 13295.

c. $4\frac{1}{2}\times4$ in.

13310 *This is* "THE PILOT *that weatherd the Storm,*"

See No. 13306. A W.L. portrait of Pitt holding a rolled document. Behind is a table with papers, book, and inkstand.

For Canning's poem see No. 11713. Cf. No. 13297.

c. $5\frac{1}{8}\times3\frac{1}{4}$ in.

13311 *These are* THE PATRIOTS *of high renown . . .*

See No. 13306. Oval medallions on which are bust portraits suspended against the trunk of an oak tree. The three most prominent are *Nelson*, *Wellington*, *Burke*. *Wellington* is flanked by *Duncan* and *C[astlere]agh*; below is *Canning*. Behind, in shadow and only partly visible, are *Howe* and *Percival*.

c. $4\frac{1}{2}\times3\frac{3}{4}$ in.

13312 *These are* THE HYPOCRITES, *shaven and shorn—The broad-bottom'd Whigs, now all forlorn;*

See No. 13306. A wide-mouthed bag contains medallions on which are emblems of the Foxite Ministry of 1806–7, see No. 10530, &c. It is inscribed: *The Talents* | *Mene Mene Tekel Upharsin* [cf. No. 10072, &c.]. A fox is the

most prominent. *Bogey* (his nickname) is a back view of Lord Grenville seated on a stool. A barking dog is *Tier*[*ney*]. Whitbread is represented by a tankard marked *XX*, Sheridan by a bottle of *Sherr*[*y*]. A naked infant on a chair may ridicule Lord Derby (cf. No. 9076); *How* . . . connotes Lord Howick (Grey). Behind the bag are a pair of shears (for defacing light coin) and a pair of scales, to show that the Ministers are weighed in the balance. The lines illustrated include:

> Who rail'd against Placemen, till *they* were in Place, . . .
> Who bragg'd of their Talents, and pass'd a few Acts;
> And increas'd, *5 per Cent.* the vile Property Tax [see No. 10557, &c.].

Cf. No. 13300.
c. $3\frac{7}{8}\times4$ in.

13313 *These are* THE RADICALS—*Friends of Reform,*

See No. 13306. Eight men surround a table on which is a large *Petition of the unrepresented*; Major Cartwright is signing it. Burdett sits in back view, with the 'Black Dwarf', Wooler (see No. 12982), on his knee. Hunt stands (l.) with his hand behind his back dipping into a box inscribed *Penny Subscription*. The other four may be Carlile, Thistlewood, Watson, and Preston, all mentioned, together with 'The Lawyer' (Pearson). Over the door is a crown and anchor (cf. No. 7892). On the wall is a print, *Axe to root*, an axe against a gashed tree-trunk, see Nos. 8817, 11323. Two tattered banners lean against the wall, one inscribed *Liberty or Death*, see No. 13279. The lines illustrated include:

> A mistaken old MAJOR sits hatching Sedition,
> Yet dreams all the while of a lawful Petition; . . .
> These are all ragged RADICALS, tatter'd and torn . . .
> First hatch'd by the HYPOCRITES, . . . [&c.].

c. $4\frac{1}{4}\times3\frac{3}{4}$ in.

13314 *This is* "WILL COBBETT, *with Thomas Paine's bones,*

See No. 13306. Cobbett walks to the r., bent under the weight of a coffin (see No. 13283, &c.) with a partly open lid, revealing a skull. He holds his hat and two bags. In his pocket are two pamphlets: *Weekly Register* and *Bloody Buoy*. Behind is the ship from which he has landed. The lines illustrated include:

> A bag full of brick-bats, and one full of stones,
> With which he intends to discharge the long Debt
> He owes to his Friends, and Sir Francis Burdett: . . .
> Who comes to dispel our political fogs, . . .
> To mix with the RADICALS, . . . [etc.]

For Cobbett's abuse of Burdett, and the debt (£4,000), never repaid, see Patterson, *Burdett and his Times*, 1931, ii. 473–7.

The Bloody Buoy, thrown out as a Warning to the Political Pilots of America . . . , Philadelphia, 1796, was an anti-Jacobin pamphlet by Cobbett.
c. $4\frac{1}{2}\times4$ in.

13315 *This is* THE PRINCE *of a Generous Mind,*

See No. 13306. A flattering W.L. portrait of the Regent in uniform. The lines illustrated include:

Who, lending his Ear to the dictates of Truth,
Dismiss'd from his presence the Friends of his Youth [see No. 11855, &c.]; . . .

Who views with disdain, or a good-humour'd smile,
The libellous trash of the base and the vile
And all such as COBBETT . . . [&c.].

Cf. No. 13299.
c. $4\frac{7}{8}\times3$ in.

13316 *This is* A PRIEST *made according to Truth,*

See No. 13306. A H.L. portrait of Rowland Hill in a pulpit. He is

A true Revolutionist, loving a storm:—
A storm of the soul—a Reform of the heart,—

For Hill (1744–1833), refused priest's orders owing to his itinerant preaching, see Nos. 5493, 5494, 6677. It is noteworthy that the antithesis of the Clerical Magistrate, see No. 13303, is not in Anglican orders.
c. $4\frac{1}{2}\times3\frac{1}{2}$ in.

13317 [TAILPIECE]

See No. 13306. A wreath of palm and olive, irradiated. Cf. No. 13304.
c. $3\frac{3}{8}\times3\frac{7}{8}$ in.

13318 THE DORCHESTER GUIDE; OR, A HOUSE THAT JACK BUILT.

London: Printed and Published for the Author, by Dean & Munday, Threadneedle-street [Dec. 1819]. *Price one-shilling and six-pence.*

Woodcut. Vignette on title-page. A pair of scales in which a *Holy Bible* (l.) outweighs two bulky documents: *Age of Reason* [by Paine] and *Principles of Nature* [by Elihu Palmer, American]. Below: *Truth and Falsehood.*

Carlile was convicted of publishing both works, see No. 13274, the latter in weekly numbers in the *Deist*. One of thirteen cuts illustrating a parody of Hone's parody, see No. 13292, &c., each being in opposition to the corresponding cut by Cruikshank. See Nos. 13319–30.

Europ. Mag. xxxvi. 531.
c. $3\frac{1}{4}\times3$ in. 184. a. 6/12.

13319 *This is* A HOUSE THAT JACK BUILT.

See No. 13318. The façade of a prison decorated with shackles. A signpost pointing (l.) to *Bridport* and (r.) to *Blandford* indicates Dorchester Gaol where Carlile was imprisoned.
c. $3\frac{1}{2}\times3\frac{1}{2}$ in.

13320 *This is* JOHN BULL *who does nothing by halves,*

See No. 13318. A W.L. portrait of George III in military dress, wearing cocked hat and sword, his l. hand resting on a cane.

For George III as John Bull cf. Nos. 8346, 10088, &c.
c. $3\frac{1}{2}\times2\frac{3}{8}$ in.

13321 *And these are his* CHILDREN, *a reprobate pack,*

See No. 13318. A mob of ragamuffins, who wave their hats and shout. One brandishes a spiked club, one picks a pocket. Behind are houses and the dome of St. Paul's. The lines include:

Who Blasphemy, Treason, Rebellion, exhibit,—

c. $4\times3\frac{3}{4}$ in.

13322 *And this is* A CHIEF, *of Deistical Fame;*

See No. 13318. A W.L. portrait of Carlile, holding his hat in his r. hand, in his l. a sheet (or proof) headed *Age of Reason*. The lines relate to his three years' imprisonment in Dorchester Gaol and his rent of 'five-hundred a year' to the King, i.e. the fines of £1,000 for publishing the *Age of Reason*, and £500 for *Principles of Nature*, see No. 13274, &c.
c. $3\frac{1}{2}\times2\frac{3}{8}$ in.

13323 *And this is* AN ORATOR *not quite from Greece,*

See No. 13318. A W.L. portrait of Hunt making a speech, r. hand raised, cap of Liberty in his l. hand.
c. $3\frac{1}{2}\times2\frac{1}{2}$ in.

13324 *And this is* THE CART, *from which Radicals spout,*

See No. 13318. A two-wheeled cart with the shafts supported on *Gin* barrels. It is covered by a platform from which fly six banners, four surmounted by a cap of Liberty, one by a wreath, and one by (?) a bundle of matches. The three banners facing the spectator are respectively inscribed in large letters: [*Un*]*iversal Suffrage*; *Hunt and* [*Li*]*berty*; [*An*]*nual* [*Parli*]*aments*. See No. 13252, &c.
c. $4\times3\frac{1}{2}$ in.

13325 *And this is* CARTWRIGHT, *a Radical Player,*

See No. 13318. A W.L. portrait of Major Cartwright, arms extended, cocked hat in l. hand, as if addressing an audience. He is dressed half as naval, half as military officer, wearing a spurred jack-boot on his l. leg. The lines include:

> 'Gainst Placemen and Pensioners thunders away,
> But still (tho' a Sinecure) fobs his half-pay:
> Amphibious he, as well as seditious,
> A jubilee Captain, a Major Militi'ous;

For Cartwright as 'The Drum Major of Sedition' see No. 6474 (1784). He had been a naval officer before becoming a major in the Notts Militia.
c. $3\frac{3}{8}\times2\frac{3}{8}$ in.

13326 *And this is* THE PRIEST, *neither shaven nor shorn,*

See No. 13318. A ranting preacher, wearing a hat and gloves, raises both arms. The lines include:

> With puritan twang, was to prelude petition,
> But had it cut short by a Writ for Sedition,

He is perhaps Harrison. For the attitude of dissenting ministers to the Reform agitation of 1819 see Halévy, *Hist. of the English People 1815–1830*, 1926, p. 62.
c. $3\frac{1}{2}\times2\frac{1}{2}$ in.

13327 *And this is* WAT'S SON, *"all tattered and torn,"*

See No. 13318. A W.L. portrait of James Watson ('spawn of Wat Tyler'), see No. 12887. He holds under his arm a huge syringe; in his pocket is a medicine-bottle. In 1816 he had prepared combustibles for blowing up cavalry barracks in Portman Square, and after his acquittal on a charge of treason continued to conspire and agitate, welcoming Hunt in London after Peterloo, see No. 13273.
c. $3\frac{1}{4}\times2\frac{1}{4}$ in.

13328 *And this is* A HONE, *by Subscription 'twas oiled,*
[G. Cruikshank.]
See No. 13318. Justice, blindfolded, and holding up her scales in her l. hand, places her sword against a hone, representing William Hone as in No. 12886. The lines continue: 'Because it the measures of Justice had foiled,'
For Hone's defeat of Ellenborough, and the large subscription raised for him see No. 12899, &c. The cut appeared in *Sketches of the Life of Billy Cobb-* (1820), see vol. x.
Reid, No. 2868. Cohn, No. 247.
c. $3\frac{5}{8}\times3\frac{3}{4}$ in.

13329 *And this is* THE IDOL *Of Far-in-Town-* [Farringdon] *Place,*
See No. 13318. Waithman, wearing his alderman's gown and chain, stands directed to the l., making a speech. He is (correctly) represented as prime-mover in the subscription for Hone.
c. $3\frac{1}{2}\times2\frac{1}{8}$ in.

13330 *And this is* THE DEVIL, *to bring up the rear,*
See No. 13318. Byron, wearing peer's robes and a coronet, stands directed to the l., as if making a speech. The l. leg terminates in a cloven hoof. The lines include:

His verses so sweet and harmonious appear,
The mind is corrupted while tickling the ear.

An antithesis to the cut on the Regent (No. 13299) reflecting reactions to *Don Juan*, cf. especially the attack in *Blackwood's Magazine*, Aug. 1819: Byron is said to be resolved to show himself as 'a cool unconcerned fiend'.
c. $3\frac{1}{2}\times2\frac{1}{4}$ in.

13331 LIBERTY & EQUALITY [*c.* Dec. 1819]
Engraving. Pl. on title-page of *The Radical-House which Jack would build. Printed by & for S. Hedgeland, 53, High-street, Exeter; & G & W. B. Whittaker, Ave-Maria-Lane, London.* A termagant sits on a barrel of *Smuggled Gin*. She waves a goblet and a cap of Liberty decorated with leaves; with her bare feet she tramples on (torn) papers: [Bill of] *Rights*, *X. Commandments*, [Magna] *Charta*; with these lie a crown, coronet, sceptre, and a (constable's) crowned staff. Beside her (l.) is a pillar: *The Wolesley Pillar*, on a base inscribed: *To the Sovereign People*. In the background a mob assail with sticks and stones a blazing building.
The text is a verse-satire against Hone's parody, see No. 13292. For Wolseley and Reform see No. 13251. The other illustrations are etched across the upper part of each page, see Nos. 13332–40.
$5\frac{7}{8}\times4\frac{1}{2}$ in. (pl.). 184. a. 6/11.

13332 UNIVERSAL SUFFRAGE: LIBERTY OR DEATH
See No. 13331. No title except the inscriptions on the two banners of a revolutionary mob with pikes, bludgeons, and caps of Liberty. One man is seated astride the *Wool Sack*. Three bodies dangle from the projecting beam, inscribed *In Place*, of a demolished building (r.). In the background one man is being guillotined, another hanged. In the foreground lie a *Holy Bible*, crown, and sceptre, *Magna Charta*, and fragments of pillars, one inscribed *Law*. The men:

'. . . would pull down an Old House, England's Glory,
In order to live in its uppermost story,'.

c. $5\frac{3}{8}\times4$ in.

13333 LORDS KING COMMON[S]

See No. 13331. No title except the words on scrolls entwining the three pillars of the Temple of the Constitution, as in No. 13293, the dome surmounted by a cross in place of the figure of Liberty. In the middle are three documents: *Magna Charta*, [Bill] *of Rights*, . . . *Press*. Three ruffians are attacking the Temple with pikes and bludgeons, while a respectably dressed man in a top-hat, evidently Hunt, urges them on.
c. $5\frac{3}{8}\times4$ in.

13334 A RADICAL HUNT.

See No. 13331. Hunt (l.) runs off, pursued by a constable (r.), who holds up a crowned staff, and has a warrant inscribed *Capias . . . Hunt* in his pocket. Hunt holds two papers: *Radical Reform* and *The Orator of the Smithfield Meeting*. See No. 13252, &c.
c. 5×4 in.

13335 . . . WATCH DOGS, AND WOLVES OF THE STATE,

See No. 13331. A man wearing a star, evidently Lord Fitzwilliam, raises his hat and grasps the hand of a ragamuffin with a bludgeon; a second ruffian stands by; and a man wearing a top-hat and top-boots holds out to them a pen and a paper headed: *Proceedings at the Yorkshire Meeting*.

At a meeting of Yorkshire free-holders, summoned by Fitzwilliam and others, resolutions were passed demanding an inquiry into the events at Manchester, see No. 13258, &c. Bands of reformers, 'with their usual insignia', were present, but allowed the business of the day to be conducted by the gentry. Fitzwilliam was at once dismissed from his office of Lord-Lieutenant. *Ann. Reg.*, 1819, p. 113. Cf. No. 13302.
c. 5×4 in.

13336 . . . BRAVE WATCH DOGS . . .

See No. 13331. Yeomanry (seven men) in a close line, with horses reined in, confront a mob who attack with pikes, bludgeons, and brick-bats. The former have a banner: *Our God & Our King*, the latter a makeshift flag: *The Devil & Dr W—ts—n*.

Evidently an allusion to Peterloo, see No. 13258, &c., adapted to Ministerial interpretations of the general situation. For Watson see No. 13327, &c.
c. $5\frac{1}{2}\times4$ in.

13337 [HOUSE OF COMMONS.]

See No. 13331. A debate, the Speaker and the two Clerks being the centre of the design. Tierney is speaking. There is a foot-note referring to the speeches of Mr. T—r—y and L—d M—lt—n (Milton).

Tierney, leader of the Opposition, opposed the Address on the Regent's Speech in the November Session called on account of the disturbances. The verses seem (confusedly) to ridicule the embarrassments of the Whigs in defending the extremists, while dissociating themselves from their political views. See Olphin, *George Tierney*, 1934, pp. 211–15.
c. $5\frac{1}{4}\times4$ in.

13338 BEDFORDSHIRE HEMP.

See No. 13331. A band of ruffians is hanging from a lamp-bracket, decorated with a cap of Liberty, a young man wearing a star. The one holding the rope grins, saying, *You till—I tie*, illustrating the line: 'Jack one day will say,—I doubt your you till—I tie [your utility]'. They have a makeshift flag

inscribed *True Liberty*. One of the mob rides a child's wooden hobby-horse; he is Hobhouse, 'the W—stm—nster hack', see No. 13204, &c. The corner of a squalid house, from which the lamp-bracket projects, is *Hob's House*.

The victim is evidently Lord Tavistock, said to have 'left his fine house of nobility' 'to ape humility'. He took a leading part in opposing the Six Acts, and he and his father the Duke of Bedford headed the subscription to Hone, see No. 12899. Cf. No. 13302.

c. $5\frac{1}{4}\times4$ in.

13339 . . . THAT DOG COBBETT . . .

See No. 13331. No title. A big dog with Cobbett's head, and a skeleton tied to its tail, is chased by two 'Yankees' with sticks and stones towards the sea where there is a ship (r.) with a flag inscribed *For England*. See No. 13283, &c.

c. $5\frac{1}{4}\times4$ in.

13340 [HONE]

See No. 13331. No title. An ape sharpens the head of a pike on a hone, representing William Hone, as in No. 12886.

c. $3\frac{1}{2}\times1\frac{3}{4}$ in.

13341 *These are* THE MANCHESTER SPARROWS, *Who kill'd Poor Robins, with Bows and Arrows.*

[Rowlandson.]

Engraving. Pl. to *Who killed Cock Robin? A Satirical Tragedy . . . on the Manchester Blot!!! London Printed and Published by John Cahuac, 53, Blackman Street, Southwark, 1819*. Two hussars savagely ride down and slash at a man and woman on the ground, while others flee to the r., one a woman carrying an infant.

One of five etchings, by Rowlandson, to a verse-satire on Peterloo, see No. 13258, &c., the captions being part of the printed text, see Nos. 13342–5.

Grego, *Rowlandson*, ii. 365.

c. $3\frac{1}{4}\times4\frac{1}{2}$ in. 184. a. 5/23.

13342 *These are* THE MAGISTRATE RAVENS, *Who saw Cock Robin Die.*

See No. 13341. Two bewigged ravens, 'Birds of Prey', face each other in profile. The more aggressive (l.) wears clerical bands, one claw is on an open book, *New Laws Not Known*; the other stands on a paper: *Suspend Ha—us* [sic] *Cor—us Fresh Powers*. They are copied in No. 13343.

Two Manchester magistrates, one being Elphinston, see No. 13281, &c.

c. $2\frac{3}{4}\times5$ in.

13343 *This is* THE BIG-WIG CREW,

See No. 13341. The text continues: 'who decided, At Sight, That sparrows might *lawfully* kill Robins outright'. Five birds and a winged creature with a horse's head and bird's talons stand in a ring, in conclave. The dominant creature, full-face, is a bewigged owl, with breast flecked with ermine-tails, with the Royal Arms representing the Purse of the Great Seal; he is *Lord Bags* [Eldon]. He is flanked by (l.) a duck, *Lord Quack-Mouth* [Sidmouth] and (r.) a hawk, *Lord Castle Hawk* [Castlereagh] facing each other in profile. The latter stands on a paper: *Magna Charta & Habeas Corpus* [letters omitted as in No. 13345]. On the extreme l. and r., facing each other, are *Duke Mount-*

Horse, the winged monster, the Duke of York, and a crowing cock standing on a sword, *Duke Crow-Well-In-Tune* [Wellington]. Two ravens are as in No. 13342, reversed.

A satire on repressive measures against the 'Robins' or Radicals.

c. $4\frac{1}{2}\times 5$ in. (pl.).

13344 *This is the* PRINCE OF BIRDS.

See No. 13341. A peacock with the head of the Regent, the bird's neck and head, with three feathers, forming a headdress. He wears a sword and military tunic covered by a cuirass, which is plastered thick with orders and a corkscrew, as in No. 13299. It 'struts unconcern'd at Cock Robin's sad tale', cf. No. 13280.

c. $4\frac{1}{2}\times 5$ in.

13345 *This is the* ROBIN'S GUARDIAN.

See No. 13341. Justice sleeps, leaning an elbow on a tombstone: *To The Memory of Cock Robin Bill Right Ma—g—a Ch—r—a and Ha—us Cor—us.* From her r. hand dangles a pair of scales: a sword and crown outweigh a crowd of tiny figures raising imploring arms. Her sword lies on the ground.

A satire on the repressive measures of 1819, cf. No. 13287.

c. $3\frac{1}{2}\times 5$ in.

13346 BLOCKHEADS

[G. C^{k} and I. R. C^{k}][1]

Engraving. Folding frontispiece to *A Political Lecture on Heads, alias Blockheads!! A Characteristic Poem: . . . Drawn from Craniological Inspection, after the Manner of Doctors Gall and Spurzheim, of Vienna. By Don Juan Asmodeus. London. Printed for the Author. and Published by John Fairburn, 2, Broadway, Ludgate-Hill (Price One Shilling).* Ten H.L. caricature portraits arranged in two rows, and, except for the last two, in separate compartments, each illustrating a section of the verse-satire. The date is after Peterloo, see No. 13258, and before the King's death (29 Jan. 1820). For the original 'Lecture on Heads' by Stevens see No. 11155. [1] *Derry-Down-Triangle*, Castlereagh, with ass's ears, his head, adorned by a tiny gibbet, turned in profile to the l., holds up a scourge. On a scroll is the motto *EIREN·GO·BRAY* (see No. 13301). [2] *State Jackal*, Canning, directed to the l., holds a pistol in each hand. On his head is a triangle, bells hanging from its apex as from a fool's cap. Behind him is a package inscribed *Lisbon 20.000 weight.* For his much-attacked mission to Lisbon see No. 12872, for the duel with Castlereagh, No. 11370, &c. [3] *Quack Doctor* [cf. No. 9849], Sidmouth, in profile to the l., holds a pike on which is speared a ball inscribed *Circular Pills* [see No. 13282, &c.]. On his head is a pestle and mortar inscribed *Drugs for John Bull.* At his back is a large *Bible* (like Liverpool he was an Evangelical). [4] *Chancery Jack*, the shoulders of Eldon, who scowls to the r., emerge from a *Coal Tub* (as son of a Newcastle hoastman or coal-broker). He wears wig and gown, across his forehead is a bandage inscribed *In Chancery*; from his mouth issues the word *Equity.* [5] Liverpool, in profile to the l., spoons into his mouth liquid from a bowl of *Water Gruel for the Poor* held in his l. hand. On his head is a round tea-tray inscribed *£4.000*; on this are two cups and an urn inscribed *Cordial Tea.* [6] *Croaking-Frog*— Croker sits, pen in hand, in profile to the l.; on his head is a frog. At his shoulder is a flag inscribed

[1] Pencil note by G. C. on pamphlet.

Dry . Rot . In . Navy above two broken anchors. He says *Fal de Raltit*, and before him is a paper: *Talavira* [sic] *Algiers 2000.* He has an oddly shaped seat, resting his arm on a *Quarterly Review*, above a longer (curved) block inscribed *Couriers.* (He was Secretary to the Admiralty, see No. 12310, author of *Talavera*, a leading contributor to the *Quarterly*, and (with Arbuthnot) manager of the Press for the Ministry.) [7] *Dunderass*—Lord Melville (First Lord of the Admiralty), in tartan, is in profile to the l., holding a pinch of snuff. Across his chest is a broad band: *Pickings of Dad 60.000* [see No. 10377, &c.] *Place 10.000.* He wears a curious head-dress topped by a man-of-war surrounded by smoke. [8] *Waterloo-Man*—Wellington, so styled by Hone, see No. 13302, stands in profile to the l., wearing a cocked hat on which stands a cannon. He holds a dagger transfixing a bleeding heart; behind his back is a bundle inscribed *Iquisition* [sic], across his chest is a placard: *Coruption* [sic] *Prize . Money £60.000 Allowances £200.000 &c &c.* The text is a savage attack, e.g.: His soldiers *sav'd the Spanish nation*; | Sav'd them—to send them to perdition | By *Ferdinand's* crust [sic] *Inquisition* [see No. 13009] and (on Waterloo): The *General* he'd not aught to do | But scenes of triumph to review [having lingered in Brussels]. For the campaign against pensions see No. 12781, &c. [9 and 10] *Chere-Amie*, Lady Hertford in profile to the r., holds a sceptre and wears a crown-like coronet. She offers the Regent a large goblet of *Noyau*, saying, *Take another sup my Jewel. Grand-Lama*—The Regent leans back tipsily, his eyes almost closed. A little demon, holding a firebrand, flies towards him, flinging a noose at his head. See No. 11853.

Reid, Nos. 451, 4664. Cohn, No. 661.

$6\frac{3}{8} \times 11\frac{13}{16}$ in. 184. a. 3/7.

13347 JOHN BULL ON THE ROAD TO RUIN.!!!

J. B. Inv[t] et Sculpt

London Publish'd by R. Carlile. Fleet Street & T. Davison. Duke Street Smithfield No 8 [? 1819][1]

Engraving (coloured impression). John Bull, on his hands and knees, and very ragged, supports on his back personifications of the Church of England, the Nonconformists, and (?) the Christian faith. Round his neck is an eye-shade, inscribed *Clerical Blind*, which has fallen from his eyes. He looks up to say to his tormentors: *Pray Gentlemen Spare me Reason Has Slipt off your blind and I can See and Judge for myself. Besides you have more than a Seventh! of my labour! already.* The greatest burden is a fat carbuncled parson representing the Established Church, who has hung a heavy saddle-bag covered with the word *Livings* on John's neck. He gashes John with a heavy spur inscribed *Bigotry and Revenge.* The parson, one hand on John's head, the other raised admonishingly, exclaims: *Ah Seditious Villian! who told you It was Reason? 'tis downright Blasphemy! See and Judge for yourself! here's a pretty Rascal? How do you think the stupid Sons of our Nobility are to live? ride easy or we must Call in the Military.* Behind him sits a lean grotesque fanatic, with lank, spiky hair, and who points upward, saying, *We are guiding you right Johnny if you doubt you are damn'd give him another Spur Brother for the love of G—d.* In his pocket is a *Brandy* bottle. Buckled to his waist by a strap inscribed *Delusion* is a huge bundle inscribed *N[ew] Chapels Love Of[fe]ri[ngs] Missionaries! Bible Societies! Missionaries! New Chapels.* On this stands a demon supporting a limp puppet with a woman's face and in a long

[1] Dated 1831 by E. Hawkins when it was perhaps reissued.

white gown covered with a cross inscribed *Faith*; he holds up its arms, saying, *That's it threaten him Brothers! for my Phantom seems to have lost its Power.* In the foreground (l.) is a huge triple bundle bound with a strap inscribed *Annual Burden to support Imposture.* The last three words are almost obliterated by pen. The bundle is covered with the words *Publishing Bonns* [sic] *Marriages &c &c Easter Offerings &c &c &c Tithes* [four times], *Christenings Churchings Burials &c &c.* On the r. is a bundle of corks inscribed *Law Gags, made by The Society of Dupes.*

John is beside a road inscribed *The road to Ruin* which leads to one of a number of steepled buildings inscribed *New Churches* in the background. On an adjacent steeple stands a tiny figure, saying, *The Lord make us thankfull for what we receive and Bless the Regent.* Similar figures on other steeples answer *Amen*; others are leaping into the sky or falling from it. Two smaller buildings are inscribed *Chapels*, and at the end of the row (r.) is one inscribed *College For Dissenters to Learn to Preach.* Below the design:

Priest's of all sects', as damn'd contemn,
The Man, who dares, dissent from them,
To propagate, their Idle theme,
They wrangle! torture! and Blaspheme!
Attack the root, of Holy trend,
They all unite, to Serve the Lord!
That is; they Piously agree,
To Cheat!, Cajole!, and Plunder! thee, Johnny!!!

The allusions to 'New Churches', see No. 12987, and to the Regent show that the print is not earlier than 1818 or later than Jan. 1820. Carlile was in prison from Nov. 1819 to 1825, and while there wrote his periodical, *The Republican*, published like other of her husband's works by Mrs. Carlile. Such comprehensive anticlericalism, that of Carlile, see No. 13274, is exceptional in these prints.

$6\frac{7}{8} \times 9\frac{1}{8}$ in. With border, $7\frac{3}{4} \times 9\frac{7}{8}$ in.

PERSONAL AND SOCIAL SATIRES

13348 GOING TO WHITE'S.

Drawn Etched [*& Pub^d* erased] *by Rich^d Dighton Jan^y 1819 Pub^d by T. M^cLean Haymarket.* [reissue]

Engraving. Lord Alvanley walks on a pavement in profile to the r. He wears top-hat, double-breasted coat, strapped tousers, and the high collar of a dandy.

Alvanley (1789–1849), son of Pepper Arden, see vol. v, was the chief dandy and wit of the day, in succession to Brummell, see Gronow, *Reminiscences*, 1892, i. 136–8, 319–23, &c. For White's (club) see No. 8826.

Another state is listed by H. M. Hake, *Print Collector's Quarterly*, xiii. 244, with the alternative title: *A spice of Pepper from the stock of Arden*; for a reduced version, 1825, cf. No. 12904.

A copy (with Lord Hill and Lord Yarmouth) is in a pl. by Grego to Gronow, op. cit., i. 320.

$10\frac{3}{4} \times 8$ in.

13348A GOING TO WHITES.

London Pub^d by S. W. Fores, 41 Piccadilly. Jan^y 1^st 1823.

A copy (coloured).

Reproduced, B. Darwin, *British Clubs*, 1943, p. 23.

$10\frac{7}{8} \times 7\frac{1}{4}$ in. 'Caricatures', vi. 14.

13349 MR HOBHOUSE

Drawn Etch^d & Pub^d by Rich^d Dighton 1819

Engraving (coloured impression). Hobhouse stands in profile to the r., wearing an overcoat and gloves but no hat. He holds a paper or letter and a small cane.

Evidently a Westminster election portrait, see No. 13204, &c.

Another state is listed by H. M. Hake, op. et loc. cit., with the alternative title: *A Character in the School of Reform.*

Reproduced, Patterson, *Sir Francis Burdett and his Times*, 1931, ii. 503.

$11\frac{1}{4} \times 8\frac{3}{4}$ in.

13350 HIS EXCELLENCY THE PERSIAN AMBASSADOR.

Drawn Etch^d & Pub^d by Rich^d Dighton May 1819.

Engraving (coloured impression). The Ambassador rides in profile to the r. on a white horse with gold harness and fringed and embroidered saddle-cloth. He wears Persian costume, with a long, closely curled, black beard and an astrakhan cap.

His arrival in May caused a sensation, on account of his favourite (or wife) 'the fair Circassian', see No. 13391, &c.

Another state is listed by H. M. Hake, op. et loc. cit., with the alternative title: *Mirza Abdul Hassan Khan.*

11 × 10 in.

13350A A reissue (uncoloured), *Pub^d by T. M^cLean, Haymarket*, '& Pub^d' being erased from the original imprint.

13351 A VIEW OF ARGYLE.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton May 1819

Engraving. The Duke of Argyll walks in profile to the r., (gloved) r. hand on his hip. He wears top-hat, single-breasted overcoat, and strapped trousers.

For a reduced copy, 1825, title *Maccullomore*, cf. No. 12904. Also copied by G. Cruikshank, 1825 (Reid, No. 1297), see vol. x.

$10\frac{7}{8} \times 6\frac{1}{4}$ in.

13351 A A copy (coloured), n.d., with the same title.

$11\frac{1}{2} \times 7\frac{5}{16}$ in. 'Caricatures', vi. 9

13352 THE GOLDEN BALL.

Drawn Etch^{d} [*& Pub^{d}* erased] *by Rich^{d} Dighton. May 1819 Pub^{d} by T. M^{c}Lean Haymarket* [reissue]

Engraving (coloured and uncoloured impressions). Edward Hughes Ball Hughes stands in profile to the r., l. forefinger extended. He is dressed as a dandy with (cylindrical) top-hat, high collar and white neck-cloth, tight-waisted double-breasted high-collared coat, and flower in button-hole, white cuffs, yellow gloves, trousers gathered at the ankle and strapped over spurred boots. Cf. No. 13029, &c.

Ball Hughes (originally Ball), known as The Golden Ball, was a social celebrity who inherited a fortune from his uncle, Admiral Hughes, see Gronow, *Reminiscences*, ii. 89–93, &c. For a reduced copy, 1825, cf. No. 12904.

13352 A A copy (coloured) with the same title, *Pub^{d} Decem^{r} 2^{d} 1822 by S W Fores Piccadilly*.

$11\frac{7}{16} \times 7\frac{1}{8}$ in. 'Caricatures', vi. 13

13353 THE MASTER GENERAL OF THE ORDINANCE.

Drawn Etch^{d} [*& Pub^{d}* erased] *by Rich^{d} Dighton 1818 August Pub^{d} by T M^{c}Lean Haymark^{t}* [reissue]

Engraving. The Duke of Wellington, in uniform, with cocked hat and tasselled Hessian boots, stands in profile to the l., slightly smiling, two fingers extended, as if about to shake hands. His l. hand supports his sabre. He wears the Waterloo medal and star of the Bath. For a reduced copy, 1825, title *The best Store in the Ordnance*, cf. No. 12904.

The original water-colour is in the Royal Collection at Windsor.

$11 \times 7\frac{3}{4}$ in.

13354 M^{R} LISTON IN LOVE LAW & PHYSIC.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton 1819 August.

Engraving. Liston stands directed to the r., his hands in his breeches pockets. He wears a figured scarf over his head and under a top-hat, tail-coat, and high boots.

The farce, by Kenney, was first played at Covent Garden on 20 Nov. 1812, Liston playing Lubin Log, 'a great flat', with much success. Genest, viii. 372.

$10\frac{3}{8} \times 7\frac{1}{4}$ in.

13355 A WORTHY ALDERMAN OF LONDON.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton 1819 Oct^{r}

Engraving (coloured impression). Sir James Shaw (see vol. viii) stands stiffly in profile to the r., top-hat in l. hand, glove in (gloved) r. hand.

Another state is listed by H. M. Hake, op. et loc. cit., with the alternative title *Why Shaw he's an alderman*; for a reduced copy, 1825, cf. No. 12904.
$11\frac{15}{16} \times 7\frac{7}{8}$ in.

13355 A A reissue (coloured), with the additional imprint, *London Pub^{d} by Tho^{s} M^{c}Lean, 26, Haymarket, 1824*, and the inscription *Sir James Shaw.*

13356 THE HON^{BLE} GEO^{GE} LAMB.

Drawn Etch^{d} [*& Pub^{d}* erased] *by Rich^{d} Dighton 1819.*
Pub^{d} by T. M^{c}Lean Haymarket [reissue]

Engraving. Lamb stands in profile to the l. wearing a top-hat and long single-breasted overcoat. He holds a glove in his (gloved) l. hand; his r. hand is in the breast of his coat. He wears trousers slit a few inches to allow of gaiters.

For Lamb's return for Westminster see No. 13204, &c.; for a reduced copy, 1825, title *Catullus*, cf. No. 12904.
$11\frac{3}{8} \times 8$ in.

13357 KANGKOOK.

Drawn Etch^{d} *Dec^{r} 1819 by Rich Dighton*
Pub^{d} by T. M^{c}Lean Haymarket [reissue]

Engraving. Lt.-Col. Henry Frederick Cooke, 'Kangaroo Cooke', stands in profile to the l. He wears dandified dress, his hair and whisker curled and brushed forward, and with the high collar, linen cuffs, and full trousers of the dandy. He wears a long single-breasted coat and oddly shaped top-hat.

Cooke, called Kangaroo Cooke, brother of Sir George Cooke who commanded the first battalion of Guards at Waterloo, was A.D.C. to the Duke of York; he was noted for his dandified dress. See Gronow, *Reminiscences*, 1892, i. 60–1. He was made a Knight Commander of the Order of the Guelphs in 1821, and knighted in 1825. For a reduced copy, 1825, cf. No. 12904.
$11\frac{1}{8} \times 7\frac{5}{8}$ in.

13357 A A copy (coloured), with slight alterations in the ground, *Blake sc*, imprint *London, Pub^{d} Dec^{r} 17, 1824 by S, W, Fores 41 Piccadilly, corner of Sackville Street.*
$11\frac{5}{8} \times 8$ in. (figure the same size as original).

13358 A VIEW IN THE JUSTICE ROOM, GUILDHALL.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton, 1819

Engraving (coloured impression). Matthew Wood (H.L.), in his alderman's gown, sits at a desk, leaning forward, pen in hand, as if interrogating, his eyes fixed on the (invisible) witness; both arms rest on the sloping desk. The upper part of the desk and a corner of his seat form the base of the design.

See Nos. 12813, &c., 13482.
$6\frac{5}{8} \times 8\frac{3}{16}$ in.

13358 A A reissue (coloured) with the additional imprint: *London Pub^{d} by Tho^{s} M^{c}Lean 26 Haymarket 1824* and the inscription *Alderman Wood.*

13359 A DANDY OF ~~1~~819. OR A STAN~~DING~~ DISH OF THE TON.

[Williams.]

Pub. June 19 1819 by S W Fores N° 50 Piccadilly London

Engraving (coloured impression). Portrait of a young man, directed to the l., wearing a top-hat, with the high collar, short-waisted tail-coat, and yellow gloves of the dandy, with tight pantaloons and Hessian boots. Identified as 'F. Standish Esq^re' and evidently Frank Hall who took the name of Standish in 1812 on inheriting the estates of Sir Frank Standish (see No. 9563) and died in 1841 aged 42.

$13\frac{5}{8} \times 9\frac{1}{2}$ in. 'Caricatures', vi. 5.

13360 THE STAMFORD DANDY OR A MODERN PEEPING TOM.

[? 1819]

Engraving (coloured impression). Lord Stamford rides past a row of houses, looking through his glass at a woman who stands at an open first-floor window. Other women watch him from the two other windows of the house, the l. part only of which is depicted. He is dressed as a dandy of *c.* 1819, wearing loose white trousers.

George Henry Grey, 1765–1845, succeeded as 6th Earl of Stamford on 28 May 1819. The woman at the window is identified as Miss Betts.

$6\frac{7}{8} \times 4\frac{3}{8}$ in.

13361 FEMALE LANCERS—OR—A SCENE IN S^T JAMES'S STREET.

I.R.C [Cruikshank] *fecit*

Pub^d Jan^y 1819 by E Brooks Panton Street Haymarket

Engraving (coloured impression). Two dandies (l.) walk arm-in-arm, meeting two good-looking ladies with plumed and tasselled mortar-boards on their caps, which resemble the elaborate helmets worn by Lancer officers. The ladies walk arm-in-arm, stooping forward, and carry long-handled parasols whose ferrules terminate in spear-heads; these slope forward, the handles resting on the ground. The dandies are Lord Yarmouth (l.) and Lord Petersham; the former says: *Bravo my Girls ha, ha, ha*; the latter, eye-glass in hand: *Who the Devil are you?* One of the women (? Lady Caroline Lamb) answers *Ireland for Ever*. Both wear high neck-frills, very short high-waisted dresses projecting at the back, and long frilled drawers above laced boots. For spiked and dangerous umbrellas cf. No. 13073.

$8\frac{13}{16} \times 12\frac{9}{16}$ in. 'Caricatures', x. 108.

13362 THE BOXING BARONESS.

[Williams.] [? 1819]

Engraving. A woman, fashionably dressed in the mode of 1819, stands on the pavement, full-face, in an aggressive pugilistic attitude, with fists clenched, l. foot forward. On the ground are her cloak or shawl, parasol, and gloves.

Identified, A. de R. xix. 8, as Lady Barrymore, presumably the so-called Lady Barrymore, mistress or widow of the 7th Earl Barrymore, a famous amateur boxer (see vol. vi); she died of drink 30 Oct. 1832 in Charles Court, Drury Lane. G. E. C., *Peerage*.

$6\frac{7}{16} \times 4\frac{1}{16}$ in. With border, $7\frac{1}{2} \times 5$ in.

13363 BENT ON LOVE, OR LOVE'S LAST SHIFT.
J J [? March.]
London. Published by J. J. March, 1819, at 48, Strand.
Engraving (coloured impression). Robert Owen, much caricatured, with a large head sunk in his shoulders so that he resembles a hunchback, walks beside a tall handsome and elegantly dressed woman who takes his arm, his head being below her waist. He is dressed as a dandy, wearing a flamboyantly bell-shaped top-hat, and walks with arms akimbo, holding a cane under the l. arm.

They are identified as (Robert) Owen and Miss Beaumont, perhaps the Miss Beaumont whose acting at Covent Garden was praised by H. E. Fox in Dec. 1820. *Journal*, ed. Lord Ilchester, 1923, p. 47.
$7\frac{1}{16} \times 7\frac{1}{2}$ in.

13364 ST JAME'S STREET IN AN UPROAR OR THE QUACK ARTIST AND HIS ASSAILANTS. *Saturday Morning 30 Jan^y 1819*
Marks fec^t
London Pub^d by S. W. Fores Piccadilly.
Engraving (coloured impression). Fashionable carriages throng the west side of St. James's Street, stopping outside a house with a pilastered door (r.) above which is a notice: *Chalk Drawing*. A dense crowd of tiny figures enters. The crowd is watched intently by Haydon who stands (l.) on the opposite pavement; a taller man, probably a pupil, takes his arm. Haydon wears spectacles and holds a small portfolio. A goose labelled *W C* menaces him from behind. At the bird's feet are two papers: *Cabal 2 Octavo Volumes W C.* and *Quack Artist Play .W C. Weather Cock.* There are two placard bearers; one behind Haydon and on the extreme l. holds up a notice: *Chalk Drawings by Haydon*['s] *Pupils Landsers & Bewick—Private Day.* The other is a small boy (r.), assailed by hissing geese, at whose feet is a paper: *Catalogue Raisonny.* His placard is inscribed *Exhibition of Drawings, by Haydons pupils Landseers and Bewick for the Cartoons and Elgin Marbles.* The street recedes in perspective to the gate of St. James's Palace. Outside the first-floor windows of the house of the Exhibition is a carved lion.

A satire on an exhibition of chalk drawings (eight only) from Raphael's Cartoons, see No. 13034, and from the Elgin Marbles, see No. 12787, by Haydon's pupils. Haydon, quack artist by virtue of his puffing advertisements, secured a fashionable crowd for 'the private day' by invitations to those 'in high life' and by lavish advertisement. The exhibition was said to be the first in England 'ventured upon without the powerful aid of colour'. *Examiner*, 7 Feb. 1819, p. 93. 'W. C.' is W. P. Carey (see Index of Artists, vol. vi), an art critic who after praising Haydon roused his spleen by praising West. Attacked for this (in Nos. 8 and 9 of the *Fine Arts*) he retaliated in *Desultory Exposition of an Anti-British System of Incendiary Publication . . .* ['Annals of the Fine Arts', see No. 13034] *intended to sacrifice the honor and interests of the British Institution, the Royal Academy, and the whole body of British Artists . . . to the passions . . . of certain disappointed Candidates for Prizes, &c.* Carey visited the exhibition (admission 1*s*. catalogue 6*d*.) and protested against the charge for a catalogue of eight drawings. The *Catalogue Raisonné* (1816 or 1817) was, according to Haydon, an attack on the exhibitions of the British Institution, inspired by the Academicians' jealousy of himself. Haydon, *Autobiography*, 1926, i. 262 f. See *Letters of Keats*, 1935, p. 433; Whitley, *Art in England 1800–1820*, 1928, p. 299.

Reproduced, E. George, *Life . . . of B. R. Haydon*, 1948.
$7\frac{13}{16} \times 12\frac{1}{8}$ in.

13365 A MUSHROOM FOR THE ROYAL SOCIETY! OR A VIEW OF A FUNGUS LATELY GROWN ON THEIR OWN BANKS

Pub. by I. Sidebotham 287 Strand & Sold also at N° 20 Princes S^t March 1819

Engraving (coloured impression). Below the title: *—Dedicated to the worthy President—Sir Joseph Banks having a Cask of Wine rather too sweet for use, he directed that it sho^d be placed in a Cellar that the Saccharine matter it contain'd might be more perfectly decomposed by age—At the end of three years he directed his Butler to ascertain the state of the Wine, when on attempting to open the Cellar door he was prevented by some powerful obstacle—the Door was therefore cut down & the Cellar was found to be completely fill'd with a firm fungus vegetable production—the Cask was Empty & carried up to the Cieling where it was supported by the surface of the Fungus.—(vide Monthly Magazine).* A giant mushroom reaches the upper margin of the design; in its summit a cask is embedded. The butler stands on a ladder (l.) holding out the spigot, and saying to Banks who stands below (r.): *here's a pretty "Tale of a tub, all the Wine's gone!!* Sir Joseph stands in back view, capering delightedly; he holds up both arms, a stick in the l. hand, and says with head thrown back: *It is a most Glorious discovery cut it down & send it to the Museum had the Wine been Bottled, it wo^d not have been half so Interesting.* Against the wall of the cellar are wine-bins, stacked with bottles, four inscribed respectively *Curious Tinta*; *Cypress*; *Very Curious*; *Wine drank by the Gr^t Mogul.* Flasks on the top of the bins are *Nile Water* and *Water from Tombuctoo.* On the ground (l.) is a two-handled covered vase: *A small portion of the Sabine left by Horace at his death contained in this Vase preserved for dinners of the R S.*

For Banks's dinners to the Royal Society cf. No. 7431.

$9\frac{9}{16} \times 8\frac{3}{8}$ in. Pl. $13\frac{1}{8} \times 8\frac{15}{16}$ in.

13366 NEW READING—OR—SHAKESPEARE IMPROVED.

[Williams.]
Pub^d by Tho^s Tegg N° 111 Cheapside London [1819][1]

Engraving (coloured impression). After the title: *Humbly Dedicated to the Keen Critic of Drury Lane, by a poor Author.* Kean as Richard III, in the usual costume of the part, see No. 12325, &c., postures on Bosworth Field with drawn sword and declaims:

> *Methins* [sic] *there be six Richmonds in the field;*
> *five have I kill'd to day instead of him;!!!*
> *A Hobby! A Hobby my Kingdom for A Hobby!!!*

Behind him (r.) is a knight (? Catesby) holding erect a velocipede or hobby-horse (see No. 13399, &c.). He says: *Here my Liege! Here's a swift Hobby will convey you from the feild as fast as your legs will permit.* He wears a helmet with horse's tail, corslet, trunk-hose, and flat strapped shoes. In the distance (l.) the battle rages; men fight or flee on velocipedes. The ground is strewn with shattered velocipedes and the debris of battle.

The dedication refers to Kean's conduct to Bucke, the 'poor author', see No. 13367, &c.

$8\frac{1}{2} \times 12\frac{7}{8}$ in.

[1] Serial number erased.

13367 DERANGED INTELLECT, A NEW TRAGEDY LATELY PERFORMED WITH IRRESISTIBLE EFFECT—BY CAESAR THE LITTLE.

Marks fec[t]

London Pub[d] by S. W. Fores 50 Piccadilly Mar. 29[th] 1819

Engraving (coloured impression). Kean (r.) dressed as Richard III, see No. 12325, is chairman at a tavern-club meeting, evidently the Wolves, the members seated at a long table, with frothing tankards and tobacco-pipes. He holds up a hammer in the r. hand, a tankard in the l., and say: *My hours are at this Moment too much, and I am proud to say, too well occupied to be devoted to such unworthy Subjects as the Italians and its——Author——A Lie. an Odious damned Lie. Upon my Soul a Lie, a wicked Lie. D—n that Porter it has turned my Brain!!!* His five companions are rakish-looking plebeians in dandified dress. They applaud Kean. The two at his r. and l. say: *Caesar for ever.* One on the extreme l. says: *I am very Intimate with the Gemman, and I knows his Motter is, Naught Caesar Naught Nullus and I says Caesar for ever.*

A satire on Kean's vanity and his conduct over a tragedy, *The Italians*, by C. Bucke, which he had undertaken to accept for Drury Lane from compassion for the author, and then rejected on the ground that 'unless the entire interest centred in the character designed for him it would neither suit his reputation nor the interest of the Theatre . . .'. A pamphlet war and a heated correspondence in the Press followed; Kean headed a letter to the Editor of the *Examiner*, '—A lie— . . .' [ut supra, quoting *Othello*, v. 2]. In this he said the tragedy was known in the Green Room as *Deranged Intellect* where it excited 'uncontroalable laughter and pity for the author'. *Examiner*, 28 Mar. 1819, pp. 202–4. See also *The Wolves Club* [by Marks], pub. Fores 29 Mar. 1819; reproduced, G. Playfair, *Kean*, 1939, p. 146, an amusing caricature of Kean, egotistically presiding at a tavern table, and applauded by illiterate supporters. See No. 13368.

$8\frac{3}{4} \times 12\frac{3}{8}$ in.

13368 THE JUDGMENT OF BRUTUS—OR THE—DRAMATIC CENSOR. *vide Deranged Intellect.*

Yedis inv[t] [Williams f.]

London Pub[d] on April fool day 1819 by J Sidebethem 287 Strand.

Engraving (coloured impression). Kean as Brutus (l.) sits in a (pseudo-) curule chair on a massive platform of Roman masonry addressing a ragged and emaciated author (r.) who faces him defiantly. A fat man in modern dress stands behind Kean's chair, leaning over his shoulder to hold the chains attached to the collars, all inscribed *Keen Wolf*, of three wolves at Kean's l. hand, all snarling savagely at the author. At Kean's r. hand lies an absurd little lion, *A Keen Lion*, emaciated and maneless. The fat man is identified by a paper in his pocket: *To Manag[er] Puff*, showing that he is Rae. He and Kean are surrounded by clouds of smoke issuing from his mouth, and inscribed *a stupid Puff, a silly Puff, A nonsensical Puff, A queer Puff, An Ostentatious Puff, A miserable Puff, A contemptible Puff, A stale Puff, A fresh Puff, A Bombastic Puff, A ridiculous Puff.* Kean's l. foot rests arrogantly on a footstool. He extends both arms towards the poet in a gesture of negation, saying, "*Your Play won't do—Its worse than Bad* | "*theres some pretty poetry in it to be sure, but* | "*altogether it's a d—d stupid production! the* | "*effects of Deranged Intellect*". At his feet lies a scroll inscribed: "*A lie—an Odious d—d Lie* [. . . as in No. 13367].

At the poet's feet is a paper: *Plays by an Unfortuneate Buck*, i.e. Charles Bucke. He holds out his play: *The Italians a Rejected Play*, saying to Kean: "*You are so inflated by the Managers puffs* | "*that you forget yourself and assume an authority* | "*and tone of arrogance unbecoming your Situation—* | "*It is not fair acting for a player to presume to publish* | "*an opinion on the merits of a piece before it is perform'd* | "*it is a consumate piece of ignorance and* | "*an insult to the Public—* Under his l. arm are other papers: *The Cherokee Tragedy*, *Cons*[olations of Boethius]. From his pocket hangs a paper headed *Chandler Shop Acc^t Roll . . .* $\frac{1}{2}^{d}$, to show how destitute he is. The clouds of smoke issuing from the Manager extend behind Bucke, with three lengthy inscriptions: [1] *That wonderfull and astonishing transcendant Genius M^r Kean has again delighted & petrified the audience by his powerfull delineation of Brutus & last night made such a vast addition to his histrionic fame that his enthusiastic admirers rose up with a simultaneous motion waving hats handkerchiefs & sticks in hysterical fits of rapture.* [2] *M^r K—n was so GREAT in the DWARF of Naples, that description is beggar'd & the poverty of all human languages made palpable in not affording terms to convey the very smallest particle of an idea of his supernaturel Genius (poor Davy Garrick was thy panegyrist ever equal to this?).* [3] *That prodigy of an Actor M^r K—— will shortly appear in a New Character as the Bully in—"Bug-Bears for poor Authors.* After the title: "*Hark thee, Fellow* | "*How art thou call'd* | *Brutus—A FOOL!!!* | *Brutus, Act 1^st Scene 3^d.*

A satire on the dispute between Kean and Bucke, see No. 13367, &c. The play was performed on 3 Apr., with H. Kemble as Manfredo, the part which Kean had undertaken, but it was damned by Kean's partisans and only played twice to a riotous audience. The printed version went through many editions with (eventually) four prefaces by Bucke. Genest, viii. 686–7; *Examiner*, 1819, pp. 222–3, 238, 251. On 3 Dec. 1818, *Brutus or the Fall of Tarquin*, a plagiaristic compilation by Howard Payne, was acted for the first time, Kean playing Brutus, and according to Genest 'with success *vastly* beyond its merits' (viii. 677–81). Kean's acting was extolled in the *Examiner* (1818, p. 774). The *Dwarf of Naples*, by Soame, with Kemble as the Dwarf was first played on 15 Mar. 1819, a play written for Kean, and dedicated to him 'in a stream of fulsome flattery'. Genest, viii. 685 f. For 'puffing' at Drury Lane see No. 12918; for the Wolves, No. 12919.

$8\frac{5}{8} \times 13$ in.

13369 THEATRICAL MOTIONS! OR THE PRIVATE AFFAIRS OF THE OPERA BOTHERING THE CHANCERY LAWYERS!!

[I. R. Cruikshank.]

London pub. by Sidebethem 287 Strand 1819

Engraving (coloured impression). The Chancellor and three barristers followed by the mace-bearer flee in terror to the l. from three opera-dancers who pirouette derisively (r.), two making high-kicks towards the fugitives. The Purse of the Great Seal falls to the ground. In the background (r.) three other lawyers are in flight to the r. Eldon ('Old Bags'), who does not wear a Chancellor's wig, but has a green bag suspended from each arm, says, looking over his shoulder at the dancers: *These Perpetual Motions only Vex & torment me & "I much Doubt" my ability to Do the thing any Service—The Parties had much better Meet in Private and settle their Affairs quietly & not Expose them in Public so often!* On the ground are papers: [1] *Norman-v-Humbug Theatrical Actions Arbitrations &c for Salaries of performers, Scene*

painters. [2] *Royal Humbug Theatre Crouch-v-Gossip—the theatrical Wax Chandler, alias "Count Dip" 50 actions for performers Salaries!* [3] *Actions for the Humbugerian Manager's Washing Bills.* [4] *Drury Lane Theatrical Suits, under the Board of Mis-management, 1000 Actions Squabbles among the Creditors, Old & New Renters &c.* [5] *Opera house Suits Waters ag[t] Taylor Affidavits, Motions Reports, Costs &c.*

Taylor (see No. 12133, &c.), here styled 'Humbug', Manager of the King's Theatre in the Haymarket (the Opera House), was hopelessly (and fraudulently) bankrupt, and the financial position of the theatre caused a succession of suits in Chancery. A suit of 1829 was against Edmund Waters and the executors of W. Taylor. For the management of Drury Lane, and disputes between old and new renters see No. 11767, &c. The mismanagement of the amateurs' committee ended in 1819 when Elliston became the 'Great Lessee'. For the danseuses cf. No. 9300 by I. Cruikshank. In 1819 the (fashionable) violent action of the French opera dancers was criticized in the *Examiner* (p. 299).

$8 \times 13\frac{5}{16}$ in.

13370 THE THEATRICAL HOUSE THAT JACK BUILT.

London: Printed by and for Joseph Grove, Library, Hemming's Row, St. Martin's Lane, 1819.[1] *One Shilling.*

Woodcut on title-page. Rival Richards (see No. 12918) stand sword in hand, threatening each other, on the ends of a see-saw balanced on a book: [*Shake*]-*spear.* Below: "*The Great! and the Little Great.*"

A satire on Covent Garden Theatre dedicated to 'Manager Puff . . .', imitating in text, format, and woodcuts Hone's famous parody, see No. 13292. Macready first played Richard III on 25 Oct. 1819 challenging comparison with Kean, a performance hailed by the *Examiner* (p. 699) as promising to rescue the house from its 'pantomimic degradation'. MS. identifications in B.M.L. C. 116. e. 6/7. The other woodcuts are Nos. 13371–81.

c. $3\frac{1}{8} \times 4$ in. 184. a. 3/17.

13371 THIS IS THE HOUSE THAT JACK BUILT.

See No. 13370. The façade of Covent Garden Theatre recedes in perspective from l. to r. On the roof stands Kemble in quasi-Roman costume, striking an attitude.

For the theatre as the 'House that Jack [Kemble] built' see No. 11415, &c.

c. $5\frac{1}{2} \times 3\frac{7}{8}$ in.

13372 *This is* THE BEAST *that lay . . .*

See No. 13370. An elephant, chief example of 'pantomimic degradation', see No. 11935, &c.

c. $3 \times 4\frac{1}{4}$ in.

13373 *This is* THE MAN *Who engaged . . .*

See No. 13370. Fawcett, fashionably dressed, sits at a table weeping over a book with blank pages headed *Box Book.*

c. $2\frac{3}{4} \times 3\frac{3}{4}$ in.

[1] Grove's *Theatrical House that Jack built*, price 1*s.*, or coloured 2*s.*, is advertised in the *Examiner*, 16 Jan. 1820 as 'just published'.

13374 *This is* THE RIDER, *That ruin'd the Man,*

See No. 13370. An actor in theatrical costume with feathered turban stands with legs astride and arms flung wide. Identified as Charles Farley (1771–1859); he superintended Covent Garden pantomimes, 1806–34.
c. $3\frac{3}{4}\times3$ in.

13375 *This is* THE BOX-BOOK KEEPER, *who Pockets the Pelf, . . . and prays for the Tool That ruin'd the Man . . .*

See No. 13370. A portrait of Brandon, seated at his desk with a large pen behind his ear. He became notorious during the O.P. riots, see No. 11430, &c.
c. $3\frac{3}{8}\times3$ in.

13376 *These are the* COUNCIL OF COVENT GARDEN *That examine the Book-Keeper, who . . .*

See No. 13370. Three fashionably dressed men stand in consultation: Robins the auctioneer (l.), hammer in hand, turns to Harris, while Brandon (r.) makes a propitiatory gesture.

Robins (1778–1847) had in 1817–18 taken a leading part in improving the management and finances of Drury Lane and was later to do a similar service to Covent Garden.
c. 3×4 in.

13377 *This is* THE MAN *who all men scorn . . .*

See No. 13370. Fawcett, fashionably dressed, stands with arms extended in a rhetorical gesture. The text is a savage attack on him: 'The Manager-Author—the Actor of *Quotem* . . .'. For Fawcett as Caleb Quotem, parish clerk and general factotum, see No. 10674.
c. $3\frac{3}{8}\times3$ in.

13378 *These are* THE ACTORS *insulted—enraged,*

See No. 13370. Four men and a woman, fashionably dressed, are in consultation. One man sits, the others stand. They 'swear, no longer to play, if not paid, And that they will never be I am afraid'.
c. $2\frac{3}{4}\times4$ in.

13379 *This is* THE BRIDE, *who lately married That she in a much finer coach might be carried.*

See No. 13370. Margaret Agnes Somerville (1799–1883), who married Alfred Brown in 1819, stands between 'two hot-headed rivals', Eliza O'Neill, who married William Becher in 1819, and Miss Macauley (1787–1837).
c. $2\frac{3}{4}\times4$ in.

13380 *This is* THE FLAG *all tatter'd and torn, &c.*

See No. 13370. A banner, imitated from No. 13302, hangs from a pole surmounted by the head of Harris. It is inscribed *Not an Order can be Admitted.* Orders are said to be distributed wholesale by Brandon 'upon the usual terms'. The tailpiece is an Order: *Theatre Royal Covent Garden On . . . 1820—Admit Twelve to the Pit W Brandon.*
c. $3\frac{3}{4}\times3\frac{1}{4}$ in.

13381 ENTERTAINMENT EXTRAORDINARY, FOR THE CHRISTMAS HOLIDAYS, AT THE HOUSE THAT JACK BUILT,

See No. 13370. An auctioneer (Robins) on his rostrum, with hammer raised, faces three fashionably dressed Covent Garden actors. He is disposing of the theatre, scenery, &c.
c. 3×4 in.

13382 VOILÀ—T—[ON MORT]!!!

Etch^{d} by G Cruikshank

Pub^{d} July 17th 1819 by G Humphrey 27 S^{t} James's S^{t} London—

Engraving (coloured and uncoloured impressions). Heading to a printed broadside: *Pugilism Extraordinary*. Scene in a neatly furnished room. Lord Morton, bleeding at the nose, lies on the floor, warding off a stalwart and dandyish fellow, also with a bleeding nose. He wears a ribbon and star, his bag-wig has fallen off. A writing-table (l.) is overturned, with a paper inscribed *Moncrief*. Through a doorway (r.) looks a man in top-boots who drops a bottle of wine, exclaiming, *Oh! Mons^{r} Grief!!!* [Moncrief]. On the wall is a picture of a canal flanked by portraits of boxers in the ring. Above the design as a second title: *Boxing Extraordinary—or—a NOBLE fall—!!!!!!*

The text is a facetious account of a quarrel between Morton (1761–1827) and the Manager of the Union Canal Company in the Company's office, leading to blows. His appointment as High Commissioner of the Church of Scotland was the occasion of thanks to the Regent from the General Assembly of the Kirk on account of 'his own high and exemplary character . . .'. See No. 13383.

Reid, No. 897. Cohn, No. 1877.

7×9⅛ in. With border, 7 15/16×9¾ in. Broadside, 19×12 in.

13383 THE WAY TO SERVE HIM. [1819]

Engraving (coloured impression). Moncrief, see No. 13882, stands over Lord Morton, holding his cravat and raising his fist to strike. Morton, wearing a ribbon and star, kneels on one knee, bleeding at the nose; he exclaims: *Mercy—Mercy in the Kings name—ah their will be Law upon this i am Afraid.* Moncrief: *Yes and in Proper time to, You shall Have it—with all the Rigour of Law,*— Office stool, papers, ink-pots, &c., are overturned and on the floor. On the table (r.) is a *Plan of the Canal* with books inscribed *C.C* [Canal Company]. Over the chimneypiece is a picture of a canal. A crude cheap print.

6 15/16×9¾ in.

13384 A NEW CHANCERY SUIT REMOVED TO THE SCOTCH BAR OR MORE LEGITIMATES.—

I.R C fecit

Pub^{d} Feb^{y} 4th 1819 by S W Fores 50 Piccadilly & 312 Oxford Street

Engraving (coloured impression). A (burlesque) Gretna Green marriage in an open-fronted smithy. Erskine, in woman's dress, wearing a huge feathered bonnet over a barrister's wig, holds the r. hand of a demure-looking woman, modishly dressed and apparently pregnant. He holds a paper: *Breach of Promise*. With them are three young children. The smith, in profile to the r., wears Highland dress; he holds a red-hot bar on the anvil and raises his hammer, saying, *I shall make a good thing of this Piece* [cf. No. 10668] *at last*. Erskine says: *I have bother'd the Courts in London many times, I'll now try my hand at the Scotch Bar—as to Miss C—— she may do her worst since I have got my Letters back*. The woman says: *Now who dare say, Blacks the White of my Eye*, showing that her origin is low, see No. 13081, &c. In the background (r.) a young woman rushes down a slope towards the smithy, shouting, *Oh Stop Stop Stop, false Man, I will yet seek redress tho you have got back your letters*— Beside her is a sign-post pointing *To Gretna Green*. A little boy with Erskine's features, wearing tartan trousers, stands on tip-toe to

watch the smith; on the ground beside him is a toy (or emblem), a cock on a pair of breeches (cf. No. 13145). A little girl stands by her mother nursing a doll fashionably dressed as a woman, but with Erskine's profile. Another boy with a toy horse on a string stands in back view watching 'Miss C'. Behind the smith (l.) is the furnace; on the wall hang many (large) rings: *Rings to fit all Hands.*

Erskine, who had made one Gretna Green marriage at the age of 20, married there, secondly, Sarah Buck, spinster, whom he tried to divorce in 1820; he was separated from her 21 June 1821, a son being born 5 Dec. 1821. G. E. C., *Complete Peerage*. Lady Williams Wynn records, 17 Jan. 1819: 'A strange story but which cannot now be doubted . . . of the Marriage of Lord Erskine to his Mistress, at Gretna Green where his Lordship went disguised in female cloaths with a large *Leghorn Bonnet* & veil . . . which legitamizes in Scotland a whole tribe of Ci-devants.' *Corr.*, ed. R. Leigh, 1920, p. 234. See also Farington, *Diary*, viii. 268.

$8\frac{3}{4} \times 12\frac{11}{16}$ in.

13385 THE MASTER OF THE ORDNANCE EXERCISING HIS HOBBY!

I. R. C. fecit *(Yedis Inv^t)*

London pub^d by J. Sidebethem 287 Strand April 1819

Engraving (coloured impression). A scene in St. James's Park. Wellington (r.), handsome and debonair, wearing uniform, bestrides a cannon on a gun-carriage, taking a long stride as if riding a velocipede, see No. 13399, &c. The muzzle is pointed towards three ladies (l.), two of whom affect alarm. One runs to the l., looking round from behind a fan; she takes the arm of a young woman holding a large muff, and wearing a pelisse to the knee above long drawers, who says: *It can't do any harm, for he has fird* [sic] *it so often in various Countries, that it is nearly wore it* [sic]*!* The third clasps her hands ecstatically, saying, *Bless us! what a Spanker!—I hope he wont fire it at me—I could never support such a thing!* Two other ladies watch from the r., behind the Duke. In the background are Buckingham House (l.) and the Chinese bridge (r.).

For Wellington's appointment see No. 13288.

$8\frac{5}{16} \times 13$ in. 'Caricatures', xi. 159.

13386 A STEWARD AT S SEA IN A VAIN TEMPEST! OR GAINING THE POINT OF MATRIMONY IN SPITE OF SQUALLS!

I. R. C fecit— *(Yedis Inv^t)*

pub^d by Sidebethem 287 Strand 1819

Engraving (coloured impression). Lord Stewart stands in an open boat holding a staff, inscribed *The Great Plenipo* [cf. No. 9023, &c.] with which he manipulates the rudder. By his hands is inscribed: *Motions ag^t a Ward in Chancery*. The boat has a mast and sail, and a realistic figurehead of a pretty girl. Stewart, who wears regimentals with a cocked hat and a star, says: *I've been forty years in the Service & never was in such a tight little Vessel Before!—She'll stand any thing after this—I've made the port in spite of the Taylors with good Order An' trim!* [Antrim]. The boat is the *Frances* with a cargo of bundles of documents: *Decision of the Chan—r in favour of the Marriage* and *The Taylors done over a New Song*. The sea is rough, with much foam; in spite of two blasts from the mouths of a pair of *Guardian Angelo*'s in the clouds (r.), the boat is being towed to the shore by Eldon, in Chancellor's wig and

gown, who sits on two bags attached by ropes to the bows, and rows with the mace. A bag is inscribed *Old Bags* (see No. 12883) and labelled *Decree in favor of the marriage!* The hostile blasts are inscribed: *Motions, to prevent the Marriage of L—d S—t with a Ward of Chancery; Suits—Bills—Answers—Demurrers,—Re-hearings; Private hearings—Reports, Exceptions—Objections; Appeals Remonstrances & Submission!* and *Rude Boreas—a design by Michael Angelo's Wife!!* The shore is the *Harbour of Matrimony*. Hymen with a torch, followed by grotesque attendant amoretti, two holding arrows, rushes towards the sea, to greet the approaching boat. Beside them is a post surmounted by antlers, placarded *Cuckold's point!* Against this is a target with an arrow in the bull's eye. Behind (r.) is a *Temple of Hymen*, a heart burns on the altar, and another surmounts the dome which rests on four pillars with hearts for capitals. The 'Angelo's' are evidently Michael Angelo Taylor and his wife; he wears a Scots cap, she a tartan bonnet.

Stewart (1778–1854) (Castlereagh's half-brother) on 3 Apr. 1819 married as his second wife, after a Chancery suit, Frances Anne Emily Vane (1800–65), daughter and heiress of Sir Henry Vane Tempest (d. 1813). Her mother was the Countess of Antrim in her own right. For Michael Angelo Taylor see vols. v, vi, vii, viii; his wife, *née* Vane, was the bride's aunt. See Crabb Robinson, *Diary*, 1869, ii. 164. The disparity of age is satirized, as it was by Moore, in lines quoted, G. E. C., *Peerage*, s.v. Londonderry:

> . . . when a wealthy young lady so mad is, . . .
> As to marry old dandies that might be their daddies,
> The *stars* are in fault, my Lord Stewart, not they.

$8\frac{7}{16} \times 12\frac{11}{16}$ in.

13387 IDOLATERS WORSHIPING THE GOLDEN CALF!!!

[G. Cruikshank.]

Pub^{d} as the act deserves & sold in Sweetings Alley. [1819]

Engraving (coloured and uncoloured impressions). The calf, garlanded with flowers, stands on a platform (r.) supported on two tiers of large money-bags inscribed *100 000*, *10 000*, *1000*, &c. It licks the hand of a young woman who kneels beside it, saying, *My Sweet Calf!!* Below, a man grovels on his knees, grasping one of the bags, while three other men, his sons, abase themselves just behind him (l.). All wear black gowns and kneel on tasselled cushions. The chief worshipper, Clayton, says: *Mighty Calf of Gold I will give unto thee my fair Daughter in Marriage; if thou wilt settle on her £15,000 5 P^{r} Cents. & in case of her demise that my three sons shall have £30,000 devided amongst them and also that they be made Trustees to the Estate.* The calf answers: *Worthy preist of Clay as she Stands A one copperd & well found it shall be so—I'll marry the whole family—& my wife shall manage my Money bags.* One of the sons says: *I say Brothers this will be a snug thing if Sister kicks the Bucket £10,000 a piece my boys!!!!* Beside the worshippers lie two papers: *Thou shalt not bow down to them & worship them &c.*; *Thou shalt not make Gods of Silver . . .* [&c.] *Exodus Chap xx ver 23^{d}.* On the wall (l.) hangs a broad-brimmed hat and loose coat on the same peg, with the inscriptions: *This Hat to be cut for the Simples* and *This Coat to be turn'd.* There are also two prints. [1] *Janson & the Golden Fleece.* A gouty Jason (Janson) drives two sheep up a gangway into a ship. [2] *Methodists!!!!* Four little figures in clerical gowns (the Claytons) dance hand-in-hand round a pillar supporting a calf. Inscription on the wall: *We eye Natures walks & Shoot folly as it flies.*

Miss Clayton, daughter of an eminent nonconformist minister (see No. 10463), married Janson, a rich elderly Quaker. For the family see T. W. Aveling, *Memorials of the Clayton Family*, 1867. See No. 13388.

Reid, No. 845. Cohn, No. 1223.

$8\frac{5}{8} \times 12\frac{3}{4}$ in.

13388 A WHIMSICAL COURTSHIP & MARRIAGE—OR—THE GOLDEN CALF!!

[G. Cruikshank.]

Pub^{d} at Bath & sold in Cheapside London.

Engraving (coloured impression). Two designs side by side. [1] A calf, on its hind-legs and wearing breeches, with a purse hanging from a pocket, bows towards a pretty girl, touching her hand with a hoof; an eye-glass dangles from a cord. A dialogue ascends from both heads: *Calf*—"*My dear Miss, I lost something here last night*—" *Lady*—"*Indeed Sir! I will enquire of the Servants,*—" *Calf*—"*No My Charmer there is no occasion for that you are the finder*" *Lady* "*Indeed Sir!!!!*— *Calf*—"*Yes my Sweet Angelic you are in possession of what I lost 'tis my Heart.*

[2] Clayton, a lean elderly minister, and three strapping sons, all four wearing gown and bands, dance round a rectangular altar on which stands a golden calf with Miss Clayton seated on its back. The altar is decorated with rams' heads, and with tiny eager figures on whom a shower of gold descends. The father waves his hat, saying, *All things are decreed above—My dear Children this is the true principles of the Christian Relegion.* Two of the sons say respectively: *Go along my boys! we shall make a good thing of it there is not much fear of the Old boy getting a Child*, and *But some one may for him & then we shall be chous'd out of the £30,000.* See No. 13387.

Reid, No. 846. Cohn, No. 2102.

Each design, $8\frac{5}{8} \times 6\frac{3}{8}$ in.; $8\frac{5}{8} \times 6\frac{1}{2}$ in.

13389 QUID 'EST?—WHY BRIGHTON DANDIES.!!!

[Williams.]

Pub^{d} Jan^{y} 1819 by S W Fores 50 Piccadilly.

Engraving (coloured impression). Captain Augustus d'Este drives a high-stepping horse in a four-wheeled phaeton towards the Brighton cliffs (r.) He wears lancer's uniform, with a high plumed helmet, with streaming tassels, short tunic, trousers, and sword. At his side sits Mrs. Coutts, very plump, wearing a large bonnet and holding up a parasol. She turns to him saying, *This is driving with Spirit indeed, to what I have been used to lately!!!* (a reflection on her elderly husband). He says: *You do me honor I am sure, but there is no Man of Sussex feels more pleasure than I do in driving the Ladies.!* Between his legs is a large band-box of *full trim'd petticoats* on which stands a large melon, to show the lady's identity. Behind (l.) is the end of a row of houses, the *Steine*. On the shore below the cliffs are bathing machines.

For the marriage of Harriot Mellon (1777?–1837) to Coutts, see No. 11940. D'Este (1794–1848) was the son of the Duke of Sussex and Lady Augusta Murray.

$8\frac{3}{4} \times 13$ in.

13390 A VIEW OF THE READING FLY TO PARIS, TURNING SHARP OUT.—

C W [Williams.]
London Pub^d^ 1819 by S W Fores, 50 Piccadilly

Engraving (coloured impression). A young woman drives (l. to r.) a stage-coach with four horses. Behind her on the roof is a Cupid with bow and arrow, saying *A bas Hymen*. In the dickey behind is Hymen with his torch whom the driver is flicking with her whip. A coachman holding a whip stands beside the road in the l. foreground; he says: *By Jenkin Miss but that sharp turn! will up set you!!* She looks round, saying, *I was never happy till I had four in hand, and I will always keep the same number by Jenkin, cost me what it may*. Her coach is the *Reading Fly to Paris, Licensed to Carry Any Number*. Crest (under the box-seat) crossed arrows; mottoes: *They never hurt me* and *Vive l'Amour*. Two passengers are visible, a man and woman. The horses are branded: wheelers *S* and *H*, leaders *C* and *B* respectively. A sign-post (r.) points *To London thro Windsor Park*, and, at r. angles, *To Reading*, beside a paling bordering a park or field where two shepherds stand with their sheep, addressed by two officers in regimentals, a naval officer, and a civilian, who sing a *Glee for 4 Voices Arranged by those eminent composers D^r^ Croft* [1677?–1727], *D^r^ Boyce* [1710–79], and *D^r^ Hay* [? Hayes, William (1706–77) or Philip (1738–97)]—*Set to C Sharp.*

Shepherd we've all lost our love
Have you seen our Kitty
Alas! Alas! we fear she'll rove
To Paris, wicked City.

One shepherd answers *Let her, let her go, never mind her*; the other points to a lady in the background, who is walking off towards a house, and who says: *When I cut my little Croft I tried to get Hay but could not succeed*; he says: *We are very short of feed here Ma'am!* On the extreme l. behind the coach is the river, and the corner of a mill with a water-wheel. After the title: *The Reading Fly to Paris sets out from the Windmill and Tigress in Reading takes in Passengers at the Water Mill on the Road, calls in Chancery Lane for Passports, where alone they are to be had for this Reading Fly—NB changes Passengers whenever convenient. The Horses are all high bred—The Letters on their flanks denote the Names of the Breeders—the Leaders were bred in the South of England, the Wheelers in Scotland.*

The allusions are obscure. The clues seem to indicate an elopement, perhaps to Paris, by (?) a Miss Jenkin, or Reading, a ward in Chancery, and rejected suitors, including Croft, Boyce, Hay, and Sharp. Paris may be a personal name.
11⅝ × 18 in.

13391 LANDING AT DOVER & OVERHAULING THE BAGGAGE! OR CUSTOM HOUSE OFFICERS RUMMAGING FOR FOREIGN COMMODITIES! *Dedicated to the Persian Ambassador.*

I R C fecit *(Yedis)*
London pub^d^ by Sidebotham 287 Strand 1819— [*c.* May 1819]

Engraving (coloured impression). A scene on the quay at Dover. A young woman in oriental draperies, with a high gold head-dress with aigrettes, struggles between two raffish customs officers who search her improperly.

Under her foot is a paper: *An Account of the Baggage of the Persian Ambassador and Entry of the same at the Custom House.* Another paper: *Custom House Dover Inwards! Seizures of Foreign things—Snuff Boxes—Lace, Jewellry Funny prints.* One says: *I feel something here*; the other: *ha! ha! You've got hold of it there Jack! We'll Search if it's fairly Enter'd, if not, We'll Divide it!* The Ambassador, who is indicated by a paper at his feet: *To his Excellency Mirza Abdul Hassan Khan*, furiously draws his scimitar. He wears quasi-Persian costume, with tall astrakhan cap, and enormous moustaches; his trousers and boots are influenced by hussar uniform and English dandy fashions. Behind, two black servants register impotent horror. On the r. two other customs officers are rummaging in a lady's trunk; one deluges the other with a syringe. Behind are the masts of ships.

Reports of a 'Circassian beauty' who accompanied the Persian Ambassador to England anticipated her arrival. See *Gazette de France*, cited *Examiner*, 11 Apr. 1819. She was apparently his wife. The Ambassador and the lady (called Dill Arum), closely veiled and attended by two black servants (falsely reported to be eunuchs), arrived at Dover on 25 Apr. Ibid., 2 May; *Europ. Mag.* lxxxvi. 221–4. See Nos. 13239, 13240, 13241, 13242, 13277, 13393.

$8\frac{1}{2} \times 12\frac{5}{8}$ in. 'Caricatures', xii. 88.

13392 PERSIAN CUSTOMS! OR EUNUCHS PERFORMING THE OFFICE OF LADY'S MAIDS!—*Dedicated to the Circassian Beauty*

[? I. R. Cruikshank f.] *(Yedis Inv^t)*

London pub^d by Sidebethem N^o 287 Strand 1819

Engraving (coloured impression). The Circassian reclines on a sofa at the foot of a large curtained bed. One burlesqued eunuch pulls off a stocking, another adjusts her head-draperies; beside the former *Precious Stones* are spread on the ground. They make coarse remarks, written in reversed characters. See No. 13391, &c.

$8\frac{1}{2} \times 12\frac{7}{8}$ in. 'Caricatures', xii. 187.

13393 BRITISH GRACES, ATTIREING THE CIRCASSIAN VENUS IN THE ENGLISH COSTUME. *357*

[Williams.]

Pub^d 1819 by T. Tegg 111 Cheapside London

Engraving (coloured impression). Three fat Englishwomen, wearing feathered bonnets, are dressing the fair Circassian, see No. 13391, &c. One laces a corset-bodice, which covers her breasts and reaches almost to the knee. The victim throws up her arms, exclaiming, *Ah! Ah! me no bear dat; too tight; nasty tiff ting Me no eat no drink no do noting at all in dat.* The other says: *Poh! Poh Child You will soon be used to them, and we'll shew you what You can do in them.* A second woman (l.), much more décolletée than the Circassian, holds a collar with vandyked edging. She says: *And then she'll like the nasty tiff ting, as well as we do they keep us in shape! Pray what would the Dandys do without them* [see No. 13394]. On the r. are two bearded Persians wearing scimitars and pistols, the so-called eunuchs. One stoops to touch the stiff corset, saying to his companion: *Very good ting Muley No want us guarde now!* The other answers: *Ah! den we go drink de brown tout Hamet!* A woman stands behind them holding out a gown; she says over her shoulder: *Aye and you must drink a rare quantity before it will make men of ye!!* The Circassian's oriental dress and jewelled turban lie on the ground. From a band-box (l.)

projects an enormous bonnet vulgarly trimmed with feathers and flowers. Behind it is a dressing-table.

For the Circassian see No. 13391, &c. She left Gravesend for Constantinople in a brig hired for the purpose on 30 Aug., in English costume, with a fashionable Cashmere shawl draped over her head. *Europ. Mag.* lxxvi. 221–4.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

13394 THE DANDIES COAT OF ARMS. *326*

G. Cruikshank fec^{t}—
Pub^{d} March 28th 1819 by T. Tegg, 111 Cheapside

Engraving (coloured impression). The shield is a dandy's tail-coat with a pinched waist, in back view, the sleeves hooked over the l. arm of the dexter supporter, and the r. arm of the sinister supporter, these being dandies with the heads of apes and wearing fool's caps. From each drooping sleeve hangs a short (yellow) glove. The coat is divided by its seams, the centre-seam bisects the small figure of a dandy who is half-man, half-woman. The coat is further decorated by butterflies, stays, shirt-frill, &c. On the coat-tails are a (small) pair of breeches and two large pins. A chain is slung over the sleeves and hangs across the hips, supporting an eye-glass. The crest is a pair of tightly laced stays supporting a bulging bust, an elongated cravat, and high collar framing a wig-block with blank features and large ass's ears, and surmounted by a bell-shaped top-hat. Each supporter holds a tubular bottle of *Eau de Cologne*. The motto: *Dandi, Dando, Dandum* is on a scroll formed of a widely extended pair of (loose) white trousers; from this hangs, like the Order of the Fleece, a small dog. This is: *Order of Puppyism suspended in French Siffener* [sic]. The coat is also held erect by a centre pole, and by two spurred boots, sole upwards, each resting on a toe of one of the supporters who are poised mincingly on the trousers. Below the design: *Coat of Arms. Azure. The Sexes impaled improper between two Butterflies—Two flanches; on the dexter* [i.e. sinister] *flanch three pair of Stays, argent, the sinister flanch charged with Rouge Pomat^{m} & smell^{g} bottle, On the Canton, Dexter* [sinister] *a frill rampant in the sinister Canton a false collar rampant—small cloaths passive in pile supported by pins—Supporters—Two Monkies—proper— Crest, a p^{r} of Stays full padded—supporting a Cravat & Collar Rampant proper, holding a blockhead argent & gules, winged with asses ears proper the whole under cover of a Sable Bever.*

For the dandy see No. 13029; for the epicene dandy, No. 13069. Cf. No. 13395.

Reid, No. 880. Cohn, No. 1040. Reproduced, R. Nevill, *The Man of Pleasure*, 1912, p. 28.

$12\frac{9}{16} \times 8\frac{7}{8}$ in.

13395 THE BOXER'S ARMS.—

G. Cruikshank fistit
Pub^{d} Nov^{r} 1st 1819 by G. Humphrey 27 S^{t} James's Street—

Engraving (coloured impression). The shield is represented by an upright oval with a green border on which are posts, inscribed *P C* [Pugilistic Club] supporting an encircling rope. Within this are four quarterings separated by

a superimposed shield, on which a pugilistic encounter is depicted with a windmill in the background: 1st quarter, a pair of boxing-gloves, 2nd quarter, a man drawing a cork from a bottle held between his knees, 3rd and 4th, a champion supported on the knee of his second; the pairs face each other and are divided by a winged hour-glass. The Supporters are two manly and handsome bottle-holders. The crest is a clenched fist between sprays of laurel, with the motto *Nemo . Me . Impune . Lacessit* above a purse. On the scroll below the arms is the word *Bottom.* Below the title: *Deddicated* [sic] *to the Pugilistic Club, to Amateurs & the Fancy in general——Arms—within a border of Ropes parted per Chief & Base, a Mill proper between two Champions rampant en Combat, on the Sinister chief a Knight of the Fist drawing Claret, facing a pair of Gauntlets, on the base,—time proper. between two Boxers seyant supported by seconds.—Crest—a Clench'd hand, encircled by laurel, supported by Purse or, with Motto,* [1]*Supporters two Seconds or Bottle holders proper*—[1] *Signed Jackson King at Arms.*

A tribute to 'Gentleman Jackson' (1769–1845), Champion of England 1795–1803, see No. 12917. A companion pl. to No. 13275; cf. No. 13394.

Reid, No. 919. Cohn, No. 951.

$11\frac{7}{8}\times 8\frac{15}{16}$ in. With border, $13\frac{5}{8}\times 9\frac{9}{16}$ in.

13396 THE | SAILORS | PROGRESS *Sic transit* | *gloria Mundi*—

G C^{k}

London—Pub^{d} *June 25*th *1819 by G. Humphrey N*^{o} *27 S*^{t} *James's Street*

Engraving. The title is on a rectangular timber structure placed on boards suggesting the deck of a ship with an opening in front for the hold, and with a background of clouds of smoke. Against each side of the erection is a rope-ladder. At the base of the ladder (l.) stands a gaitered yokel, hat in hand, looking up admiringly at a sailor who is fiercely mounting the ladder, sabre in hand, and pistols in belt, as if about to board an enemy ship. On the top the sailor stands triumphantly, holding the staff of a large ensign flag which floats behind him, and waving his hat. A dismantled cannon is at his feet. In the coat of a petty officer, and considerably older, he smilingly descends the ladder on the r. At the base of the ladder he sits on a stool jovially holding out a frothing jug, a pipe in his l. hand. He is dressed as a Greenwich pensioner, and has a wooden leg and a patch over one eye. Cf. No. 13045.

On the reverse is a sketch of Queen Victoria wielding a mop; the title: *Mop Squeezer à la Victoria.* Also a rudimentary sketch with small figures.

Not in Reid. Cohn, No. 1946. The pl. was used as the frontispiece to the re-issue in *Cruikshankiana*, 1835, of *The Progress of a Midshipman*, see vol. x.

$7\times 4\frac{9}{16}$ in. With border, $7\frac{1}{2}\times 9\frac{1}{8}$ in.

13397 IRISH DECENCY!!! N^{o} 1 *364*

Etched by G Cruik

Pub^{d} *August 25 1819 by T, Tegg 111 Cheapside London*

Engraving (coloured impression). A magistrate, identified as 'the Hon. Sir Thomas McKenny', Mayor of Dublin, sits at a table on a small dais, giving instructions to constables. On the wall behind is a crowned Irish harp. Beside him sits a clerk, pen in hand. Two ladies watch the proceedings,

[1–1] Added in pen.

seated by the table. The two constables have large bludgeons; their clothes are patched and ragged, but they have a sanctimonious air. One says: *Plaise your Worship it's a scandalous shame that honest Women can't take a bit of a walk near the Royal Canal but they must shut their eyes! as the place is full of Naked blackguards; cooling themselves this hot weather.* The other adds: *Upon my Soul your Honor it's all true they are standing all about the place your worship!* One woman, whose breasts are immodestly exposed, says: *What a Shame!!* The other: *What they say is very true I've seen it myself, it's a great shame.* The Mayor rests one gouty foot on a stool; before him is an open book, *Burns Justice*; its r. page is inscribed: *20 pence is 1ˢ.8ᵈ—6 & 4 is 10.* He answers with a startled expression: *Cooling themselves by J——!! in the Royal Canal too!!! the Devil burn 'em!!—I'll cool the Vagabonds—Paddy O'Shaughnessy. I give you & Old O'Calahan the thanks of the Corporation for your Modesty, go to the canal tomorrow & take away all their cloaths, I'll teach the rascals Decency!* The clerk says: *By the Powers! we'll commit them.* Two men, barelegged and ragged, look in at the door (l.). One says: *Sure we are only diverting ourselves your Worship becase we have no dinner*; the other: *Faith & sure & the'll never lave us to go home Naked!* A dandy stands against the wall looking with quizzical amusement at the Mayor. See No. 13398.

Reid, No. 908. Cohn, No. 1244.
$8\frac{1}{2} \times 12\frac{15}{16}$ in.

13398 IRISH DECENCY!!! N° 2 *362*

Etchᵈ by G Cruik.
Pubᵈ Augᵗ 30ᵗʰ 1819 by T Tegg 111 Cheapside London

Engraving (coloured impression). A sequel to No. 13397. The Mayor and clerk sit as before. The two constables have brought in three naked bathers, who modestly try to screen their persons with hat, handkerchief, and a basket inscribed *Sprats from the Royal Canal.* The two women peep in at the door, scandalized; their place near the table is taken by a woman in a red cloak who says: *Blood & Ouns your Worship give poor pat his breeches!!!!* One constable, with coat and breeches over his arm, points to his victims: *Here your Worship, I have brought three of those rebelious Naked Vagabonds before your Lordship to be treated your honor according to Law.* The other, also holding ragged garments, stands smugly silent. The men say: [1] *Please your worshipful Lordship tell the Constable to give me my Cloathes—sure & little enough I have of them*; [2] *O! your honor! for the decency of Ireland don't let the Constable sell my poor rags!!!* [3] *By my soul I think is Lordship is going to turn us all into Hottentots.* The Mayor, extending a clenched fist, shouts: *You rascals! how dare you presume to cool your selves in the Royal Canal—? No one in this Country must meddle with Royalty—I think I have prevented further indecency on your Parts—give them their cloathes Constable.* His l. hand rests on a paper: *Plan for Reforming the City of Dublin.* The two women at the door say: *La what a sight!!!!!!* and *I think it is a greater shame than it was before—I'm quite shock'd to see it.* The dandy (? Archer) looks mockingly towards the Mayor, saying, *Well! I think an Archer Bull is not to be found in Joe Miller.*

Reid, No. 909. Cohn, No. 1244.
$8\frac{7}{8} \times 13$ in.

13399 MODERN OLYMPICS——

London Published 23 Feb^y 1819 by John Hudson, 85, Cheapside

Engraving (coloured impression). The title continues:

—— *Forth from the Goal*
Starts the favorite hob—and on his back
Firm sits light load, the Dandy, Jerkin'd spruce

Dandies race on the new velocipede. In the foreground three are bunched together, taking enormous strides. The foremost holds a riding-switch in his teeth like a jockey, the last carries a rolled umbrella with a spiked ferrule under his r. arm. A handle-bar connected with the hub of the front wheel steers the machine; a saddle is placed over a shallow dip in the main bar or pole, on which is also fastened a horizontal board to support the arms of the riders. In the background (l.) a rider falls head first from his machine, which falls across the front wheel of another rider. On the r. a frightened dandy, unable to stop, rides over the neck of a prostrate competitor, while behind, a third man stops by digging his heels into the ground. On the extreme r. is a mail-coach with the guard blowing his horn.

The earliest caricature in the B.M. on the velocipede or pedestrian hobby-horse, also called hobby-horse (or hobby), dandy-horse, dandy-hobby, accelerator, and (elaborated) pedestrian carriage. The forerunner of the bicycle was invented by Baron Drais, *c.* 1813, and called the Draisine, first shown at Tivoli, Paris. An improved form was patented by Denis Johnson, a London coach-maker in 1818 (who exhibited it, see *Examiner*, 1819, 21 Feb., p. 123), see No. 13400. The rider ran along the road 'with light touches of the feet' and at a rate of eight, nine, and possibly ten miles an hour, or according to Keats, at seven miles. They cost eight guineas. This became the rage early in 1819, and is described in the February issues of monthly magazines; it was at once associated with the dandy. The police magistrates (by March) had put down its use in London on account of the crowded streets, but in caricature it filled the print shops. A print of January 1819 was advertised in the *Amateur Trader* (*O.E.D.*, *s.v.* Hobby): *The Newe Long Back'd Hobby made to carry three without bending*. On 13 May the *Morning Chronicle* advertised the 'Velocimanipede or Ladies Hobby, a Machine to carry One, Two, or Three Persons'. The velocipedes depicted (with apparent accuracy) in this and the earlier caricatures differ from the pl. in *Encyc. Brit.*, 11th ed., s.v. *Cycling*, in the curved rod projecting in front of the wheel which connects the steering-bar with the hub. See *Gent. Mag.*, 1819, 1, pp. 176. 271; *Letters of Keats*, 1935, p. 312 (13 Mar. 1819); he calls it 'the nothing of the day'. See index, *s.v.* Velocipede; for the dandy cf. No. 13029.

c. 9×14¾ in. (pl.).

13400 [JOHNSON'S PEDESTRIAN HOBBYHORSE RIDING SCHOOL, AT NO. 377 STRAND.

Pub. Ackermann, n.d.][1]

Photograph (reduced) of an engraving. Fashionably dressed men ride velocipedes round a small ring sheltered by a timbered roof supported on beams. Outside the ring in the background are spectators, men and women, and a little boy. Other riders are practising outside the ring. In the foreground on the extreme r. a dandy walks forward; he resembles Lord Petersham. Not a caricature. See No. 13399. For Johnson, No. 13421.

Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times* [1926], pl. 53.

5⅞×7¾ in. (photograph).

[1] A. de R. xvi. 82.

13401 MODERN PEGASUS OR DANDY HOBBIES IN FULL SPEED[1]

[? W. Heath.]

Pub Mar 24 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). Two men run furiously on velocipedes on a country road. A fat drink-blotched fellow, like a John Bull, is slightly in front, he wears old-fashioned dress; his paunch rests on the bar of the machine. The other is a dandy, with grotesquely high collar and neck-cloth, his coat-tails flying; he wears odd-shaped breeches, full in the seat, and spurred top-boots. See No. 13399.

$7\frac{7}{8} \times 12\frac{3}{8}$ in.

13402 A FAMILY PARTY TAKEING AN AIRING[1]

[? W. Heath.]

Pub March 24th 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). A man in old-fashioned (gold-laced) dress rides a velocipede in front of which on the pole is a seat with arms, for a passenger, occupied by an elderly woman with a cat on her knee. Behind her sits a monkey who stretches backwards to clutch the man by the nose, while a second monkey perched on the back of the machine tugs at his pigtail, and waves his victim's laced cocked hat. From the front of the pole, under the woman's seat, hangs a cage containing a parrot. A lap-dog tied to the back of the machine is dragged along in the dust. There is a landscape background. The woman is the typical old maid of caricature. The rider is probably her footman or coachman. See No. 13399.

$8 \times 12\frac{5}{16}$ in.

13403 BUM BAILIFF OUT-DONEs [*sic*] OR ONE OF THE COMFORTS ATTENDING THE PATENT HOBBY-HORSES

Marks fec[t]

London April 1st 1819 . . . [cropped]

Engraving (coloured impression). A dandy, hat flying off and coat-tails flying, strides on a velocipede, running over a dog, but escaping easily from two bailiffs (l.) who chase him with bludgeons. He says: *Ha! Ha! Ha! follow me my fine fellows and I will tip.* The foremost bailiff, who holds a writ, says persuasively: *Curse your tiping, only stop! your word will be enough, we are never hard with Gemmen.* The other says: *He's not to be gammon'd Dick,—those d—d Hobby Horses will give us endless trouble; I wish the patentee had broke his neck, before he had introduced them—John Bull is such a D—nd fool that any new plaything is sure to turn his brains.* In the background a yokel holding a pitchfork grins delightedly. A milestone (r.) is inscribed *X from Lon*[don]. See No. 13999.

$8\frac{5}{8} \times 12\frac{7}{8}$ in. 'Caricatures', vii. 136.

13404 THE EPPING HUNT OR HOBBIES IN AN UPROAR[1]

[? W. Heath.]

Published by T Tegg 111 Cheapside April 4th 1819

Engraving (coloured impression). All hunt on velocipedes; they advance (l. to r.) in two streams on each side of a grass plot, while in the background

[1] Serial number erased.

the huntsmen are just behind the dogs, chasing (r. to l.) the stag. A dandy, his machine in the air, falls head first on a woman who also obstructs a lean tailor, with shears and card of patterns in his pocket. A bare-legged chimney-sweeper follows, his brush tied to the back of his machine. A lean barber and a grotesquely fat butcher follow, with a man in a smock. On the extreme l. a dustman in fan-tailed hat rides with a woman seated behind him and ringing his bell. The figures in the second column are on a small scale but well characterized. Accidents and collisions occur. Two dandies (r.) in the middle distance (r.) are turning to follow the hounds.

See No. 13399. London 'cits' at the Easter Epping Hunt were a favourite subject of caricature, cf. No. 10813, &c.

$7\frac{15}{16} \times 12\frac{3}{8}$ in.

13405 THE · PEDESTRIAN · HOBBIES OR THE DIFFERENCE OF GOING UP AND DOWN HILL[1]

[? W. Heath.]

Pub April 8 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). A grotesquely dressed dandy strides rapidly (r. to l.) on a velocipede, see No. 13399, down a sloping road, as does another in the background (l. to r.). A third (r.) is thrown into the air from his falling machine. In the middle distance a fat parson trudges up hill carrying his machine across his shoulder. A milestone is inscribed *xxi From London*. Across the sky is etched:

You have heard of old Pegassus flying no doubt
But our Hobbies nou [sic] *Beat him good lack*
For when you are tired of Rideing about
You may carry your Horse on your Back

$7\frac{3}{4} \times 12\frac{1}{4}$ in.

13406 HOBBIES OR ATTITUDE IS EVERY THING *Dedicated with permission to all Dandy Horsemen*[1]

[? W. Heath.]

Pub April 17 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). One dandy rides forward on a 'hobby', see No. 13399, full-face, legs straddled, elbows akimbo. Another rides r. to l., leaning back, just avoiding the former's back wheel, but striking the pole of his machine against the chest of a pedestrian who has tried to cross the road, and who screams with raised arms. In the background a third dandy (r.) rides with bent knees and the back foot pointing upwards; a fourth (l.) coasts with horizontal legs.

$8\frac{1}{4} \times 12\frac{3}{8}$ in.

13407 EVERY ONE HIS HOBBY *plate 1st*[1]

[? W. Heath.]

Pub April 24 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). A companion pl. to No. 13408 with the same imprint, by the same artist. A procession of characters riding fantastic velocipedes (see No. 13399), in profile to the r., each an isolated figure, arranged in two rows divided by a horizontal line. Each machine is an appro-

[1] Serial number erased.

priate object mounted on two wheels. [1] *The Princes Hobby*. The Regent, with elegantly pointed toe, rides a cask inscribed *Punch Princes Mixture*. [2] *The Dukes Hobby*. The Duke of York, dressed as a field-marshal, bestrides a large green bag, inscribed *£10.000 for Visiting the Sick* [see No. 13214, &c.]. [3] *The Judges Hobby*. A judge in wig and gown rides a gibbet, the upright placed horizontally, the cross-bar connected with the steering gear, and inscribed *Invented by the Bank*; a noose hangs behind [see No. 13198, &c.]. [4] *Wellingtons Hobby*, he rides a cannon, cf. No. 13385. [5] *The Lawyers Hobby*. A barrister in wig and gown rides a long cylinder inscribed *Brief*. [6] *The Tailors Hobby*. A tailor, wearing a flowered dressing-gown, cap, ungartered stockings, and slippers, rides a goose. [7] *The Parsons Hobby*. A fat parson rides a *Bible*, resting vertically on tiny wheels. [8] *The Fishmongers Hobby*. He rides a fish.
$8\frac{1}{8} \times 12\frac{3}{8}$ in.

13408 EVERY ONE HIS HOBBY *plate* 2^{d1}

See No. 13407. [1] *The Aldermans Hobby*. Fat, drink-blotched, and with gouty legs, he rides a turtle. [2] *The Sailors Hobby*. He vigorously rides an anchor, despite a wooden leg. He has a pugnacious expression, and a long pigtail. [3] *The Jews Hobby*. He has a beard and rides a bag of *Old Clothes*. [4] *The Doctors Hobby*. A very thin apothecary, a medicine-bottle in his pocket, rides a *Mortar*, using the pestle as a steering-rod. [5] *The Ireishmans Hobby*. A peasant, with one shoe and stocking, a straw rope twisted round the other leg, rides a bull, holding it by the horns. Cf. (e.g.) No. 5605, by Gillray. [6] *John Bulls Hobby*. A jovial and paunchy fellow rides a huge round of beef, inscribed *Rump of Beef 4 p. lb.*, the dish being on rollers. He holds up a tankard of *Porter* and knife in his r. hand, sticking a fork into the meat. [7] *The Welchmans Hobby*. He rides a goat whose legs are planted on two disks inscribed *Cheese*; he has a goat-like profile and in his hat is a leek. [8] *The Real Dandy Hobby*. A dandy strides along on a correctly drawn machine. He wears breeches, full in the seat, with spurred top-boots.
$8\frac{1}{16} \times 12\frac{1}{2}$ in.

13409 FOUR & TWENTY HOBBY-HORSES ALL OF A ROW.

[Pub. Ackermann, 1 May 1819.][2]

Photograph of an aquatint, the original having verses engraved below it. The riders (see No. 13399), arranged in four rows, proceed in single file from r. to l. In the upper l. corner [1] is a fat parson, [2] (?) an actor in trunk-hose carrying a spear. [3] A dustman. [4] A tailor, holding shears and with a cabbage (cf. No. 11824) tied to the back of his machine. [5] A sailor with a wooden leg smoking a pipe. [6] A coachman, professional or amateur, with a whip. [7] A quaker. [8] An artist with palette, brushes, and easel. [9 and 10] Two dandies in violent collision. [11] A butcher with a tray of meat behind. [12] An elderly barrister. [13] A chimney-sweeper, with soot-bag and brush. [14] A barber. [15] A clown. [16] A Harlequin. [17] A Jew old-clothes dealer, bearded, wearing two hats, and with a sack on his back. [18] A newsboy, blowing his horn, with the name of his paper on the front of his hat, and a stack of papers on the back of his machine. [19] An obese 'cit' with a turtle tied to the back of his velocipede. [20] (?) A negro servant

[1] Serial number erased.

[2] A. de R. xvi. 74 f.

in livery. [21] (?) A zany. [22] A cavalry soldier with a wooden leg. [23] A watchman with his lantern tied to the back of his machine. [24] A sportsman with a gun under his arm.
$4\frac{5}{8} \times 7\frac{1}{2}$ in. Original 15×17 in.

13410 GOING TO THE RACES.[1]

[? W. Heath.]
London Published May 19th 1819 by T Tegg 111 Cheapside

Engraving (coloured impression). A dandy (cf. No. 13029) sits with folded arms in a four-wheeled gig on high springs, with a (lowered) hood, a coat of arms on the panel; beside him sits a lady eclipsed by an enormous bonnet. The gig is drawn (l. to r.) by men riding a velocipede (see No. 13399) for five, the double bar converging to form a front seat for a single rider. Each man holds a steering handle. They wear jockeys' costume. Two liveried grooms on velocipedes follow the carriage; one is a negro. In the background, the farther side of the course is lined with tiny figures riding velocipedes.

Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times* [1926], pl. 53.
$8\frac{3}{8} \times 13$ in.

13411 THE NEW LONG BACK'D HOBBY MADE TO CARRY THREE WITHOUT KICKING *33²*

[? W. Heath.]
Pub June 19 1819 by T Tegg Cheapside

Engraving (coloured impression). The front of the velocipede (see No. 13399) is in the normal shape, and is ridden by a dandy; the bar is elongated and dropped to give space for a seat on which a lady sits, wearing an enormous bonnet. At the back is a much lower seat, like a dickey, behind the back wheel. In this sits a groom, with his feet on a foot-rest, working the wheel by handles attached to the hubs. In the background (l.) is a similar machine, carrying three.

This exactly represents the description of an improved 'pedestrian carriage', called a Velocimanipede, invented by Mr. Birch of Great Queen Street. *Examiner*, 1819, p. 315, 16 May. See also No. 13425.

In the lower l. corner, reversed and upside down, is the imprint: *G Harris 1 Shoe Lane London.*
$8\frac{3}{4} \times 13$ in.

13412 ANTI-DANDY INFANTRY TRIUMPHANT OR THE VELOCIPEDE CAVALRY UNHOBBY'D.[1]

[Williams.]
London Pubd 1819 by T. Tegg 111 Cheapside

Engraving (coloured impression). Scene on a high-road passing through a village. Those who see their livelihood threatened by mechanical transport (cf. No. 13427) attack the riders of velocipedes (see No. 13399). In the foreground a dismounted dandy lies on his back, while a fat veterinary surgeon stands with one foot on his chest, squirting a syringe into his mouth. A stalwart blacksmith is breaking the machine into small pieces. The dandy, who is very thin, with a wasp waist, exclaims: *I swear by my stays* [cf. No. 13394], *I never will mount a Hobby again! don't now you'll take all the stiffening out*

[1] Serial number erased.

of my collar and frill. The man answers: *I'll only give you a dose to make you remember! and if ever I catch you again you shall swallow all the contents of my shop!* The smith says: *That's right Doctor! if we don't exterminate these Hobbies, you'll never have to bleed or drench or I to shoe.* Behind him (l.) are houses bordering a village street. The mistress and maid of an inn, with *Man and Horse taken in* over the gate, watch delightedly. Next door is a smithy: *Anvil Smith and Farrier &c.*, adjoining the thatched and gabled cottage of *Drench Veterinary Surgeon Cows Asses & Dogs cured.* In the middle distance an ostler prises a dandy out of his seat with a pitchfork; he shouts: *D—n you but I'll spoil your sitting! if the Doctor can't get horses to dose he shall have asses to plaster! D—n me! I shall never have an opportunity of cheating a horse of his corn any more if these Hobbies come in Use.* The road curves to the l. and recedes in perspective, a sign-post pointing *To Coventry.* A man eggs on a dog to attack a retreating hobby-rider; and a tiny fugitive in the distance shouts: *Dick! steer clear of the Blacksmiths in the next village and put up your Hobby where there is no stabling.* After the title:

"Then beware Hobby Horsemen, beware of y^r fate
"Dismount from your Hobbies before t'is too late,
"For Farmers, horse doctors and horses providers,
"Cry down wooden horses & down walking riders,
whoa hobby, down hobby down.

$8\frac{7}{16} \times 12\frac{3}{4}$ in.

13413 THE PARSONS HOBBY—OR—COMFORT FOR A WELCH CURATE. [*348*][1]

Williams
Pub^d by T. Tegg 111 Cheapside London. [1819]

Engraving (coloured impression). A tall lean parson bestrides a velocipede (see No. 13399) outside a small thatched cottage (l.) built against the slope of a mountain. His wife with four children, all five bare-legged, watch the (perilous) departure; she says: *Well my Dear I am quite pleased you have got a Hobby; you will now be able to get through your Duty with ease and comfort!* He looks back to say: *Comfort indeed my Dear! it is only ten Miles you know, I shall now perform the Service and be back by the time the kettle boils!—I hope they will build some more Churches in Wales, for I shall be able to undertake six of them!!!* In his pocket is a paper: *Sermon on the benefit of Poverty.* The rough track descends towards a narrow valley (r.). Beside the cottage is a ramshackle shed from which a pig looks out.

The extreme poverty of the Welsh clergy was a traditional theme, cf. No. 7781. The parson alludes to church building in London, see No. 13287, and to clerical absenteeism.

Reproduced, *National Library of Wales Journal*, 1945.
$8\frac{5}{8} \times 12\frac{15}{16}$ in.

13414 THE LADIES ACCELERATOR.

I. R. C fecit
London Pub^d 1819 by S W Fores 50 Piccadilly

Engraving (coloured[2] and uncoloured impressions). Two pretty women run towards each other on velocipedes, see No. 13399. Their short full skirts do not impede their action, and they wear long frilled drawers above neat ankle-

[1] Serial number erased. [2] 'Caricatures', vii. 197.

boots. Both are very décolletée, one wears a round cap with feathers and tassels, the other an enormous feathered bonnet, with flowers under the scoop. Behind (l.) is a country house, a sign-post (r.) points towards it: *To Lark Hall.* The more voluptuous lady (r.) says: *I do not see why Ladies should not have a Lark as well as the Gentlemen.*
$9 \times 13\frac{5}{16}$ in.

13415 THE FEMALE RACE! OR DANDY CHARGERS RUNNING INTO MAIDENHEAD!

[I. R. Cruikshank f.] *(Yedis Invt)*
London Pub by Sidebethem 287 Strand 1819

Engraving (coloured impression). Two young women, gaily dressed, with ultra-short skirts and long drawers, ride velocipedes, see No. 13399, towards a toll-gate (l.). Each has the (realistic) head of a dandy on the front of the pole as a figure-head; a pair of breeches hangs across the back of each pole inscribed *Riding Breeches*, and *for Riding*. A sign-post points *To Maidenhead thicket*. The toll-keeper, waving his hat to the women, opens the gate; a grinning yokel stands in the toll-house door, above which is a board: *A table of Tolls to be paid at the Gate leading to Maidenhead—Every Stallion Ass or Mule &c &c—* The foremost rider says: *We have 'em in Maiden head at last! Who would have thought that we should have been able to drive them so far into the Country on the first trial?* The other says: *When inclin'd to give one's Legs a stretch I dont know a more delightful Exercise! I like New things & for my part, I am determin'd to try every one I can lay hold of!*
$8\frac{9}{16} \times 13$ in. 'Caricatures', x. 49.

13416 BOARDING SCHOOL HOBBIES! OR FEMALE AMUSEMENT!

(Yedis Invt) [I. R. Cruikshank f.]
London pub: by J. Sidebethem 287 Strand 1819.

Engraving (coloured impression). Governesses and pupils bestride giant cocks. In the foreground are two aged women whose birds are collapsing. One (l.) says: *Ah Diable! Mine vil not Run! It is not Game von!* The other (r.), bedizened and hideous, says: *Mine cant Stand, poor thing It's quite done over!* The girls at the back of the bare room ride spirited birds, with the steel spurs of game-cocks, and use birch-rods as whips. There are wall decorations suited to a school and other (coarsely punning) inscriptions.

See No. 13399. Cf. No. 13291, a boarding-school scene.
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

13417 DANDIES ON THEIR HOBBIES!

I R Cruikshank fecit— *Yedis*
London pubd 1819 by J. Sidebethem 287 Strand

Engraving (coloured impression). The riders, dandies, see No. 13029, &c., in the foreground all have a female partner seated facing them, in a little seat behind the steering-bar. These machines, see No. 13399, have two back wheels placed close together, anticipating the tricycle. A rider falls off, losing his wig; his passenger scratches his face, saying, *You are not Man enough to manage such a thing as this! You are always tumbling off.* A second woman says to her dandy: *What a delightful Sensation! What a charming manner of Riding!—* [. . . &c.]. A band-box and a rolled umbrella are strapped to the back of the pole, to which is tied a small dog, who is under the back wheels

of a third machine, upsetting it; the rider, in dandified regimentals, falls backwards, clasping his passenger. In the background are grass slopes on which many men are riding singly; one is a quaker who says: *Now the Spirit moves!* A child bestrides a stick, saying, *Ride a Cock horse To Banbury cross!* $8\frac{1}{2} \times 13\frac{7}{8}$ in. 'Caricatures', x. 64.

13418 COLLEGIANS AT THEIR EXERCISE!—OR BRAZEN NOSE HOBBIES!—

[I. R.] *Cruikshank fec^{t}*
(London pub: by Sidebethem 287 Strand 1819)

Engraving (coloured impression). Three undergraduates in cap and gown ride their 'hobbies', see No. 13399, recklessly against or over prostrate dons. One has a female passenger on his back, clinging to his neck; another rides with a woman poised on the front of the machine, holding his shoulders. A third rides over the neck of a fat don, who lies on his back, a book, *Tutors Assistant*, beside him. A thin don (l.), thrown to the ground, holds up a paper: *Cockelorum Jig*; while the legs of a prostrate figure (r.), projecting into the design, indicate an unconscious don. Dons and undergraduates alike have red drink-blotched noses. The scene is a curved roadway bordered with stone balustrades. There is a background of college buildings, with a dome suggesting the Radcliffe Camera, Oxford.
$8\frac{1}{2} \times 12\frac{5}{8}$ in. 'Caricatures', x. 65.

13419 THE SPIRIT MOVING THE QUAKERS UPON WORLDLY VANITIES!!

Yedis inv^{t} [G. Cruikshank f.]
Pub^{d} by J Sidebethem 287 Strand—1819

Engraving (coloured impression). Many quakers ride velocipedes, see No. 13399, towards a plain building, with *Society of Friends Meeting House* over the door. All wear hats with enormously wide brims; one in the foreground wearing a dandified collar pursues a quakeress, also on a velocipede. Two quakers ride with their wives seated pillion; behind a third is a chair for three children. At the door a woman dismounts. On the wall are two tiers of hooks for supporting velocipedes; a man stands on a ladder to hang his machine on a pair of hooks.

Reid, No. 863. Cohn, No. 2000.
$8\frac{3}{8} \times 12\frac{3}{4}$ in.
'Caricatures', x. 106.

13420 A NEW IRISH JAUNTING CAR, THE DANDY'S HOBBY, THE VELOCIPEDE, OR THE PERAMBULATOR, BY WHICH YOU CAN RIDE AT YOUR EASE & ARE OBLIGED TO WALK IN THE MUD AT THE SAME TIME.

I. R. C. fecit. [1819][1]

Engraving (coloured impression). Two dandies ride velocipedes (see No. 13399) over muddy grass. In the background a third strides down hill waving his hat, a fourth plods up a slope. There is a landscape background with a lime-kiln, suggesting the fields round London.
$6 \times 9\frac{3}{8}$ in. 'Caricatures', vii. 61.

[1] Imprint cropped.

13421 STOP HIM WHO CAN!!—AN ENGLISH PATENTEE INTRODUCING A FRENCH HOBBY-HORSE—OR A BIT OF A PUSH DOWN HIGHGATE-HILL TO LONG ACRE.

[? By or after G. Cruikshank.] [1819]

Lithograph (coloured impression). A little fat man on a velocipede, with his legs bent back, is coasting down a country road at a speed indicated by his back-blown hair and flying coat-tails; he holds an umbrella against his shoulder which is blown inside out; his hat flies off. He has just run over a dog, and is about to run down a young woman (r.) who flees in terror.

He is presumably Denis Johnson, see No. 13399, of Long Acre and the Strand. For Highgate Hill cf. No. 8405. One of a set of lithographs, see No. 13085, &c.

$8\frac{3}{4} \times 14$ in. 'Caricatures', x. 70.

13422 ENOUGH TO MAKE A HORSE LAUGH! OR THE WORLD UPON WHEELS!!

London pub[d] by Sidebethem 287 Strand 1819

[? I. R. Cruikshank f.] *(Yedis)*

Engraving (coloured impression). A large horse's head with gaping mouth projects into the foreground from the r. margin. Beneath it are the head and shoulders of a servant in livery, holding his sides, and looking up to laugh. Behind and on the l. is a hill up and down which velocipede riders (see No. 13399) are racing or tumbling; one is kicked off his machine by a braying ass. Two plod uphill carrying their machines on their shoulders. Cf. No. 13427, &c.

$8 \times 13\frac{3}{8}$ in. 'Caricatures', x. 69.

13423 A LAND CRUISE ON ONE OF THE PATENT HOBBY HORSES. *exhibiting at the West End of the Town.*

[C. Williams.]

Pub[d] by J. Johnston 98 Cheapside London. [1819]

Engraving (coloured impression). Two sailors ride (r. to l.) a velocipede (see No. 13399) with two saddles on the elongated bar. At the back is a seat for two passengers in which are two gaily dressed women. The first sailor says over his shoulder: *D—n it Jack this is rare sailing without a wind!* The front wheel collides with a dandy (l.), who has dropped his steering-bar (which has dropped to the ground) and is about to fall off. Jack answers: *A very pretty invention Tom! D—n it we shall run down the Dandy!* The dandy (cf. No. 13029) shouts: *Curse you you tarpaulins Wy don't you mind how you steer.* One of the women holds a bottle and glass; she looks back saying: *Vy Poll this beats the Dilly* [diligence]*!! Vy Poll it's capsized!!* Poll sits back with folded arms, one leg resting on the second sailor's shoulder. She answers: *And we have capsized a Dandy!!* In the background (r.) a mail-coach lies on its side; men, women, and luggage from the outside are on the ground; an inside passenger tries to climb from the window.

The exhibition was at Johnson's the coach-builder, see No. 13400.

$8\frac{3}{4} \times 13$ in. 'Caricatures', vii. 196.

13424 JACK MOUNTED ON HIS DANDY CHARGER.

Pub[d] by I Fairburn Broadway Ludgate hill. [1819]

Engraving (coloured impression). Folding pl. from a book. A naval officer wearing a huge cocked hat and a sword rides a velocipede (see No. 13399).

Behind him (l.) a grotesque dandy (cf. No. 13029) sits on the ground, supporting himself by one arm, holding up a tasselled cudgel, one leg in the air. A tape-measure indicates a tailor, more usually depicted as shabby and ungartered. He says:

Oh! you damn'd Sailor,
You've ruin'd a Tailor!

The officer says:

The Dandy Charger's all the go,
Ten Knots an hour, Yeo, heave, ho
I send along on this Machine,
While gaping crowds are laughing seen,
And every Dandy that I pass
I'll leave sprawling on his A——.

c. $7\frac{1}{2}\times 10$ in.

13425 GOING TO HOBBY FAIR.

I R. Cruikshank Inv^t & fecit
Pub^d by G. Humphrey 27 S^t James's S^t July 19 1819

Engraving (coloured impression). A John Bull rides a 'Velocimanipede', see No. 13411, round the basin in Bushey Park, which is realistically depicted, with its baroque centre-piece. He is a fat 'cit' mopping his forehead; his wig and hat are on a stick fixed in front of the steering-bar. On the seat, labelled *J.B*, his fat wife sits holding a fan, her arm round a thin little girl holding a doll. In the dickey behind (r.) is a little boy working the handles which turn the back wheel. In the background across the water is a similar machine, on a tiny scale, followed by a dandy (see No. 13029) on his 'hobby' (see No. 13399).

In the manner of G. C. Reissued, *Cruikshankiana*, 1835.

$4\frac{1}{2}\times 6\frac{13}{16}$ in. With border, $5\frac{1}{4}\times 7\frac{1}{2}$ in. 'Caricatures', vii. 241.

13426 CRUISING ON LAND OR, GOING TO HOBBY-HORSE FAIR—

I R Cruikshank fec^t
Pub Sep^t 10^th 1819 by G Humphrey—27 S^t James's S^t.

Engraving (coloured impression). A one-masted naval vessel flying an Ensign flag, sails (l. to r.) along a country road on six wheels. Sailors man the yards and haul at the sails, an officer shouts through a speaking-trumpet. In the background are three similar but smaller vessels on four wheels.

Cf. No. 13399. In the manner of G. C.

Reid, No. 913. Cohn, No. 1029: 'Cruikshank fect'.

$2\frac{1}{2}\times 5\frac{5}{8}$ in. With border, $3\times 6\frac{1}{8}$ in. 'Caricatures', vii. 241.

13427 THE ~~HORSE~~ *Hobby* HORSE DEALER—

J. S [Sheringham] *Esq^r del^t——G. Cruik^k fec^t*
Pub^d July 25^th 1819 by G Humphrey 27 S^t James's S^t—

Engraving. Three dandies (see No. 13029) inspect a velocipede (see No. 13399), which the dealer, bow-legged, horsy, and flashy-looking, holds by the steering-handle. They are outside a stable with an aperture through which look three hungry and startled horses. Above the closed door is a board: *Stables* [scored through] *Hobby Horses taken in to mind or Stand at Livery*

NB a Fine Stud of Real Horses To Be Sold as cheap as dogs meat—The present proprietor going into the Hobby Line. A lean stable-hand in patched clothes sits against the wall on an overturned bucket, curry-comb and broom beside him. He glares with a twisted grimace at the velocipede. At his feet is a book: *Othello's Occupation's gone.* The dealer looks slyly at a dandy (r.) who stands with his hands on a cane: *I'll warrant him sound Sir & free from Vice.* The other answers: *I can see he has been down once or twice though my lad.* A second dandy stoops, hand on knees, to inspect the bar or pole: *He seems to me Jack not to have quite Barrel enough.* The third, holding an eye-glass to his eye, says: *Good fore hand by Jupiter.* They wear rakish bell-shaped top-hats. In the background a dandy on a velocipede follows a lady, similarly mounted; both wear top-hats; behind them rides a sour-looking groom. Cf. Nos. 13412, 13422.

Reid, No. 900. Cohn, No. 1203.

$8\frac{3}{4} \times 13\frac{3}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{3}{4}$ in.

13428 PICTURE OF THE PALAIS ROYAL—PARIS.

GALLERIES DU PALAIS ROYAL.—*Allons voyons; voulez vous monter?"*

Ipse del. G. Cruikshank fecit

London. Published by William Hone, Ludgate Hill.

Engraving (coloured impression). Frontispiece to *The Englishman's Mentor. The Picture . . .* [&c.]. *London: Printed for William Hone, Ludgate Hill—1819.* A scene in the arcades of the Palais Royal, whose pillars form a background. A promenade: courtesans accost and are accosted by dandies (see No. 13029), civil and military. Men seated on chairs read newspapers. A woman with a small child tries her luck at a gambling machine (l.). A grotesque-looking man performs on the bladder and string, an instrument burlesquing the 'cello, see (e.g.) Hogarth's *Beggar's Opera*, No. 1807, and Nos. 1866, 7067. Cf. No. 13054.

Reid, Nos. 842, 4717. Cohn, No. 274.

$4\frac{1}{2} \times 15\frac{1}{2}$ in. 184. e. 12.

13429 TRAVELLING IN FRANCE OR, LE DEPART DE LA DILIGENCE.—

G. C^k

Pub^d June 14^th 1819 by G Humphrey 27 S^t James's S^t.

Engraving. The clumsy coach is drawn (r. to l.) by five horses harnessed with rope, along a country road among clouds of dust. A postilion in 'milk churn' boots rides the near wheeler. A passenger sits smoking in a covered seat behind the horses. The roof and a large basket (or boot) are covered with straw as a foundation for piled-up baggage covered with a tarpaulin. There is a landscape background. Cf. No. 13053.

Reid, No. 892. Cohn, No. 2044. Reissued, *Cruikshankiana*, 1835.

$3\frac{11}{16} \times 5\frac{11}{16}$ in. With border, $4\frac{1}{2} \times 6\frac{1}{4}$ in.

13430 TRAVELLING IN ENGLAND, OR A PEEP FROM THE WHITE HORSE CELLAR.

G Cruik^k fec^t

Pub^d by Tho^s M^cLean 26 Haymarket, Aug^t 1^st 1835.[1] [*Cruikshankiana.*]

Engraving. A similar scene to No. 13048, the foreground being the pavement in front of the White Horse, Piccadilly, the background the opposite houses.

[1] Second state, imprint altered from *Pub. August 12^th, 1819 by G. Humphrey, . . .*

Touts, coachmen, and porters try to force passengers and luggage into the coaches with which the street is jammed. A coach stands by the pavement; a coachman pushes a fat woman up the steps. On the box a dandy (see No. 13029) holds the reins; two others, with a woman, sit in the rumble into which a pigtailed sailor is climbing. Pavement and roadway are closely packed, and there are many incidents. In the l. foreground are two figures adapted from No. 13048: a bandy-legged climbing-boy, addressing a man with a bandbox, who is not a negro as in the earlier print. The tall soldier who towers above the crowd is repeated (r.).

Reid, No. 904. Cohn, No. 2042.

$3\frac{1}{4} \times 5$ in. With border, $4\frac{1}{8} \times 5\frac{1}{2}$ in.

13431 FRENCH MUSICIANS OR, LES SAVOYARDS—

G. C^k fec^t

[Pub. G. Humphrey, June 16, 1819.][1]

Engraving. A sequel to No. 13047. The three musicians walk disconsolately across the cobbles of a fashionable London square. Behind them (l.) is a large house with a manservant standing truculently in the pillared porch, watching the departure; a lady stands on the veranda. A little errand boy (r.) with a basket on his shoulders stares at them.

Reid, No. 5123. Cohn, No. 1137 (described as a reduced version of No. 13047). Reissued, *Cruikshankiana*, 1835.

$3\frac{3}{8} \times 4\frac{3}{16}$ in. Border cropped.

13432 AN ELECTION BALL.

G. Cruik fec^t

Pub^d July 31^st 1819 by G Humphrey. 27 S^t James St^t—

Engraving. A reduced and reversed version of No. 12138, with minor alterations.

Reid, No. 901. Cohn, No. 1084. Reissued, *Cruikshankiana*, 1835. Reproduced, *Cruikshankian Momus*, (*G. Hentschel s^c*), p. 98.

$4\frac{1}{8} \times 6\frac{3}{4}$ in. With border, $5\frac{1}{8} \times 7\frac{1}{2}$ in.

13433 GAME OF CHESS.

G Cruik^k

London Pub^d August 1^st 1819 by G Humphrey 27 S^t James's Street

Engraving. An adaptation of No. 12392. The players are the same, but one (r.) has become gouty and sits in a winged arm-chair. The spectators are altered, but are perhaps intended to be the same persons, transformed by dress and pose. One (r.) is a dandy who leans against the chimney-piece warming his coat-tails, and watching with a contemptuous smile. There is a picture of skittle-players, as in No. 12392; in place of the horse (l.) a left-handed cricketer is depicted.

Reid, No. 902. Cohn, No. 1148. Reissued, *Cruikshankiana*, 1835.

$3\frac{7}{16} \times 5\frac{3}{8}$ in. With border, $4\frac{3}{8} \times 6$ in.

[1] Imprint erased; from Cohn.

13434 LE RETOUR DE PARIS OR, THE NEICE PRESENTED TO HER RELATIVES BY HER FRENCH GOVERNESS—

Etched by G. C^k

[Pub. Sept. 27, 1819, by Humphrey] A reissue, with M^cLean's imprint: *Aug^st 1^st 1835* [*Cruikshankiana.*]

Engraving. A reduced, reversed, and altered version of No. 12922, without the dialogue. A certain amateurishness of drawing is absent. The frenchified niece advances with more aplomb; the English dog is omitted. The French servant is in profile to the r., bowing complacently.

Reid, No. 5101. Cohn, No. 1315.

$3\frac{7}{8} \times 5\frac{11}{16}$ in. With border, $4\frac{5}{8} \times 6\frac{1}{4}$ in.

13435 A TAILOR IN A HIGH WIND—OR—L'EMBARRAS DES RICHESSES—

[Marryat del.] *Etch^d by G. Cruikshank—*

Pub^d by G. Humphrey 27 S^t James's Street March 31^st 1819—

Engraving (coloured impression). Below the title: —*Drawn from the Life on the Cliff Brighton.* A burlesqued tailor with a huge paunch and small legs stands in profile to the l., facing a gale and rain, encumbered with a little girl clinging to his neck, and by a large roll of cloth under the r. arm; he tries to open his umbrella, having placed his cane between his legs; tied to the handle in a handkerchief are books of patterns, which are blowing away, like his wig, hat, and the child's bonnet; his coat, with tape-measure, streams behind him. Sea-gulls swoop towards him. A wind-swept dog turns its tail to the wind, cowering in terror. Behind are rails along the cliff and (below) the sea; three storm-tossed ships in full sail show how sudden was the squall. Below the title five lines from Byron's *Bride of Abydos*—beginning:

Though rising gale & breaking foam . . .

Reid, No. 881. Cohn, No. 2024.

$8\frac{1}{16} \times 7\frac{1}{4}$ in. With border, $9\frac{15}{16} \times 7\frac{15}{16}$ in. 'Caricatures', vii. 1.

13436 THE FRENCH ARTIST—

[Marryat] *fec^t* *G. Cruikshank sculp^t*

Pub^d Jan^y 10 1819 by G. Humphrey 27 S^t James's Street London

Aquatint (coloured impression). The artist, in tatters partly covered by a picturesque cape, sits at an easel, painting a picture of Danaë receiving the shower of gold; he paints drapery from a (?) cravat hung over the corner of his canvas. He is unshaven and has a smile of eager satisfaction. The room is a boarded garret, with a door heavily barred against duns; through an opening cut in it, a hand appears, holding a sheaf of *Memoires a Payer*; at this an emaciated dog barks. A bulky sheaf of *Compte*[*s*] *a Payer* hangs from a nail, beside a single paper: *Reçus.* Hanging from the easel are a bag-wig, sword, and ruffles, while on the window-sill (l.) a skull serves as stand for a laced and feathered hat. Drawn on the wall are studies of reclining nudes, &c., a Venus and Cupid, an eye, a profile, &c. Against this is horizontally suspended a long-stemmed pipe. In front of it is a rough trestle-table, on which are a coat, a misshapen top-boot stuffed with straw, &c. The corresponding boot is worn by the artist, with his bare foot projecting from it. On the floor lie books, three with titles: *Meures* [sic] *des Richesses, Chantages*

de la Pauvreté, Projets. Beside them are a broken candle in a bottle, a bunch of flowers in a chamber-pot, a shaving-bowl and razor. Books, two heads from the antique, portfolios, &c., stand against the wall. Cf. No. 11962.

A copy, without aquatint, no imprint, in J.L.D.

There is a second state, not in B.M., fully aquatinted and with a border.

Reid, No. 866. Cohn, No. 1131.

$6\frac{1}{2} \times 8\frac{1}{2}$ in.

13437 A VISIT TO COCKNEY FARM—VIEWING THE GROUNDS &c &c &c

[Marryat del.] —*G. Cruikshank fec*[t]

Pub[d] *May 25*[th] *1819, by G Humphrey 27 S*[t] *James's Str*[t]

Engraving (coloured and uncoloured impressions). Below the title: *(i e) Being dragg'd through mud & Mire by your Cockney friend, (who has lately taken—a—seat in the Country) to show the improvements! & his ignorance in Farming.* The fat 'cit', wearing top-boots, stands deep in mire, his hand resting on a heap of straw and dung (l.); he turns to a file of agonized visitors who are picking their way on stones, saying, *Here's a charming lot of dung for you—Now tho' you would not think it I made every bit of this dung myself since I came here! & you know that's not long!* A little boy, standing on the heap with a pitchfork, points to a pool, saying, *Yes & that pond was'nt there when papa first came; Papa made all that water too, all himself!* The foremost visitor registers astonishment; the other three are concerned only with the mud. A frightened boy watches the procession. On the r. a woman tries to help her husband, a dandy, from mire that is sucking off his boot, and who holds by the hand (but disregards) a small child who has fallen deep in the muck, terrified at the onset of a menacing duck followed by ducklings. The fat hostess, standing before an unmistakable garden-latrine (r.), takes his shoulder, saying, *Never mind my husbands nasty dung—come this way M*[r] *B, & I'll show you my Grotto & Waterfall!* She points to water gushing into a pool from a tiny artificial cave on which stands a Venus pudica. This is flanked by little arbours (each surmounted by a flower-pot which indicates the scale) and each containing a seat. A dove-cot is surmounted by the figure of Harlequin or Mercury holding a purse. Behind are small trees, a haystack, and the roof of the house.

The 'cit's' country box is a favourite theme; the lay-out seems influenced by the London tea-garden. Cf. (e.g.) Nos. 8940–2. According to Cohn the 'cit' and his wife are (improbably) Marryat's parents (cf. No. 13249).

A copy, reversed, without border, *Pub. by Le Petit 20 Capel S*[t] *Dublin*, in J.L.D.

Reid, No. 890. Cohn, No. 2085. Reissued, *Cruikshankiana*, 1835.

$8\frac{7}{16} \times 13\frac{1}{4}$ in. With border, $9\frac{11}{16} \times 13\frac{3}{4}$ in.

13438 THE CHOLIC—

[Marryat del]—*G Cruikshank fec*[t]

Pub[d] *Feb*[y] *12 1819 by G Humphrey, 27 S*[t] *James's S*[t]

Engraving (coloured impression[1]). An elderly woman, lean, old-fashioned, and spinsterish, sits on a settee, shrieking and contorted with pain. A rope is wound tightly round her waist, the ends held by vicious little demons

[1] One of two impressions is worn, the paper is watermarked 1829.

(l. and r.), who tug with all their might. Four others attack her with spear, trident, needle, and knife. On the wall (r.) is a picture of a fat, disreputable-looking woman drinking, bottle in hand, by a bedroom fire. A companion pl. to No. 13439, with the same signatures and imprint.

Cf. *The Gout* by Gillray, No. 9448, the most famous of a group of caricatures on disease.

A copy, reversed, *Pub. by M^cCleary, 39 Nassau S^t Dublin*, in J.L.D. Pattern of carpet altered.

A crude woodcut adaptation (political) was published in 1832, see vol. x.

Reid, No. 870. Cohn, No. 995. Reissued, *Cruikshankiana*, 1835.

7×9 3/16 in. With border, 8×9 7/8 in.

13439 THE HEAD ACHE—

See No. 13438. A man, thin, elderly, and bald, leans back despairingly in an arm-chair by the fire, grimacing with upturned eyes, and holding a (useless) medicine-bottle. He is tormented by six little demons; one bores into his skull with an auger, another with a bit. A third raises a mallet to strike a wedge into the skull. One sits on his victim's shoulder, holding a music-book and bawling into his ear, another blows a trumpet against his cheek. A sixth runs up his arm to bring a red-hot poker into action.

A copy, reversed, *Pub. by M^cCleary 39. Nassau S^t Dublin*, in J.L.D.

A crude woodcut adaptation (political) was published in 1832, see vol. x.

Reid, No. 871. Cohn, No. 1186. Reissued, *Cruikshankiana*, 1835.

7 1/16×9 1/4 in. With border, 8×9 7/8 in.

13440 LACING IN STYLE—OR A DANDY MIDSHIPMAN PREPARING FOR ~~ATTR~~ACTION!! *323*

[? Marryat del.] *Etched by G Cruikshank*
Pub^d March 6^th 1819 by T. Tegg 111 Cheapside

Engraving (coloured impression). A midshipman (l.) dressed as a dandy (cf. No. 13029) braces hands and feet against a mast on the extreme l., while four sailors, standing on a turn-table (r.), wind up by a windlass a rope attached to his stays (cf. No. 13394), compressing a wasp-waist. His coat, bell-shaped top-hat, with belt and dirk, are on a chair beside him. He says: *Very well my hearties very indeed—'pon honor. This lacing is not very agreeable, but it will be fully compensated by the grand dash I shall make at East London Theatre tonight—Oh! I shall be most enchanting! Oh, charming! Oh! delightful! after Ive got a pint of Rowlands Maccassar Oil* [see No. 12405] *on my head—Pull away! heave away! pull away hearties!!* An old sailor sits on a gun smoking; he leans against the side of the ship, looking over his shoulder to say with a contemptuous grimace: *I say Master Midshipman, I always thought you a little crack-brained; now I'm convinced of it, for as you've turn'd Dandy, that's proof positive—I'ts all up with you & all I have to say is you're not worth a —— quid of tobacco.* Another midshipman, wearing a cockaded top-hat, jeers at the dandy with flexed knees and raised arms: *My Eyes!! Oh Murder! Ha! ha! ha!! Jack Greathead the cheesemonger's son got stays!!! Well, I've a good mind to get petticoats!—these Dandies are a disgrace to Great Britan—* The four sailors pushing hard at the windlass all grin; one asks: *I say, Mainmast, do you intend to get Stays*; Mainmast: *Get Stays! Why man I have stays already & have order'd a pair of Buckskin, & 2 pair of Sealskin, what do you think of that eh?!!* The third, a negro, says: *Me vid tink Massa vid soon have the*

Belly ache!! The fourth: *Huzza! don't flinch my boys tho' he call "Stop" don't do so—Heave away my lads give him a twitcher—heave away He, Ho He Ho ——!!*

Reid, No. 876. Cohn, No. 1299.
$8\frac{3}{8} \times 13\frac{1}{8}$ in.

13441 DANDIES IN FRANCE OR, LE RESTAURATEUR.

J. S [Sheringham] *inv[t] G Cruikshank fec[t]*
London pub[d] March 11[th] 1819 by J Sidebethem 287 Strand

Engraving (coloured[1] and uncoloured impressions). Three dandies (see No. 13029) swagger vulgarly in a restaurant, while a better-bred Frenchman scowls at them as he bends over a plate of soup (r.). One lounges against the table with his arm thrown over the back of the chair addressing an obsequious French cook: *Holloa Mons[r] Crapaud diner*. The cook, with fashionable cravat and queue, apron, and sabots (cf. No. 4516), obsequiously proffers the carte: *Tenez Monsieur voici La Carte*. Another, who is knock-kneed, takes by the chin an ugly Frenchwoman in peasant dress, who is bringing in a small bird on a dish. The third adjusts his throttling cravat with a complacent grin. The floor is tiled. On the wall is a large painting of reapers in a field (or perhaps this is a view seen through a window).

Reid, No. 877. Cohn, No. 1041.
$8\frac{3}{8} \times 13$ in.

13442 UNDEVIATING RECTITUDE. OR A HINT FOR THE HOOD WINKED, BY ONE OF THE STIFF NECKED GENERATION—

18 [illegible] *18 Esq[r] Etch[d] by G Cruikshank—*

London, Pub[d] April 5[th] 1819—by G Humphrey—27 S[t] James's Street

Engraving. A St. James's Park scene, with Westminster Abbey in the background. A dandy, cf. No. 13029, (r.) and a fashionably dressed woman whose face is hidden by her huge bonnet have collided, the former's view restricted by the brim of his bell-shaped top-hat. She lies on the ground, an elbow on her yelping lap-dog, and prods him in the waist with her (closed) parasol; he treads on her petticoats, and staggers back, with imbecile dismay, holding cane and eye-glass.

Reid, No. 883. Cohn, No. 2063.
$8\frac{7}{16} \times 7\frac{5}{16}$ in. With border, $9\frac{7}{8} \times 7\frac{15}{16}$ in.

13443 FOGGY WEATHER.—

[illegible] *Esq[r] del[t]—G Cruik[k] sculp[t]*

London Published Dec[r] 29[th] 1819 G Humphrey 27 S[t] James's Street

Aquatint (coloured and uncoloured impressions). A wide London street in a dense fog is depicted with (comic) realism. A coach, a carriage, and startled horses loom out of the darkness, to the peril of pedestrians. In the foreground a boy pushing a barrow of (?) cat's meat, has overthrown a lady who lies on her back, kicking, while a dandy (see No. 13029), frightened by a horse (l.), steps on her neck. Another dandy is struck in the chest by the ladder of a lamp-lighter. A Jew pedlar has fallen, scattering his wares. Three ragged

[1] In 'Caricatures', x. 66.

link-boys stand on the r.; one picks a pocket. Their links and a torch held by the lamp-lighter illuminate the gloom; there is also faint radiance from carriage-lamps.

Reid, No. 929. Cohn, No. 1116.

9×13⅛ in. With border, 9¾×13⅝ in.

13444 FASHIONABLE PORTRAITS

A. E. del^{t} G. C^{k} Sculp^{t}

Pub^{d} May 30th 1819 by G Humphrey—27 S^{t} James's S^{t}—

Engraving (coloured impression). A scene in Hyde Park. Two dandies (see No. 13029) approach a woman in grotesquely fashionable dress, one from the l., the other from the r.; she walks in back view through an opening in the rails, in the direction of a sign-post pointing *To the Artillery Ground*, but looks alluringly over her shoulder at the man on the l. who leans eagerly towards her. The other stares through a glass.

Reid, No. 891. Cohn, No. 1108.

7×9$\frac{3}{16}$ in. With border, 7⅞×9⅞ in.

13445 MONSTROSITIES OF 1819. *Pl^{t} 3*

G. Cruikshank fec^{t}

London, Pub^{d} Nov^{r} 29th 1819 by G Humphrey 27 S^{t} James's Street

Engraving (coloured impression). A Hyde Park scene illustrating developments in costume since the pl. for 1818 (No. 13055). The figures seem to be portraits as well as types. The men's hats are more extreme, some being higher in the crown; one, grotesquely small, is worn by a dandy who stands against a tree (l.) with his hands in his trouser pockets. Collars are more pointed, cravats as high or higher, coat collars are high and rolled instead of low and flat; the wide short trousers have disappeared, and though some are full, some tight, are all strapped under the boot. The women's dresses are still high-waisted, but reach to the feet, much trimmed and bell-shaped. Bonnets are less high, the scoop being more horizontal than vertical. Flat broad-brimmed hats are also worn. Women no longer walk on tip-toe, and their stoop is less pronounced. A conspicuous figure is a very dandified lancer officer, with square-topped plumed helmet, swaggering with legs astride, r. hand on hip, supporting his large sabre with the l. hand. Those riding and driving are in the middle distance behind the pedestrians. Lord Petersham (l.) drives a high gig, with a small groom beside him, see No. 13029. The Persian Ambassador, see No. 13350, &c., is riding, followed by two of his suite (r.).

Reid, No. 922. Cohn, No. 1750.

9×13¼ in. With border, 9⅝×13¾ in.

13445A A second state, uncoloured, with & 1820 added to the title. Reissued, *Cruikshankiana*, 1835.

13446 HUMMING-BIRDS—OR—A DANDY TRIO—

J. S. [Sheringham] *Esq^{r} del—G. Cruik^{k} etch'd*

Pub^{d} July 15. 1819 by G Humphrey 27 S^{t} James's Street

Engraving (coloured impression). Three fashionable dandies (see No. 13029) in a well-furnished room. One (l.) sings, seated, and with a leg resting on a second (lyre-backed) chair; he leans sentimentally, hand on heart, towards a lutanist reclining on a (Regency) sofa playing an ornate curiously shaped

instrument. The third stands behind the sofa, playing a flageolet, and admiring himself in a mirror above the ornate fireplace. The vocalist holds an open music-book: *Love has eyes*. On the floor beside him are two others: *The Lovesick Swain set to Music* and *Our Warbling Notes and Ivory lutes Shall ravish every ear*. Two W.L. portraits flank the mirror, one of a lady in quasi-Elizabethan dress, the other of a man similarly dressed, both having pinched waists and full busts. Below one is a picture of *Vacuna* [Goddess of rural leisure], a blowzy woman lying under a tree; below the other, a grotesque *Narcissus* admires his reflection. On the end of the sofa sits a grotesquely clipped (and dandified) poodle suckling puppies.

Reid, No. 895. Cohn, No. 1216. Reissued, *Cruikshankiana*, 1835. Reproduced, Fuchs, i. 260.

$8\frac{3}{4} \times 12\frac{3}{4}$ in. With border, $9\frac{11}{16} \times 13\frac{1}{2}$ in. 'Caricatures', vii. 152.

13447 THE DANDY SICK O, TIM POOR Y O, MORE EASE [o tempora, o mores].

I R Cruikshank. fecit—
Pub^d Feb^y 1819 by S W Fores 50 Piccadilly and 112 Oxford Street—

Engraving (coloured impression). A bedroom scene suggesting genteel poverty, poorly furnished but with a carpeted floor. An emaciated dandy (see No. 13029) wearing a woman's beribboned cap, and a dressing-gown, with high collar, frilled shirt, and breeches, droops in a chair, attended by two friends and a visitor. The last (l.) bows, holding hat and rolled umbrella, and asks *How do? Whats matt*. The invalid: *Not Well—Ca-a-nt tell*. One friend, wearing woman's cap, scarf, and a dangling pin-cushion, with dandy's dress, proffers a glass containing *Dandy Water* from an effervescing bottle; he says: *Do my dear fello take this nice cordial & this pretty Gilt Pill, it will raise your delicate drooping spirits, & keep off the Hysterics, which you know distresses your tender frame so unmercifully*. The other (r.), who wears an apron with dandy costume, and has a medicine-bottle in a pocket, proffers the pill, supporting the shoulders of the patient. He says: *Aye my sweet fellu I will torment my own frame to death, but I will discover some new Pectoral, Balsamic envigorating tonic nervous & exhilerating Cordial for your exquisite and effeminate Constitution*. All four have stick-like limbs and debased features. On the bed beside the patient lie two books: *Ovids Art of Love* and *Ovids Metamoposis* [sic]. On the wall hang the dandy's coat, top-boots, riding-switch, and (on a shelf) *Wig* box, spurs, and bell-shaped top-hat. On a bare table (l.) are a pin-cushion, bottles, one of *Ruspinos Styptic* (cf. No. 10258). Under it is an open trunk heaped with articles of dress. On the ground (r.) are chamber-pots and a huswife.

For the epicene dandy see No. 13069, &c.

$8\frac{1}{2} \times 13\frac{3}{4}$ in. 'Caricatures', vii. 143.

13448 DANDIES SANS SOUCI.

[Williams.] [*c.* 1819]

Engraving (coloured impression). Two dandies, fast asleep in upright straw-bottomed chairs, and with careworn frowns, are being robbed by two courtesans in a poorly furnished room, where the men's hats and gloves lie on a sofa (l.), together with a woman's huge bonnet. One sleeps with legs on the table; a woman hands his bunch of seals (attached to a heart-shaped pin-cushion) to a man who stands in the doorway. She says: *Here is the tick*

however if we find nothing else. The fellow answers: *The Tick!! Why D—n me Bet its a pincushion and I'll bet any thing the seals are nothing better than Dutch mettal.* The other woman feels a pocket of her victim, and says: *Curse ye dont make such a noise! I feel something like a flimsy* [bank-note]. Bottles, jugs, and glasses, with pipe and tobacco-box, are on the table and floor. A lighted candle is on the mantelshelf.

One of many satires on the poor but pretentious dandy, cf. No. 13060, &c. *Dandies sans six sous*, by Williams, was published by Tegg (n.d.). A. de R. xvi. 31. An old pun, cf. Nos. 6458, 9922.

$6\frac{1}{8} \times 9\frac{1}{4}$ in. (cropped). 'Caricatures', vii. 149.

13449 RAINY WEATHER, OR THE BATTLE OF THE UMBRELLAS.!

J. Baker Fec^{t}
Pub^{d} by J. Sidebethem 287 Strand. [*c.* 1819]

Engraving (coloured impression). The pavement recedes in perspective from l. to r., with the window of Sidebotham's shop as a background. Pedestrians with umbrellas, all with sharply pointed ferrules, are colliding to their mutual damage. A tall Life-Guards officer with a high plumed helmet walks (r. to l.) holding up an elegant pagoda-shaped umbrella with a tasselled handle. A very short gaily dressed and umbrella-less woman stands on tip-toe, with raised arm, hailing a hackney coach. A dandy uses his umbrella to hook off the bonnet of a pretty young woman, who distractedly pokes the ferrule of hers into the eye of a hussar officer. A porter carrying a large package on his knot collides with a dandy, forcing the latter's umbrella against the hat and umbrella of a dandy. A little boy wears an old umbrella cover as a cape; a child on pattens is eclipsed by an enormous umbrella. There are other incidents.

Each pane of a large window is filled with a print, as in earlier print-shop plates, see (e.g.) Nos. 5220, 11100; one pane is being broken by an umbrella. The prints are slightly sketched, but indicate actual publications. Two can be identified: Nos. 13008, 13043. There is also a velocipede print, see No. 13399, showing that the date is not earlier than 1819. Above the window: *Sidebethem Printseller and Publisher.* Above the door: *287*; above the window on the r. of the door: *Literary Chronicle Office.*

$8\frac{15}{16} \times 12\frac{7}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{7}{16}$ in. 'Caricatures', x. 62.

13450 A DIFFERENCE IN TASTE—N B EVERY MAN MUST HAVE HIS WAY

[Williams.]
London Pub by S. W. Fores 50 Piccadilly & 312 Oxford Street [? 1819]

Engraving (coloured impression). Two men of contrasted types sit with a small round table between them. One (l.), young and handsome, clasps his hands and says ecstatically: *Give me sweet Nectar in a Kiss,* | *That I may be replete with Bliss.* The other, grossly fat, coarse, and drink-blotched, has a decanter of *Claret*, and holds a full glass in one hand, a pipe in the other. He looks contemptuously at his companion, saying, *Give me but Claret in a Glass* | *And as for Kissing, Kiss my* ——.

A similar but differently drawn print, is *Contrasted Lovers*, without imprint, J.L.D.

$8\frac{5}{8} \times 12\frac{7}{8}$ in. With border, $9\frac{7}{16} \times 13\frac{7}{16}$ in. 'Caricatures', viii. 96.

13451 THE LAWYERS LAST CIRCUIT.

[Pub. Fores, July 1, 1819.][1]

Engraving (coloured impression). Skeletons, on skeleton horses, gallop exultantly towards flames rising from a pit (l.); a sign-post points *To Hell.* On the two most prominent horses a terrified lawyer is tied back to back with the skeleton-rider. Skulls and bones lie on the ground.

This seems to derive from No. 6128 (1782), with the same title, after Rowlandson. See also Nos. 10149, 10179, 13452.

$8\frac{3}{4} \times 12\frac{1}{4}$ in. 'Caricatures', viii. 99.

13452 THE LAWYERS LAST CIRCUIT

J. Baker fec[t]

Published by E King Chancery Lane *Printed by N Chater* [? 1819]

Engraving (coloured impression). See No. 13451. A lawyer, holding a brief-bag, rides back to back with a grinning skeleton, Death, who holds a scythe and a bone and points to a grotesque demon seated among flames (r.) who beckons, holding up an hour-glass. Demons crouch in flames bordering the foreground; they hail the lawyer. One, with money-bags, holds up a fat purse; a female with ram's horns flourishes a rattle and a cap with a large peacock's feather. A third smokes an elaborate pipe. On the extreme l. are the three baying heads of Cerberus. A demon flies beside the horse's head, pointing downwards, and flourishing a comet-like stream of fire on which the title is etched. Small inconspicuous demons are scattered over the background. The skeleton-horse is urged on by a nude demoniac figure riding a white horse (the Pale Horse of 'Revelation') with fire shooting from its nostrils. He has horns and talons, and holds up in each hand a bunch of hissing serpents. Below the design in four columns:

In his Office with Writs and Parchments hung round,
Midst Letters and Lawsuits Old Justice was found,
His eyeballs were sunk, whilst his hands grasp'd his fees,
For Old Nick would no more be put off with sham Pleas,
On shelves Bills in Chanc'ry were rang'd pile o'er pile,
With Demurrers, Decrees, and Injunctions to file
But his Petition's answer'd—his Orders are past,
And Death's struck a Docket against him at last!
No more he'll declare, or for Clients e'er plead,
Though Issue was join'd, his Cause did not succeed,
His Counsel, 'twas plain, could not lend him relief,
Though doubly he fee d him—he threw up his Brief,
His false Witness heard—to gain time then he try'd,
But Chief Justice Death a fresh Trial denied;
His Costs are all tax'd—final judgment is past,
And Old Nick with a CA SA[2] has got him at last,
The news through the regions of Pluto soon fled,
And on Earth it was whisper'd "Old Justice was dead",
Whilst thousands flock'd round, none believing the tale,
'Till they saw his poor Clients their sad loss bewail,

[1] A. de R. xv. 180.

[2] Abbreviation of *Capias ad satisfaciendum*, a writ to take into custody after judgement till the plaintiff's claim is satisfied.

His Creditors met—but soon clamorous grew,
For his Assents [sic] *wouldn't yield e'en the Devil his due,*
To find him they swore—yet the road none could tell,
Though 'tis said that the Lawyer's last Circuit's to Hell.

$8\frac{3}{4} \times 12\frac{3}{4}$ in. Border cropped. 'Caricatures', iv. 125.

13453 SATURDAY NIGHT AT SEA OR NAUTICAL NOTIONS OF HONOR.

Tom Truelove del^{t} [Williams f.]
London Pub. by S. W. Fores 50 Piccadilly & 312 Oxford Street. [? 1819]

Engraving (coloured impression). A scene between decks. Sailors, seated on sea-chests, or a coil of rope, smoke, drink, and talk. One, who holds a punch-bowl, says: *When I took Peg Block in tow, Splinter my Mizzen if I wan't fool enough to swear by my Honor, to stick to her as long as she had a plank left, or I'd given her turnips before now, but if a man forfeits his Honor, de' ye mind me he's not worth a fiddler's D—n.* A man beside him says: *Why now de' see Jack, as how this heres my way of thinking when a man takes a girl under his protection, she should be all as one of a piece of his self, and she should share his last farthing.* A third says: *Why what now de' See's the use of all this here sort of stuff? about Honor and all that there: if a man's a man he'l allways do whats right, and if he is no Man, my Eyes and limbs throw him overboard, that there's my way o thinking D—ne.* The fourth: *Why that there's what I was a saying to that there Yorkshireman, you know who I mean? Tom Starboards messmate, they call him Isaac Scarlet;—the Da—n'd lubber took poor Ann under his protection as he call'd it, and made the poor creature pawn her Necklace, and all them there things to get him grogg and such like D—n such sort of Honor!!* All have loose hair hanging to the shoulders and wear short jackets, wide trousers, and buckled shoes. On the deck lie ballads: *Ben Buckstay, Nancy Dear,* and *Bill* [*B*]*obstay.*
$8\frac{13}{16} \times 13\frac{1}{8}$ in. 'Caricatures', viii. 136.

13454 A CURE FOR LOVE.

London pub: Jan^{y} 9 1819 by S. W. Fores 50 Piccadilly & 312 Oxford S^{t}

Engraving (coloured impression). A fat ugly man stands in a dilapidated wash-house, one foot on a rough stool, the other trampling on his wig; he gazes up at a noose hanging from a beam, saying, *Oh! my hard Fate!" | Why did I trust her ever?" | What story is not full of Womans Falsehood?* At his feet is a letter: *You old Fool if you ever* [? trouble] *me again with your Stupid epistles I will expose you in the public Papers Peggy Perkins.* Below the title: *No Cure no Pay.* Below the design are eight lines of verse, beginning and ending:

The one end of a Rope fasten over a beam
And make a slip noose at the other extreme, . . .
The cricket [stool] *kick'd down let him take a fair swing*
And leave all the rest of the work to the string.

Last MD inv^{t}. [An earlier imprint is obliterated.]
For the Englishman's reputed addiction to suicide cf. No. 12353.
$11\frac{1}{2} \times 9$ in. Pl. $13\frac{3}{4} \times 9\frac{9}{16}$ in.

13455 [PROPERLY MATCHED][1]

London Nov 20 1819 Pub. by S. W. Fores 50 Picca[dilly]

Engraving (coloured impression). Husband and wife dressing in a bedroom, the tent-shaped bed-curtains forming a background. The woman is thin, the man broad, but their deficiencies are similar. She stands (l.), about to raise her shift and adjust false posteriors. A false bust, false teeth, and wig, simulating natural curls, are on the table behind her, on which are also the man's wig and an eye in a tumbler of water. Both are bald. He sits (r.) in shirt and breeches, about to put on a pair of stockings with false calves of fleece. Both register sour dissatisfaction with themselves and each other. Below the design:

Il faut des Epoux assortis *Persons in Wedlock*
Dans les liens du Mariage *should be properly Matched*

$9\frac{3}{4} \times 7\frac{7}{8}$ in. 'Caricatures', ix. 90.

13456 LA TOILETTE

London. Dec. 1 1819 Pub by S. W. Fores 50 Piccadilly

Engraving (coloured impression). A close but inferior copy of *Le Bon Genre N° 5* (cf. No. 12380, &c.). Two faded beauties, each with an attendant, regard themselves in a mirror. One (l.), lean and ravaged but handsome, sits before a pier-glass, holding a small table-mirror, while a meretricious-looking maid adjusts a pair of false breasts. The other, grossly fat but comely, regards herself in the mirror of a folding dressing-table placed against the back of the pier-glass; she wears négligé, and puts on rouge, while a coy maid adjusts a decorative boudoir-cap. The elegant furniture is decorated with ormolu.
$6\frac{7}{8} \times 10\frac{5}{8}$ in.

13457 THE COCKPIT.

Williams fec[t]

Aquatint (coloured impression). Frontispiece to *The Adventures of Johnny Newcome in the Navy. . . . By John Mitford, Esq. R.N. The second edition. . . . London: Published for the Author and Sold by Sherwood, Neely and Jones, Paternoster-Row; . . . 1819.* Midshipmen and others carouse in the space at the base of the ladder, between (l.) the *Middys Birth* (see No. 13458) and a hatch inscribed *GR Stewards Room*, behind which a hammock is slung. The 'Birth' is a wooden enclosure with an open side, and a festooned curtain. It is painted green and yellow and inscribed *Indefatigables*. Midshipmen within are drinking. There are other inscriptions, objects, and incidents.

The book purports to be the second edition of No. 13176, &c. In both, Johnny, belonging to an old Northumbrian family, leaves the Navy in disgust. In the first, because, though an excellent officer, he is bullied and abused by a worthless captain, in this (the more autobiographical), because, though the friend of Nelson, and a very gallant officer (and rake) he is passed over for promotion till he inherits wealth and borough influence. Croker, Ministers, the Admiralty, and the conduct of the war with America, &c., are attacked, cf. No. 12310. For the aquatints (coloured) by Williams, see Nos. 13458–76, all signed except No. 13472.[2]

$4\frac{3}{4} \times 7\frac{1}{2}$ in. B.M.L. C. 116. f. 3.

[1] From MS. index.

[2] The signature is the same throughout except for Nos. 13458: *Williams Sculp[t]* 13459, 13473, 13474: *C. Williams fec[t]*, 13472: unsigned, 13476: *C. Williams.*

13458 MIDSHIP-MANS BIRTH.

See No. 13457. P. 12. The interior of the 'Birth', much more commodious and neat than the 'birth' of the period as generally described. Midshipmen drink at the table. There is an alcove for crockery (r.) against which stands a negro-servant drawing a cork. The roof (absent in No. 13457) is painted with a rose and motto *Under the Rose*, from which hangs a lantern, and with trophies of flag, anchor, and axe. Over the door (l.) is painted: *Europes Hope & Britain's Glory*. On the wall, neatly arranged, are sabres, swords, dirks, pistols, telescopes, two books: *Articles of War* and *Order Book*, prints, and a sheet of *Rules*. A case of spirit-bottles is inscribed *Grog*.

For the midshipman's berth (or mess) see C. F. Walker, *Young Gentlemen*, 1938, pp. 70 ff. and Nos. 13180, 13457, 13470.

$4\frac{3}{4}\times7\frac{1}{2}$ in.

13459 STATE CABIN—NEWCOMES EXIT—AFTER-DINNER.

See No. 13457. P. 14. Six officers at dinner, Newcome stands (l.) bowing, hat in hand. The roof is painted as in No. 13458, but more elaborately; the inscription is *Vivant Rex* [sic]. Flanking the windows are pilasters, between them are portraits, and the room is decorated with large flowering plants in ornamental pots.

$4\frac{3}{4}\times7\frac{1}{2}$ in.

13460 THE QUARTER DECK BEFORE BATTLE

See No. 13457. P. 19. Johnny runs up to the captain, who gives him his sabre and book of *Signals*. The guns are manned; an officer looks through a telescope at a distant ship.

$4\frac{3}{4}\times7\frac{5}{8}$ in.

13461 NEWCOME CAPSIZING THE ADMIRAL.

See No. 13457. P. 23. A scene in Portsmouth in front of the Dock-Yard wall, and between *Turners Slop Shop* (l.) and the *Star & Gar*[ter] inn (r.). Johnny, driving a courtesan, 'famed Poll Raffle', in a two-wheeled gig, upsets a tandem; the admiral and his wife sprawl on the ground (r.); a crippled sailor (l.) begs.

The use of the name of Wellesley's mistress for a Portsmouth prostitute seems to be an insult to Wellesley, cf. No. 11864.

$4\frac{3}{4}\times 7\frac{9}{16}$ in.

13462 A CRUISE IN PORTSMOUTH AFTER GAME.

See No. 13457. P. 26. Johnny splashes through the kennel of a cobbled street towards the outstretched arms of Poll Raffle, standing in the door of a small house facing a memorial to *Sir Cloudsly* [sic] *Sh*[ovell]. Behind is a small round and domed building backed by the sea. A tramping sailor lies in the road resting against his sea-chest, another sits smoking beside him.

$4\frac{7}{8}\times7\frac{5}{8}$ in.

13463 THE CAPTAIN IN THE NUNNERY TURNING THE SPIT.

See No. 13457. P. 36. Scene in Poll Raffle's room. The captain, in uniform, turns a leg of mutton which roasts on a string, while Poll hands him a glass of champagne. His dismayed wife, followed by Johnny, enters the room, which has two other (closed) doors; one: *Bedroom GR*, the other *Cozey Corner Secret*. A sabre and *Book of Orders* hang from a nail. On the chimney-piece are three busts: *Howe*, *Hood*, and *Jarvis*. There are also prints: *Battle of La Pique*, *Crazey Jane*, *Nelson*. On the floor is baggage; a case inscribed *Newcome*, *Victory Bread Bag*, &c.

$4\frac{5}{8}\times7\frac{5}{8}$ in

13464 THE GUN ROOM—NEWCOME IN THE BILBOES.

See No. 13457. P. 48. The room resembles an armoury rather than a mess-room. Johnny, guarded by a marine, sits with one ankle stapled to the floor, leaning against the mizzen-mast. The Master's mate speaks to him. On the wall are placards headed *Orders* and *Articles of War* and a portrait of *Nelson*.
$4\frac{3}{4}\times7\frac{1}{2}$ in.

13465 GIBRALTER, NEWCOME IN DISGRACE.

See No. 13457. P. 50. Johnny leaves his ship (r.) in a boat rowed by four sailors. In the foreground are two small boats with lateen sails, one with a man selling fruit, the other with a Turkish flag. Behind is the Rock.
$4\frac{3}{4}\times7\frac{5}{8}$ in.

13466 MARKET-DAY—GIBRALTER.

See No. 13457. P. 51. Midshipmen and lieutenants ride huge galloping pigs, overturning tables, fruit, wine, and bird-cages. Onlookers include military officers and Turks. In the middle distance are buildings, behind is a corner of the Rock.
$4\frac{3}{4}\times7\frac{1}{2}$ in.

13467 GIBRALTER SALLY-PORT, NEWS FOR NEWCOME.

See No. 13457. P. 61. A pinnace lies against a stone quay, before the *Sally Port* (l.). The Master's mate plunges from it through the water towards Newcome who stands on a wooden jetty (r.).
$4\frac{7}{8}\times7\frac{5}{8}$ in.

13468 THE NAVY TAVERN GIBRALTER

See No. 13457. P. 62. Johnny and the Master's mate drink at a table outside the *Navy Tavern* on 'Scud-hill', attended by a woman wearing a feathered head-dress. A monkey sits on a cannon. Below (l.) is the sea.
$4\frac{3}{4}\times7\frac{1}{2}$ in.

13469 NEWCOME AT A FOX CHACE.

See No. 13457. P. 90. A hunting scene, two huntsmen ahead of the dogs. Johnny lands in a hedge, his horse gallops off.
$4\frac{3}{4}\times7\frac{5}{8}$ in.

13470 THE PARSON AND HIS LASS IN THE COAL HOLE.

See No. 13457. P. 108. Scene in the cockpit. In the foreground a parson and a woman fall down a hatch opening into the coal-hole. Spectators watch from the *Doctors Mates Birth*, an enclosure on the l., placarded *Hours for Patients Attendance*, and from the midshipmen's table (r.) divided from the main cockpit only by a timber archway inscribed *Honour and Glory* (cf. No. 13458). Its back wall is decorated by weapons and two prints: *Nelson* and *Victory*. Two midshipmen in the foreground watch from their sea-chests.
$4\frac{3}{4}\times7\frac{1}{2}$ in.

13471 THE WARD ROOM—NEWCOME AND CAPT CLACKIT.

See No. 13457. P. 125. Johnny, now in lieutenant's uniform, fells a captain of marines with a chair. Along the wall of the neat room are five cabin doorways inscribed respectively *1st Lieut, 2nd* . . . [&c. &c.] and each having sword and telescope placed above the door. In each doorway stands a lieutenant in shirt and night-cap. There is a buffet in an alcove (l.); a pipe of port is slung from the roof. The roof is painted and pistols (broadswords in the text) form a rose, radiating from a painted rose, cf. No. 13458.
$4\frac{3}{4}\times7\frac{1}{2}$ in.

13472 PALERMO PIER NEWCOME VICTORIOUS.

See No. 13457. P. 170. Johnny lands from a boat, and mounts stone steps, towards Nelson and Lady Hamilton. Sir William Hamilton stands behind looking through a glass (cf. No. 9752). A military officer stands beside them. Behind and at the water's edge is a large building decorated with crosses and flowering plants in pots and flying the Neapolitan flag.

$4\frac{3}{4} \times 7\frac{7}{16}$ in.

13473 JAMACIA [*sic*]—NEWCOME RUNNING FROM THE BLACK SQUADRON.

See No. 13457. P. 186. Scene in Kingston. Johnny, pursued by negroes armed with clubs, rushes towards the sea, hailing a ship's boat in which stands a marine. They trample over two prostrate negresses.

$4\frac{11}{16} \times 7\frac{3}{8}$ in.

13474 BARBADOES—NEWCOME AND MRS SAMBO.

See No. 13457. P. 188*. Johnny carries a well-dressed negress whom he is about to hand to a sailor in a ship's pinnace, at the end of a wooden jetty. He is closely pursued by a planter with stick and umbrella, followed by two negroes with clubs: '*Massa* and his *Quashees*', cf. No. 11131. There is a hilly coast, with palm-trees and a few low white buildings.

$4\frac{3}{4} \times 7\frac{1}{2}$ in.

13475 CROSSING THE LINE.

See No. 13457. P. 189. Scene on deck. Neptune is enthroned on a gun-platform drawn by sailors blowing horns. An officer of Marines is carried on a stretcher towards the tub, where a sailor twirls a mop. A sailor rushes up with a notched blade in each hand. Another collects contributions in a hat from officers. All the sailors taking part have long hair (made of tow) and rope round the waist. Cf. No. 13185.

$4\frac{3}{4} \times 7\frac{11}{16}$ in.

13476 GREENWICH—NEWCOMES FAREWELL TO THE NAVY. *C. Williams*

See No. 13457. P. 214. Johnny, post-captain at last, but about to leave the Navy (disgusted at the Admiralty Board and all Ministers), goes to Greenwich to take leave of Pensioners he had known. He stands on the terrace by the river, grasping the hands of a sailor. Pensioners stand round, most with wooden legs and crutches. Behind (l.) is a corner of the Hospital.

$4\frac{11}{16} \times 7\frac{3}{8}$ in.

13477–13482

Engraved plates (coloured) by G. Cruikshank[1] to *The Ton: Anecdotes, Chit-Chat, Hints and On Dits; Dedicated to all the Gossips. By the Author of The Greeks, the Pigeons, Fashion, Modern Belles, Modern Beaux. To Night, Dress and Address, Life, High and Low, &c . . . London: Printed for J. J. Stockdale, No. 41, Pall Mall. 1819.* Third Edition. Reid, Nos. 830–5, 4711. Cohn, No. 800. 184. b. 21.

13477 ENGLISH IMPUDENCE

Frontispiece; text on p. 50. A young Irishman in regimentals, wearing a gorget, stands in front of the Duke of York, who is seated by a writing-table, and addressing him with assurance. In later editions 'English' is altered to 'Irish'.

$5\frac{1}{8} \times 3\frac{1}{8}$ in.

[1] G. Cruikshank repudiated these plates to Mr. Truman, but accepted them in other copies.

13478 LADY LUCINDA LANGUISH.

P. 11. A lady, very décolletée, sits beside a tea-table, on which she turns her back, eagerly reading a paper, *S^t James Chron* . . ., for news of a divorce.
$5\frac{1}{8} \times 3\frac{1}{8}$ in.

13479 OLD HAG.

P. 15. An aged courtesan stands on a street pavement, grimacing and beckoning.
$5\frac{1}{8} \times 3\frac{1}{8}$ in.

13480 GREEK. PIGEON.

P. 47. One fashionably dressed lady (l.) inspects another through a lorgnette. Such ladies are now so styled from their transparent drapery, &c., and 'ample *plumage* and panting bosom'. For the titles see Nos. 12959, 12965.
$5\frac{1}{8} \times 3\frac{1}{8}$ in.

13481 PERFECT GENTLEMAN.

P. 111. A high-collared, high-shouldered, high-waisted dandy (cf. No. 13029), with long tight pantaloons moulding (padded) thighs and calves, stands affectedly, holding a two-peaked opera-hat.
$5\frac{1}{8} \times 3\frac{1}{8}$ in.

13482 THE HANDY DANDY.

P. 163. Scene in the justice room, Mansion House, 8 Sept. 1818. The Lord Mayor (Wood), as magistrate, faces a monkey which postures on his table. His clerks sit beside him. Three men watch. He decides a dispute over the ownership of the monkey. See No. 13358.
$5\frac{1}{8} \times 3\frac{1}{16}$ in.

13483 LA BROUILLE FALLING OUT

London Dec 24 1819 Pub by S. W. Fores 41 Piccadilly

Engraving (coloured impression). Probably a copy of a French print. An elderly and ugly couple in old-fashioned dress, stand close together, but turning aside with expressions of angry resentment. There is a companion pl., *Le Raccamodement Making up.*
10×7 3/16 in.

13484 SEE THE CONQUERING HERO COMES, SOUND YOUR TRUMPETS, BEAT YOUR DRUMS,

[Williams.]

Pub^d Sept^r 14^th 1812 by Walker & Knight Sweetings Alley Royal Exchange, remove from N° 7 Cornhill

Engraving (coloured impression). After the title: *None but the Brave deserve the Fair | Wellington's welcome to Madrid.* Wellington, on a white charger, at the head of other mounted officers, enters Madrid, surrounded by women who kiss his hand, his boots, and the horse's foreleg. Some scatter roses; one holds up an infant. He is preceded by two Spanish trumpeters and a drummer (l.). A woman exclaims: *the Name of Wellington will ever be revered in Spain.* Another says: *Saviour of our Country Welcome!!!* He answers: *May your Enemies be driven hence for Ever.*

In the background the French (tiny figures) are being chased by a crowd of women with brooms out of the city, through a gate in the wall. The last is King Joseph; a woman tugs at his cloak, crying, *a pretty King to rob the Churches & run away.* Another shouts *Stone him Stone him.* See No. 11901, &c.
8 3/4×12 15/16 in.

13485 THE ASS IN THE LIONS SKIN OR THE INSURRECTION OF THE POLES, EN MASSE, REALIZED

[? Lt. Col. Braddyl.] [1812]

Watercolour. George III sits on a charger which stands looking down at Napoleon, who with the body of an ass crouches on the ground, half covered with a lion's skin, with a head, which has been pushed back to reveal the fallen Emperor. Napoleon is in profile to the r., gazing up at the King; he has a military collar and stock, and very long ass's ears. Two Cossacks (r.) ram him with their long spears, one on the mouth, the other on the neck. Three other soldiers (Poles) attack him from behind with long poles. Two officers (l.) gaze horror-struck, each having dropped a (broken) baton, one inscribed *Francis*, the other *F W^m*. George III, in profile to the l., looks down through his opera-glass as in No. 10119; he is in uniform with jack-boots and cocked hat. On and near the horizon are long solid lines of infantry, formed of tiny soldiers, those on the l. having British flags; nearer the spectator are French soldiers in flight. On the r. is a similar long line of soldiers, towards which tiny Cossacks gallop with levelled spears. At Napoleon's feet are papers: *Manifesto against the Russians*; *Mem—To be at Petersburgh in May*; *Cowardly Cossacks Dastardly Russians &c &*; *Plan for restoring the Kingdom of Poland Mem one of my own family to be provided for*; *Blockade*

of the British Isles [see No. 10623, &c.]; *Mem Ships Colonies & Commerce* [see No. 10439, &c.]; *Invasion of England FRENCH Flag on the Tower.* Below the title: *Once upon a time, the Inhabitants of a large tract of Country were alarmed by the frequent incursions of an animal resembling a monstrous Lion, every one fled at its appearance, till some more courageous than the rest, assembled their neighbours, & having armed them sallied out in quest of the nuisance, when the Beast grown confident from his former success in intimidating, thought to frighten them away by the sound of his voice, but the vain glorious animal beginning to bray, discovered that a Lions skin served to conceal under it, only an Ass who soon received the chastisement due to his presumption. Vide Esops fable.*

A satire on the invasion of Russia, see No. 11896, which misjudges the trend of events: the Poles remained faithful to Napoleon and the retreat from Moscow proved fatal to them, while Prussia (see No. 12048) and eventually Austria, deserted him.

$15\frac{1}{2} \times 13\frac{1}{2}$ in. 201*. b. 2.

13486 FRENCH CONSCRIPTS FOR THE YEARS 1820, 21, 22, 23, 24 & 25. MARCHING TO JOIN THE GRAND ARMY.

G Cruikshank

Pub^d by S Knight Sweetings Ally R^l Exchange—March 18^th 1813

Engraving (coloured impression). An old soldier, on two wooden legs, with an empty l. sleeve, a missing eye and nose, ragged, and otherwise scarred, addresses a number of infant-conscripts: *Come along my pretty little Heros, I will lead you to the Horrible Climate* [see No. 12014], *there you shall see the Dancing Bears & play at snow balls & you shall get all the nice Sugar plumbs & if you behave yourselfs like good Children you may perhaps get a pair of pretty wooden legs & your heads coverd with nice patches of Glory.* The conscripts behave as the infants they are; one clad only in a shirt stands on tiptoe, clasping a big musket, saying, *I vant to do home to my mamme.* Another, eclipsed by a cavalry helmet and boots, stands on a drum, saying *Peep bo* to the veteran. One bestrides a mortar, another clambers inside it; one urinates against the soldier's wooden leg. A terrified child in uniform with a huge shako and a pigtail trailing on the ground (l.), walks off to the l., screaming. Some watch those who are already on the march, in the middle distance, where a gibbet-sign-post from which a skeleton dangles points *To Russia.* Three march up hill (r. to l.) led by an old soldier in a huge bicorne and cavalry boots. Two play fife and drum: *Over the Hills & far away*; two carry between them an Eagle with a *Leigion of Honor* banner.

On 10 Jan. the Senate agreed to a levy of 300,000 conscripts, see No. 12087, &c.

Reid, No. 222. Cohn, No. 1132. Broadley, i. 333 f. A copy, pub. McCleary, is De Vinck, No. 8876.

$8\frac{3}{4} \times 13\frac{1}{4}$ in.

13487 NORWICH BULL FEAST OR GLORY AND GLUTTONY. *232*

[Rowlandson.]

Pub^d November 22 1813 by Tho^s Tegg N^o 111 Cheapside

Engraving (coloured impression). A crowded turbulent scene in the market square, Norwich. In the foreground, on trestles, is the carcass of a bull which two butchers are cutting up. Men struggle or clamour for fragments, or gnaw and fight over bones. On the r. a huge cask has been broached; women fill pitchers and pails; one lies senseless. In the background a dense crowd is in procession, backed by the houses of the city; a bonfire burns unattended.

The cheering crowd moves from r. to l., following banners, one inscribed *Downfall of the Tyrant*, and an effigy of Napoleon raised high on a pole and surrounded by pikes.

The rejoicings are for Leipzig, see No. 12093, &c.

Grego, *Rowlandson*, ii. 257. Listed by Broadley.

$8\frac{15}{16} \times 11\frac{7}{8}$ in. (cropped).

13488 IOHN BULL COME TO THE BONE *234*

[W. Heath.]

[Pub. Tegg 1813.]

Engraving (coloured impression). A Frenchman, tall and gaunt, his thin legs engulfed in post-boy's boots, addresses John Bull (l.), shrugging his shoulders and extending his hands: *by Gar M^r Jean Bull you Var much alter Should not know you var Jean I was as big as you now*. John, an elderly cit, still paunchy, but with clothes hanging in wrinkles, turning his head in profile to the l., contemptuously smokes a short pipe, the smoke inscribed *Puff*. His r. hand rests on a cudgel inscribed *Wellington Oake*. He answers with a fierce scowl: *why look you Mounseer Parley Vou tho I have got Thinner my Self I have a little Sprig of Oake in my hand thats as strong as ever and if you give me any of your Parlerver I'll be D—d if you shant feel the wait of it*.

The dearth and commercial and industrial distress of 1812, see No. 11876, &c., have reduced John Bull, but military success has encouraged him.

$11\frac{7}{8} \times 8\frac{7}{16}$ in. With border, $12\frac{1}{16} \times 9\frac{5}{8}$ in.

13489 BERNADOTTE,

Drawn & Etchd by W Heath

Pub March 4^th 1814 by R Akermann Strand

Engraving (coloured impression). Bernadotte rides (r. to l.) a galloping and snorting charger, without reins or saddle, seated on a leopard's skin; the horse tramples on a serpentine monster. He holds shield and spear, and looks to the r. On his breast is a star composed of an eagle, flags, and spears. His shield is divided into quarters by a cross centred by a sun; in the quarters are an Austrian and a Prussian eagle, a bear, and a lion. His thigh is decorated with nude figures, in imitation of No. 12177, &c. Below the design: *Round the head is a wreath of Laurel, which alludes to the brilliant Victories gain'd. over the Scourge of the World. the Epaulette head of a lion, the Star is formed Of the Trophies taken from the Tyrant, the Thigh is a figure of Liberty holding in Chains the Fiend Slavery, the Shield the Swedish Cross with the Sun Shining On the allies who are represented on the Shield, the Horse is in the act of Trampling on a Serpent alluding to the Fallen State of Buonaparte*.

One of three prints advertised by Ackermann as 'Three Allegorical Caricatures, highly finished—Alexander, Napoleon [No. 12195] and Bernadotte'. The first, *Alexander I*, on lion and unicorn, 4 Mar. 1814, is listed by Broadley. Cf. No. 12218.

$8\frac{1}{16} \times 12\frac{3}{4}$ in. (pl.).

13490 A HAPPY DANCE FOR EUROPE *330*

Lewis Marks del

Pub^d May 17 1814 by T. Tegg. 111 Cheapside

Engraving (coloured impression). Napoleon is pushed and dragged by two winged devils into the flames of Hell, while a fantastic serpent encircles his

body and darts fangs towards his face. They are surrounded by clouds and by a chain of little dancing hobgoblins. Winged monstrosities hover over him, spitting flame, or menace him with gaping jaws and glaring eyeballs. Napoleon is burlesqued and ragged, with a corvine profile, imitated from G. Cruikshank.

One of many satires on the banishment to Elba, which is represented as Hell in several prints, see No. 12231, &c.

Listed by Broadley.

$9\frac{1}{8} \times 13\frac{3}{16}$ in.

13491 THE BLESSINGS OF PEACE

Published July 4 1814 by G Thompson N° 43 Long Lane, Smithfield

Engraving (coloured impression). Below the design: *Jack Jolly jigging to the tune of Orange Boven*. A sailor, waving his hat in which is an orange favour, dances hand-in-hand with a girl (l.) who holds up a basket of oranges. A dove with an olive-branch flies over their heads. A Dutchman (r.), seated on a tub of *Dutch Herrings* and a cask of *Hollands Gin*, fiddles for them, smoking a pipe. A stout woman just behind him comes from an ale-house door holding up a big bowl of *Hollands Grog*; over the door flies a flag inscribed *The Sea is Open Trade Free Commerce Revived*, a slogan of the liberation of Holland, see No. 12119. A pendant to the Dutchman is a keg of *Dutch Butter* on which is a large spherical *Dutch Cheese*. The scene is the shore (of Holland). A boat from a man-of-war at anchor is in the middle distance; it flies a flag inscribed *Hollands best Hope*. The Prince of Orange is landing from the boat, walking on a plank leading to the shore. Dutchmen receive him with cheers.

The Prince of Orange landed at Scheveningen in Nov. 1813, see No. 12102, &c. A crude cheap print.

$5\frac{7}{8} \times 8\frac{3}{4}$ in.

13491 A SAILOR BOY CAPERING ASHORE ON THE RETURN OF PEACE.

Batchelar, Publisher, Hackney Road, Shoreditch.

Woodcut (slightly coloured). A close copy of No. 13491, with the same inscriptions.

$5\frac{11}{16} \times 8\frac{1}{4}$ in.

13492 THE PROPERTY TAX.

C. W [Williams]

London Pub^{d} Dec^{r} 1st 1814 by W^{m} Holland N° 11 Cockspur S^{t}

Engraving (coloured impression). John Bull (r.), a prosperous citizen, seated in an upright chair on a boarded floor, gazes up in angry consternation at a 'blue Devil' with webbed wings who hovers above him and symbolizes the Income Tax. It holds out a money-bag and a small horseshoe magnet, and says, with a diabolical grin, *Ha! Ha! Master Bull, I knew I would hit upon something at last to get to the depth of your property, this is Billy Pitts magnet, and it will extract every shilling! so no grumbling Johnny!!* Guineas emerge from John's pocket, and from a large bag which he keeps under his chair, and make their way into the open bag. Other bags are tied to a strap over the Devil's shoulder, and one is attached to his small barbed tail. The boards at John's feet are pushed up by the ghost of Pitt (l.), whose head and shoulders emerge. He raises his shroud to look at John, saying, *Johnny shall never forget*

me. At John's feet (r.) is a rolled document, damaged, inscribed *Heres Old England for ever The brave* [?] *boy we . . .*

For John Bull, Pitt, and the Income Tax see No. 9363; for taxes as 'Blue Devils', No. 9391; for the Tax in 1814, No. 12452. 'No Grumbling' was a catch-phrase of 1795 and later, associated with taxes, see No. 8646.

$11\frac{5}{8} \times 9\frac{1}{16}$ in.

13493 BOYS, GEN^{T}—V—MISS EDMUNDS,

[G. Cruikshank.]

Engraving (coloured impression). Below the title: *Tryed before Lord Ellinborough at Maidstone, July 18, 1815*. Frontispiece to 'Substance of a Report of the trial . . . between John Boys, Attorney and Miss Mary Edmunds, both of Margate: for three alleged poetical libels, and two caricature drawings, . . . at Maidstone . . . London: Printed for the Author; and may be had of all Booksellers'. A court scene, the well of the court with Counsel's table in the foreground; Ellenborough looks down at Boys, who turns to him exclaiming, *what only Ten Pounds*. Miss Edmunds (r.), a complacent young woman with white drapery over her head, is behind a barrier on the judge's l.; the jury are on his r. Spectators fill a gallery stretching across the design.

Verses with illustrative caricatures had been circulated in Margate attacking Boys, an attorney; £1,000 damages were claimed, the verdict was for damages of £10. The pamphlet contains copies (coloured) by G. C. (who was staying at Margate) of the original caricatures, see Nos. 13494, 13496.

Reid, No. 496. Cohn, No. 807.

$4\frac{1}{4} \times 7\frac{3}{8}$ in. B.M.L. 1414. e. 6.

13494 FIRST CARICATURE PRODUCED BY THE PL^{TF} BOYS.

See No. 13493. Boys kneels on the summit of a church organ blowing through a tube which he has inserted in one of the centre pipes. The Devil, holding a trident, sits behind him, urging him on, at the top of the ladder by which Boys has reached his place on the organ. Both are illuminated by rays inscribed *these* [sic] *is an eye witness* which radiate from a large eye. The organ is inscribed *England triumphant Over Treachary*.

Having quarrelled with England, builder of the organ, Boys is alleged to have entered the church at night and choked the pipes. The organ, built by old England (George), had been 'harmoniz'd' by 'his offspring' (George Pike England).

$4\frac{3}{8} \times 7\frac{3}{8}$ in.

13495 SECOND CARICATURE PRODUCED BY THE PL^{TF} BOYS.

See No. 13493. John Boys stands in profile to the l., surreptitiously taking a paper from the Devil who stands behind him holding a trident. He points to a small lime-kiln from which clouds of smoke pour towards a mounted man, *E. Boys*, on a hack which is coughing. In the air above J. Boys's head is an iron *Winch*. Inset designs are a gibbet against which leans a ladder (l.) and a large garden-roller, inscribed *Iron Roll* (r.) above which are *Nick* and Boys, both H.L., in consultation.

Two allegations against Boys: having quarrelled with one Winch, the proprietor of a lime-kiln, Boys brought an action against him for a nuisance, on faked evidence from a relative, relating to smoke. Having borrowed a roller he sold it for seven guineas.

$4\frac{9}{16} \times 7\frac{3}{8}$ in.

13496 LA COURSE ANGLAISE

Dessiné par C^le Vernet, [Debucourt sc.]
à Paris, chez Ch. Bance, rue J. J. Rousseau, N° 10. [? 1815]
Deposé a la Direction [6ème Liv^on, No. 5.]

Engraving, slightly aquatinted (coloured impression). An Englishman, in profile to the r., with a bad seat, gallops across open country, with a single rein, holding a stick across his r. shoulder. He wears a cylindrical hat, double-breasted coat with long tails, tight breeches, and gaiters; a bunch of huge seals and watch-key bump on his stomach as he rides. He has a long and heavy chin, cf. No. 12361. One of a set, see No. 12376. A companion pl. to *Le Courrier Anglais* (in B.M.; dépôt 3 July 1815).

Fenaille, No. 369.

$9\frac{5}{8} \times 13\frac{1}{2}$ in. 293*.

13497 POLITICAL BALANCE—UNEXPECTED INSPECTION—OR A GOOD OLD MASTER TAKEING A PEEP INTO THE STATE OF THINGS HIMSELF. *204*

[Williams.]
[Date erased, 1816] *by T. Tegg 111 Cheapside*

Engraving (coloured impression). After the title: *Take away the dross from the silver, and there shall come forth a vessel for the finer. Proverbs.* A pair of scales hangs in a landscape, suspended from a hook in a block against the upper margin inscribed *Constitution*, the central pivot inscribed *(Equilibrium)*. The l. scale is weighted only by a document headed *Acts for the more effectually Sarving* [sic], on the r. scale, inscribed *Prices of Provisions.*, are a leg of mutton, a frothing tankard, and a loaf; it is much outweighed by the other, inscribed *Old England*, which descends below the level of the ground into a rocky pit or *Abyss of Corruption*. On the ground below the r. scale lies a starving and half-naked peasant who raises his arm to touch it, crying, *Oh! I shall famish if you don't fall.* The 'Acts' enumerated on the scroll are *Butter and Cheese Laws 56 G 3^d—3^d Corn Bill 55^th G 3^d—2^d Corn Bill 45^th G 3^d—1^st Corn Bill—* A well-dressed man, his hands on his knees, stoops in profile to the l. over the descending scale, saying, *How rich I shall get by plundering the Poor, now my old Master is blind and there is no one to watch me.* Over his head, and hanging from the beam of the scales is a ribbon inscribed *Sir Harry Pare-nail.* He is watched by George III who leans from a crenellated tower inscribed *Windsor*, on the extreme l., with his spy-glass to his eye as in No. 10019, &c. He wears a round hat topped by a small crown, and shouts: *Heigh! Heigh! Fellow! pull away those d—d heavy Corn Laws. and Butter and Cheese Laws; let the prices find the level & come within the reach of my distress'd people; I say pull them of directly Fellow, d'ont you see Old England is sunk almost out of sight, you thought I could not see did you Fellow Heigh! Heigh!* A face within a sun dipping behind the skyline sheds tears.

A scale of (corn) prices explains the tilt of the scales by lines intersecting at the pivot, representing the tilt of the beam of the scales, downwards or upwards; the r. end is inscribed with the price, the opposite end by a word expressing its result in social conditions. A double line is horizontal at the price of *40^s*; this is *Well Level*. Below this level the slanting lines are progressively (reading downwards): *38^s*, *36^s*, *34^s*, *32*. These are respectively *Happily* [corresponding to 38*s*.] *Comfortaly* [sic], *Gloriously*, *Princely*, at which point, 32*s*., the 'Prices of Provisions' would rest on the ground (and the agricultural interest be ruined). Above the horizontal level, the lines

slanting upwards from l. to r. are inscribed (reading upwards) *60s*, *80s*, *100s*, *120s*, *140s*, *160s*; these correspond respectively to *Inconvenience*, *Distress*, *Want*, *Misery*, *Sarvation* [sic], *Total Ruin*. The actual level of the beam is a price of 140*s*., just short of 'Total Ruin'. The pointer of the beam is along a slanting line inscribed *Adversity*; with a price of 34*s*. it would point to *Prosperity*.

The occasion of the print is the passing of the Butter and Cheese Acts (56 George III, c. 25 and 26), and the rapid rise of the price of corn from an abnormally low level (52*s*. 6*d*. in January) to 103*s*. in December, at a time of industrial distress. A protective duty arising out of the 'distressed state' of the Irish butter trade was carried without dissent, and gave rise to a demand, supported by Ponsonby, leader of the Opposition, for the protection of English cheese, on the ground that the Dutch, driven from the butter trade, would concentrate on cheese. Only one member spoke for the consumer. See Smart, *Econ. Annals of the Nineteenth Century*, 1910, i. 483–6; *Parl. Deb.* xxxiii. 607, 983–5 (March–April). Parnell did not speak: he is apparently pilloried as a protagonist of the Corn Law of 1815, see No. 12503. The scale of corn prices in the print is weighted heavily against the agricultural interest, which would have been ruined by prices of 40*s*. and under, and the price of corn is far above the highest point of 1816. Cf. No. 12779, &c.
$8\frac{5}{8} \times 13\frac{1}{8}$ in.

13498 THE IRISH DUEL; OR, THE LOVES OF PADDY WACK-MACRUCK AND MACKIRKINCROFT THE TAILOR. *532*

I R Cruikshank del et sculp.
Published 15, April 1816, by J. Whittle & R. H. Laurie, N° 53, Fleet Street, London—

Engraving. From series of 'Drolls'. Heading to a song: *Written by Mr. T. Dibdin, and Sung with great Applause by Mr. Johnstone, in the Comedy of "Where to find a Friend", at the Theatre Royal, Drury-Lane.* A burly Irishman flourishing a shillelagh fires a pistol, while his antagonist, a very thin and neat tailor, races off to the r. with a flying stride, a pistol in the l. hand, a large pair of shears in the r. In the middle distance is a sign-post. When the duellists stood back to back to measure their paces, the tailor rushed off and Paddy shot the finger-post.

Reid, No. 4503.
$6 \times 8\frac{1}{4}$ in. Sheet, $11\frac{13}{16} \times 9\frac{5}{8}$ in.

13499 A MATRIMONIAL SCENE AT HOMBOURG!

Marks fec[t]
London Published by H. Brooks N° Panton Street Leister [sic] *Fields* [1818]—

Engraving (coloured impression). Brandishing a German sausage the Prince of Hesse-Homburg tries to drag off his wife's (masculine) breeches. She stands (l.), her skirt turned up. She shrieks: *I will wear the Breeches It* [sic] *a Privelege our English Ladies have Sir!* He answers, scowling, *I'll be D—d if you do!—so pull 'em off or I'll knock you down with my German Sausage. I't a Privilege our German Gentelmen have, Ma'am.* They stand on a boldly patterned carpet, on which lies a book: *Three Weeks after Marriage* [Murphy's comedy, 1776]. See No. 12986, &c.
$8\frac{7}{8} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in. 'Caricatures', vi. 26.

13500 HUNT-ING AT MANCHESTER, OR JACOBINS TURN'D OUT ACCOMPANIED BY HUSSARS & HISSES.

Drawn Etch and Pub^d by Rich^d Dighton. 1819.

Engraving. Three tiers of cushioned benches extend across the design, flanked by a low barrier with panels which are decorated by crowns and by the Prince's feathers. From these benches four hussars, unarmed and bare-headed and gloved, try to drag, push. or order out four men wearing hats with large favours and bands inscribed *Liberty*. A hussar takes the shoulder and hat of a man wearing a patched coat who clings to the barrier. Two spectators stand on the l., a hussar and a well-dressed civilian. Voices float in from the l. margin: *Hats off, God save the King* and *Turn them Out to to The Pump the Pump*. Along the lower margin, representing the words of unseen spectators, are labels inscribed: *God save the King* [three times, once coming from the mouth of a trumpet], *Turn them Out, God save the King*; *Turn those Rebels out.*; *Take them to the Pump*. Behind the benches, and forming a background to the upper part of the design, is panelling, in which is an open door.

A print with no relation to Hunt's arrest at Manchester, where the scene was an open-air meeting, Hunt being removed (without difficulty) from a wagon used as a platform, after which Cheshire yeomanry charged, using their sabres on the crowd. See No. 13258, &c.

$6\frac{3}{4} \times 11$ in. Pl. $7\frac{7}{8} \times 11\frac{3}{4}$ in.

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FREDERICK WILLIAM III of Prussia **1812**: 11921. **1813**: 12007, 12069, 12079, 12096, 12098, 12099, 12108, 12109, 12122, 12123. **1814**: 12188*, 12193, 12199, 12222, 12229, 12233, 12248*, 12274, 12278, 12279, 12283*, 12287, 12298, 12303, 12304. **1815**: 12453, 12499, 12500*, 12506, 12509, 12515, 12518, 12519*, 12521*, 12522*, 12522 A*, 12525, 12528, 12533, 12542*, 12549*, 12559, 12580, 12587*, 12588*, 12593, 12594, 12603*, 12609, 12614, 12615, 12622. **1816**: 12756, 12797. **1817**: 12875, 12877. **1818**: 13007. *Addenda*: 13486 (1812)

FREMANTLE, John **1815**: 12484, 12485, 12486, 12487, 12488, 12489, 12490, 12491, 12492, 12493, 12494, 12495, 12496, 12497, 12498

FUSELI, Henry (Johann Heinrich Füssli) **1816**: 12817

GAGARIN, Prince **1816**: 12820

GALL, Francis Joseph **1816**: 12839. **1819**: 13346

GARAT, Dominique-Joseph **1815**: 12569*

GARDEL, Mme **1814**: 12363*

GARDINER (of Leicester) **1811**: 11732

GARRICK, David **1819**: 13368

GARROW, Sir William, K.C. (Kt. 1812) **1813**: 12081. **1815**: 12505, 12552. **1817**: 12862

GASCOYNE, Isaac **1812**: 11910

GAY, John (not including quotations from) **1812**: 11941

GEORGE II **1812**: 11952

GEORGE III **1811**: 11707, 11708, 11736, 11738. **1812**: 11856, 11870, 11909. **1813**: 11990, 12016, 12016 A,[1] 12031, 12066. **1814**: 12305. **1815**: 12547, 12552, 12608. **1816**: 12770. **1817**: 12877. **1819**: 13214, 13215, 13228, 13235, 13249, 13272, 13277, 13278, 13320. *Addenda*: 13485, (1812) 13497 (1816), 13500 (1819)

GEORGE, Prince of Wales, Prince Regent, afterwards George IV **1811**: 11705, 11706, 11707, 11708, 11709, 11712, 11714, 11716, 11725, 11726, 11727, 11728, 11729, 11730, 11746, 11775. **1812**: 11841, 11842, 11843, 11845, 11846, 11847, 11853, 11855, 11856, 11858, 11859, 11859 A, 11860, 11860 A, 11861, 11862, 11864, 11865, 11866, 11867, 11868, 11869, 11874, 11877, 11878, 11879, 11879 A, 11886, 11887, 11888, 11889, 11890, 11891, 11893, 11897, 11898, 11899, 11904, 11914, 11922. **1813**: 11936, 11940, 11990, 12007, 12008, 12011, 12016 A, 12026, 12028, 12028 A, 12029, 12031, 12032, 12039, 12041, 12042, 12055, 12056, 12056 A, 12063, 12065, 12066, 12076, 12081, 12082, 12091, 12110, 12130. **1814**: 12173, 12180, 12181, 12182, 12184, 12188*, 12189, 12202, 12203, 12204, 12204 A, 12204 B, 12208, 12265, 12273, 12276, 12277, 12278, 12279, 12283*, 12288, 12291, 12292, 12294, 12295, 12296, 12297, 12298, 12300, 12301, 12302, 12303, 12304, 12305, 12306, 12309, 12315. **1815**: 12498, 12501, 12504, 12519*, 12522*, 12522 A*, 12532, 12537, 12547, 12550, 12556, 12578, 12580, 12592, 12593, 12594, 12613, 12617, 12618, 12621, 12622, 12626, 12626 A. **1816**: 12700, 12714, 12717, 12719, 12746, 12747, 12748, 12749, 12752, 12753, 12754, 12755, 12756, 12757, 12758, 12759, 12762, 12763, 12764, 12765, 12766, 12770, 12770 A, 12771, 12775, 12776, 12778, 12783, 12784, 12785, 12791, 12793, 12794, 12796, 12798, 12799, 12800, 12801, 12802, 12803, 12803 A, 12804, 12805, 12806, 12808, 12811, 12842. **1817**: 12861, 12864, 12867, 12867 A, 12869, 12871, 12872, 12874, 12875, 12877, 12886, 12887, 12892, 12897. **1818**: 12987, 12989,

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12990, 12994, 12996, 12999, 13001, 13002, 13014,[1] 13046, 13058. **1819**: 13195, 13202, 13208, 13209, 13210, 13211, 13212, 13213, 13215, 13216, 13216 A, 13217, 13217 A, 13220, 13221, 13222, 13223, 13229, 13231, 13232, 13233, 13234, 13235, 13237, 13238, 13239, 13240, 13241, 13242, 13247, 13259, 13261, 13265, 13266, 13267, 13269, 13271, 13277, 13278, 13280, 13290, 13299, 13303, 13305, 13315, 13344, 13346, 13347, 13407

GEORGE FREDERICK WILLIAM CHARLES, Prince (2nd Duke of Cambridge 1850–1904, Field Marshal, C.-in-C. 1887–95) **1819**: 13227

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GERAMB, Ferdinand de **1811**: 11740, 11744, 11774. **1812**: 11922, 11935, 11943

GIBBONS, Bill (Pugilist) **1811**: 11786

GIBBS, Mrs. **1814**: 12328

GIBBS, Sir Vicary **1811**: 11711, 11713, 11714, 11716, 11717. **1813**: 12081, 12110. **1816**: 12788

GIFFORD, Robert (cr. Baron Gifford 1824) **1818**: 13011. **1819**: 13295, 13297

GILLETT or GILLET (Printer) **1811**: 11732

GILLRAY, James[2] **1811**: 11736

GIRARDELLI, Mme **1818**: 13033

GLADSTONE, John (cr. Bart. 1846) **1812**: 11910

GLENBERVIE, Sylvester Douglas, Baron (cr. 1800) **1813**: 12081

GLOUCESTER, William Frederick, Duke of **1811**: 11706. **1812**: 11916. **1816**: 12783, 12784, 12789, 12792, 12793, 12815. **1818**: 12996. **1819**: 13278

GLOVER **1811**: 11704

GODWIN, William **1812**: 11941

GOODBEHERE, Samuel, Alderman **1816**: 12809

GOOLD, Thomas **1812**: 11898

GORDON, Lord George **1818**: 12995

GORDON, James **1817**: 12914

GORDON, William **1812**: 11913

GRAHAM, Sir Robert (Kt. 1800) **1817**: 12862

GRAHAM, Thomas, General (cr. Baron Lynedoch 1814) **1811**: 11723, 11736. **1812**: 11862

GRANBY, George John Frederick, Marquis of (b. 1813, d. 1814) **1814**: 12180, 12181

GRANBY, John Manners, Marquis of **1814**: 12180

GRANT, Charles **1813**: 12005, 12008, 12017

GRANT, Charles (cr. Baron Glenelg 1831) **1812**: 11889

GRANT, Charles or Hugh **1818**: 13019, 13019 A

GRANTHAM, Thomas Philip Weddell (formerly Robinson, afterwards de Grey), 3rd Baron (2nd Earl de Grey of Wrest 1833–59) **1819**: 13250

GRATTAN, Henry **1812**: 11915. **1815**: 12581

GREEN, Godfrey **1811**: 11756, 11757, 11758, 11759

GREENAWAY (Forger) **1817**: 12885

GRENVILLE, Lord George Nugent (Baron Nugent 1812–50) **1812**: 11916

GRENVILLE, William Wyndham Grenville, Baron (cr. 1790) **1811**: 11705, 11709, 11712, 11713, 11714, 11725, 11730. **1812**: 11846, 11853, 11855, 11856, 11859, 11859 A, 11866, 11867, 11868, 11877, 11878, 11883, 11886, 11887, 11888, 11889, 11890, 11898, 11916. **1813**: 12031, 12081, 12110. **1814**: 12283*, 12301. **1816**: 12812. **1819**: 13312

GREY, Charles Grey, 2nd Earl (Viscount Howick 1806–7) **1811**: 11705, 11709, 11712, 11713, 11714. **1812**: 11846, 11853, 11855, 11859, 11859 A, 11860, 11860 A, 11866, 11867, 11877, 11878, 11883, 11886, 11887, 11888, 11889, 11890, 11916. **1813**: 12065, 12081, 12110. **1814**: 12301. **1819**: 13312

GRIMALDI, Joseph **1813**: 12003. **1815**: 12698

GROSE, Sir Nash **1813**: 12006

GROSVENOR, Robert Grosvenor, 2nd Earl (cr. Marquis of Westminster 1831) **1812**: 11916, 11953. **1819**: 13302

GULLY, John (Pugilist) **1811**: 11786

GYE, Frederick **1818**: 13038

[1] Date uncertain.

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HALFORD, Sir Henry, M.D. (cr. Bart. 1809) **1813**: 12041, 12056, 12056 A, 12066
HALL, Thomas **1817**: 12909, 12909 A
HALLETT, William **1812**: 11863, 11875, 11915, 11916
HAMILTON, Lady Anne **1813**: 12030. **1814**: 12194
HAMILTON, Emma (*née* Lyon), Lady **1819**: 13472
HAMILTON, Sir William, K.B., F.R.S. **1819**: 13472
HANGER, (Hon.) George (7th Baron Coleraine 1814–24) **1811**: 11709. **1812**: 11860, 11860 A, 11914. **1816**: 12791
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HARLEY, Edward Harley, Lord **1811**: 11733, 11734
HARRIS, Thomas **1811**: 11771. **1814**: 12326, 12327. **1817**: 12918. **1819**: 13376, 13380
HARRISON, Joseph (of Stockport) **1819**: 13254, 13326
HARROWBY, Dudley Ryder, 1st Earl of **1811**: 11716, 11717. **1815**: 12552. **1818**: 13020
HARVEY, William **1818**: 13034
HASE, Henry **1811**: 11716, 11732
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HASTINGS, Warren **1812**: 11952. **1813**: 12066. **1819**: 13229
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HAYDON, Benjamin Robert **1818**: 13034. **1819**: 13364
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HAYLEY, William **1812**: 11941
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HELY-HUTCHINSON, John (3rd Earl of Donoughmore 1832–51) **1816**: 12706*, 12707, 12707 A
'HENRY I' of Haiti (Henri Christophe) **1819**: 13249
HENRY V **1812**: 11887
HENRY VIII **1812**: 11887, 11952. **1813**: 12041, 12056, 12056 A. **1816**: 12808
HERON, Sir Robert, 2nd Bart. **1812**: 11952
HERTFORD, Francis Ingram Seymour, 2nd Marquis of Hertford **1812**: 11862, 11864, 11877, 11878, 11888, 11889, 11890, 11897, 11899, 11904, 11914. **1813**: 12039, 12081. **1814**: 12173, 12182, 12303. **1816**: 12749, 12766. **1819**: 13295
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HESSE, Charles, Captain of Hussars **1812**: 11899
HESSE-HOMBURG, Frederick, Prince of **1818**: 12986, 12987, 12989, 12990, 12991, 12992, 12993, 12994, 12996, 12998, 13004, 13017, 13035. *Addenda*: 13499 (1818)
HIGGINS (Governor of Lancaster Jail) **1812**: 11892
HILBERS, Mr. **1818**: 13016, 13016 A
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HILL, Rowland **1812**: 11953. **1819**: 13316
HILL, General Sir Rowland, K.B. (cr. Baron 1814, Viscount 1842) **1815**: 12593
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HODSON, Frodsham, D.D. **1811**: 11782
HOFER, Andreas **1813**: 12112. **1814**: 12202, 12234. **1815**: 12580
HOLLAND, Henry Richard Vassall Fox, 3rd Baron **1811**: 11710, 11713, 11717. **1812**: 11853, 11859, 11859 A,

11916, 11936, 11937, 11940. **1813**: 12065, 12081, 12110. **1815**: 12624
HOLLAND, Elizabeth Fox (*née* Vassall), Lady **1811**: 11710. **1812**: 11916
HOLLAND, William[1] **1812**: 11944
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HOME, Everard, F.R.S. (cr. Bart. 1813) **1811**: 11763. **1812**: 11841, 11864. **1813**: 12130
HONE, William[1] **1811**: 11764. **1815**: 12624. **1816**: 12799. **1817**: 12886, 12891, 12898, 12899, 12899 A, 12900, 12901. **1818**: 12980, 12981, 13002. **1819**: 13200, 13253, 13328, 13340
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HOOPER, John **1818**: 13001
HOPE, George Johnstone, Admiral **1814**: 12310
HORTENSE (*née* Beauharnais), Queen of Holland 1806–10 **1813**: 12112. **1815**: 12569*
HOWE, Admiral Richard, 4th Viscount (cr. Earl 1788) **1819**: 13311, 13463
HOWE (of Langar), Sophia Charlotte, Baroness *suo jure* (m. (1) Viscount Curzon, (2) Sir J. W. Waller) **1812**: 11864. **1813**: 12081
HOWLEY, William, Bishop of London **1819**: 13289
HUGGINS, John **1818**: 13013
HUGHES, Edward Hughes Ball (originally Ball) **1819**: 13352, 13352 A (1822)
HUME, Joseph **1813**: 12005
HUMPHREYS, Bow Street Officer **1817**: 12916
HUNN, Mrs. Mary Anne, *née* Costello, widow of George Canning senior **1819**: 13301
HUNT, Henry **1812**: 11915, 11916. **1816**: 12818, 12819. **1817**: 12864, 12866, 12867, 12867 A, 12869, 12870, 12871, 12874, 12878. **1818**: 12999, 13001, 13002, 13003, 13006. **1819**: 13200, 13204, 13207, 13219, 13252, 13253, 13254, 13260, 13262, 13263, 13266, 13270, 13271, 13272, 13273, 13280, 13283, 13313, 13323, 13324, 13333, 13334. *Addenda*: 13500 (1819)
HUNT, James Henry Leigh **1811**: 11704. **1813**: 12037
HUNTER, Sir Claudius, Bart. (cr. Dec. 1812) **1812**: 11906, 11915, 11932, 11945, 11946. **1813**: 12085
HUNTINGTON, William **1811**: 11704. **1813**: 12135, 12136. **1815**: 12624. **1816**: 12768
HUNTLEY, Francis **1811**: 11771
HUTCHINSON, John Hely-Hutchinson, cr. Baron 1801 (2nd Earl Donoughmore 1825–32) **1812**: 11889, 11916. **1813**: 12084
HURSTWAITE, John **1814**: 12323
HUSKISSON, William **1812**: 11889

IDLE, Christopher **1814**: 12284
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INCLEDON, Charles **1814**: 12327. **1815**: 12699
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JACKSON, Andrew, President U.S.A. 1828–36 **1819**: 13218
JACKSON, John ('Gentleman Jackson') **1811**: 11746. **1817**: 12917. **1819**: 13395
JACKSON, Sir John (cr. Bart. 1815) **1817**: 12891
JACKSON, Randle **1813**: 12005, 12008
JANSON, Mr. **1819**: 13387, 13388
JARVIS, Mr. **1816**: 12763
JEFFERYS, Nathaniel **1817**: 12837
JENKIN, Miss **1819**: 13390
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JENNER, Edward, F.R.S., M.D. **1811**: 11763. **1812**: 11953
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JERSEY, Sarah Sophia, *née* Fane, Countess of **1817**: 12953
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JOHNSTON, Henry **1811**: 11839. *Addenda*: 13498 (1816)
JOHNSTON, Mrs. H., *née* Parker **1811**: 11772. **1814**: 12327
JOHNSTONE, Andrew Cochrane **1814**: 12208, 12209, 12212
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JOURDAN, Comte Jean-Baptiste, Marshal **1813**: 12068, 12070, 12071, 12072. **1814**: 12179, 12271
JUNOT, Andoche, duc d'Abrantès, Marshal **1811**: 11720. **1812**: 11914, **1813**: 12070
JUNOT, Laure, duchesse d'Abrantès **1811**: 11720

KALKBRENNER, Friedrich Wilhelm Michael **1818**: 13035, 13036
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KELLY **1818**: 12985
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KEMBLE, Charles **1816**: 12829
KEMBLE, John Philip **1811**: 11771, 11772, 11773. **1812**: 11935, 11941. **1816**: 12829. **1817**: 12918. **1819**: 13370, 13371
KENMARE, Valentine Browne, 1st Earl of (cr. 1801) **1812**: 11898
KENT, Duchess of, Maria Louisa Victoria of Saxe-Coburg, widow of Emich Charles, Prince of Leiningen **1818**: 12987. **1819**: 13227, 13278
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KEOGH, John **1812**: 11898
KILWORTH, Stephen Moore, Lord, (3rd Earl Mountcashell 1822–83) **1811**: 11744. **1812**: 11844
KING, Abraham (Lord Mayor of Dublin) **1813**: 12054, 12055
KING, John (Jacob Rey) **1811**: 11704, 11731
KING, Peter King, 7th Baron (of Ockham) **1811**: 11716, 11731, 11732
KINNAIRD, Mr. **1815**: 12616
KINNAIRD, (Hon.) Douglas James William **1818**: 12999, 13002, 13003, 13006
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KNIGHT, Ellis Cornelia **1814**: 12292
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KNIGHT, Richard Payne **1812**: 11952
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LABÉDOYÈRE, Charles-Angélique-François Huchet, Cte de **1815**: 12569*. **1816**: 12707, 12707 A
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LAMB, (Hon.) George **1819**: 13204, 13205, 13207, 13356
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LANDAFF, Francis James (Mathew), 2nd Earl of **1813**: 12084
LANDSEER, Charles **1818**: 13034. **1819**: 13364
LANDSEER, John **1812**: 11952
LANDSEER, Thomas **1818**: 13034. **1819**: 13364
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[1] 'Germany' often connotes Austria; it is also used more generally, and for minor German states. *See* RHINE.

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ROWLANDSON, Thomas[1] (1756–1827) **1811**: 11719, 11720, 11721, 11743, 11745, 11781, 11782, 11783, 11784, 11785, 11786, 11787, 11788, 11789, 11790, 11791, 11792, 11793, 11794, 11795, 11796, 11797, 11798, 11799, 11800, 11801, 11802, 11803, 11804, 11805, 11806, 11807, 11808, 11809, 11810, 11811, 11812, 11813, 11814, 11815, 11816, 11817, 11818, 11819, 11820, 11849, 11850, 11851, 11852, 11924, 11925, 11926, 11956, 11957, 11958, 11959, 11960, 11961, 11962, 11963, 11964, 11965, 11966, 11967, 11968, 11969, 11970, 11971, 11972, 11973, 11974, 11975. **1813**: 12083, 12093, 12102, 12103, 12104, 12105,

[1] See Index of Printsellers.

[2] Date uncertain.

12106, 12112, 12113, 12114, 12116, 12117, 12122, 12123, 12144, 12145, 12146, 12147, 12148, 12149, 12150, 12151, 12152, 12153, 12154, 12155, 12161, 12163. **1814**: 12169, 12192, 12196, 12216, 12219, 12220, 12222, 12226, 12227, 12232, 12235, 12252, 12253, 12259, 12333, 12334, 12399, 12400, 12401, 12402, 12403, 12404, 12405, 12406, 12407, 12408, 12409, 12410, 12411, 12412, 12413, 12414, 12415, 12416, 12417, 12418, 12419, 12420, 12421, 12422, 12423, 12424, 12425, 12426, 12427, 12428, 12429, 12430, 12431, 12432, 12433, 12434, 12435, 12436, 12437. **1815**: 12484, 12485, 12486, 12487, 12488, 12489, 12490, 12491, 12492, 12493, 12494, 12495, 12496, 12497, 12498, 12510, 12526, 12527, 12528, 12529, 12531, 12561, 12580, 12621, 12642, 12643, 12644, 12645, 12646, 12647, 12654, 12655, 12656, 12657, 12658, 12659, 12660, 12661, 12662, 12663, 12664, 12665, 12666, 12667, 12668, 12669, 12670, 12671, 12672, 12673, 12674, 12675, 12676, 12677, 12678, 12679, 12680, 12681, 12682, 12683, 12684, 12685, 12686, 12687, 12689, 12690, 12691. **1816**: 12702, 12718, 12719, 12720, 12721, 12722, 12723, 12724, 12725, 12726, 12727, 12728, 12729, 12730, 12731, 12732, 12733, 12734, 12735, 12736, 12737, 12738, 12739, 12740, 12741, 12742, 12743, 12744, 12745, 12833, 12848, 12849, 12850, 12851, 12852, 12853, 12854, 12855, 12856, 12857, 12858. **1818**: 13120, 13129, 13156, 13157, 13158, 13159, 13160, 13161, 13162, 13163, 13176, 13177, 13178, 13179, 13180, 13181, 13182, 13183, 13184, 13185, 13186, 13187, 13188, 13189, 13190, 13191. **1819**: 13230 (1810, reissue), 13341, 13342, 13343, 13344, 13345. *Addenda* 13487 (1813)

S., J., *see* SHERINGHAM, JOHN

'SCARPIONE' (? De Wilde) **1811**: 11714

SCHADOW, Johann Gottfried (1764–1850) **1815**: 12549*

SCHARF, George[1] (1788–1860) **1818**: 13006

SHERINGHAM, John, Lieut., R.N. **1818**: 13045. **1819**: 13427, 13441, 13446

SIDEBOTHAM, J.[1] **1815**: 12619. *See* 'YEDIS'

SLACK **1819**: 13262

SMART, R. **1814**: 12234

SNEYD, (Rev.) John **1819**: 13206

SUTHERLAND (with Maile) **1818**: 12995

SWAINE **1815**: 12539

TAW, S. T., *see* WATTS

'TIMOTHY LASH'EM' **1814**: 12234

'TOM TRUELOVE' **1819**: 13453

V., A. **1814**: 12375*

V., J. **1818**: 13126

VENI VIDI (pseudonym of Williams) **1813**: 12009

'VERITAS' (pseudonym of Williams) **1811**: 11758, 11759

VERNET, Antoine-Charles-Horace (Carle) (1758–1839) **1814**: 12376*, 12377*, 12378*, 12379*. **1815**: 12641*. *Addenda* 13496* (1815)

VOLTZ, Johann Michael (1784–1858) **1814**: 12177*, 12186, 12202, 12203, 12204. **1815**: 12549*, 12606*, 12607

W., C., *see* WILLIAMS

WATTS **1815**: 12539, 12543

WILLIAMS, C. **1811**: 11706, 11709, 11725, 11727, 11729, 11731, 11734, 11739, 11740, 11747, 11748, 11758, 11759, 11760, 11767, 11769, 11770, 11771, 11776, 11821, 11822, 11823, 11827, 11828, 11829, 11830, 11831. **1812**: 11842, 11853, 11859, 11861, 11862, 11866, 11867, 11868, 11874, 11876, 11878, 11879, 11881, 11883, 11886, 11887, 11889, 11892, 11893, 11897, 11901, 11902, 11903, 11906, 11907, 11913, 11936, 11937, 11938, 11941, 11943, 11944, 11945, 11946, 11950, 11976, 11977, 11978, 11979, 11980. **1813**: 11990, 11991, 11999, 12000, 12005, 12006, 12008, 12009, 12010, 12018, 12019, 12027, 12028, 12031, 12033, 12034, 12035, 12039, 12042, 12044, 12048, 12049, 12050, 12052, 12058, 12059, 12061, 12070, 12072, 12089, 12095, 12096, 12101,

[1] See Index of Printsellers.

12107, 12108, 12111, 12125, 12129, 12141, 12142, 12143, 12156, 12157, 12160. **1814**: 12173, 12174, 12182, 12187, 12189, 12191, 12193, 12194, 12198, 12207, 12213, 12229, 12256, 12257, 12272, 12273, 12274, 12276, 12282, 12284, 12290, 12291, 12293, 12295, 12300, 12302, 12309, 12311, 12314, 12315, 12317, 12328, 12329, 12331, 12335, 12340, 12396, 12397, 12398. **1815**: 12452, 12499, 12501, 12532, 12544, 12613, 12630, 12648, 12649, 12650, 12651, 12652. **1816**: 12701, 12705, 12753, 12754, 12755, 12759, 12760, 12764, 12768, 12775, 12776, 12777, 12780, 12785, 12786, 12789, 12792, 12793, 12801, 12803, 12808, 12809, 12811, 12812, 12814, 12815, 12816, 12818, 12824, 12829, 12830, 12831, 12835, 12838, 12843, 12844, 12845, 12846, 12847. **1817**: 12861, 12862, 12863, 12865, 12877, 12879, 12882, 12885, 12892, 12898, 12915, 12920, 12932, 12933, 12934, 12935, 12936, 12943, 12944, 12945. **1818**: 12979, 12983, 12984, 12986, 12987, 13005, 13011, 13033, 13051, 13058, 13071, 13072, 13073, 13074, 13075, 13076, 13077, 13078, 13079, 13080, 13081, 13121. **1819**: 13192, 13193, 13195, 13212, 13225, 13226, 13227, 13228, 13234, 13240, 13251, 13252, 13253, 13261, 13268, 13270, 13278, 13291, 13359, 13362, 13366, 13368, 13389, 13390, 13393, 13412, 13413, 13423, 13448, 13450, 13453, 13457, 13458, 13459, 13460, 13461, 13462, 13463, 13464, 13465, 13466, 13467, 13468, 13469, 13470, 13471, 13472, 13473, 13474, 13475, 13476 *Addenda* 13484 **(1812)**. 13492 **(1814)**. 13497 **(1816)**

WOODWARD, George Moutard (1760?–1809) **1811**: 11801, 11817, 11821. **1812**: 11965, 11966, 11967, 11968, 11969, 11971, 11974, 11976, 11977, 11978, 11979. **1813**: 12150, 12151, 12154, 12155, 12156. **1814**: 12396. **1815**: 12644, 12653. **1818**: 13049, 13050, 13078

W^{t}, G. P. **1817**: 12918

X Y Z (? pseudonym of Elmes) **1811**: 11825, 11826

'YEDIS' (? = Sidebotham[1]) **1816**: 12784, 12787, 12795. **1817**: 12866, 12869. **1818**: 13035. **1819**: 13195, 13196, 13197, 13201, 13211, 13218, 13229, 13238, 13368, 13385, 13386, 13391, 13392, 13415, 13416, 13417, 13419, 13422

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1817: 12928, 12929

1817: 12872, 12924, 12925, 12926, 12927. **1819**: 13204, 13248, 13442, 13443

Φ **1818**: 13068

[1] See Index of Persons, Printsellers.

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ACKERMANN, R., 101 Strand[1] **1813:** 12083, 12093, 12103, 12104, 12105, 12112, 12113, 12114, 12116, 12117, 12119, 12122, 12123, 12161, 12162, 12163. **1814:** 12169, 12192, 12195, 12196, 12202, 12220, 12226, 12235, 12252, 12253, 12307, 12411, 12412, 12413, 12414, 12415, 12416, 12417, 12418, 12419, 12420, 12421, 12422, 12423, 12424, 12425, 12426, 12427, 12428, 12429, 12430, 12431, 12432, 12433, 12434, 12435, 12436, 12437. **1815:** 12526, 12527, 12528, 12529, 12531, 12561, 12580, 12621, 12656, 12657, 12658, 12659, 12660, 12661, 12662, 12663, 12664, 12665, 12666, 12667, 12668, 12669, 12670, 12671, 12672, 12673, 12674, 12675, 12676, 12677, 12678, 12679, 12680, 12681, 12682, 12683, 12684, 12685, 12686, 12687, 12688, 12689, 12690, 12691. **1816:** 12702, 12848, 12849, 12850, 12851, 12852, 12853, 12854, 12855, 12856, 12857, 12858. **1819:** 13400, 13409. *Addenda* 13489 **(1814)**

ALLASON, William, 31 New Bond Street (with Tegg and Dick) **1815:** 12454, 12455, 12456, 12457, 12458, 12459, 12460, 12461, 12462, 12463, 12464, 12465, 12466, 12467, 12468, 12469, 12470, 12471, 12472, 12473, 12474, 12475, 12476, 12477, 12478, 12479, 12480, 12481, 12482, 12483

ASPERNE, J., 32 Cornhill **1814:** 12227, 12267. **1819:**[2] 13306, 13307, 13308, 13309, 13310, 13311, 13312, 13313, 13314, 13315, 13316, 13317

BALDWYN, Catherine Street **1813:** 12121. **1815:** 12581

BANCE, rue J. J. Rousseau, No. 10, Paris **1814:** 12376, 12377, 12378, 12379 *Addenda* 13496 **(1815)**

BASSET, Rue St. Jacques, No. 64, Paris **1814:** 12355, 12363, 12369. **1816:** 12860

BATCHELAR, Publisher, Hackney Road, Shoreditch *Addenda* 13491 A **(1814)**

BATCHELAR, T. Printer, 115 Long Alley, Moorfields **1814:** 12275, 12394

BECKITT & HUDSON, 85 Cheapside, London **1814:** 12346

BEUGO, A.,[3] 38 Maiden Lane, Covent Garden **1815:** 12504. **1817:** 12867, 12874, 12878

—— 88 Maiden Lane **1818:** 12988. **1819:** 13219

BLACKMAN, G., Jun., 362 Oxford Street **1817:** 12955, 12956

BROOKS, E., 16 Panton Street, Haymarket (or Leicester Fields) **1817:** 12861.[4] **1818:** 12998, 13004, 13052, 13073, 13079. **1819:** 13216, 13231, 13232, 13361. *Addenda* 13499 (H. Brooks) **(1818)**

CAHUAC, John, 53 Blackman Street, Southwark **1819:** 13341, 13342, 13343, 13344, 13345

CARLILE, R.[1] Fleet Street (with T. Davison) **1819:** 13347

CHAPELL, John, Successor to R. Harrild, 41 Haydn Square, Minories ?**1814:** 12395

CLINCH, Princes Street, Soho **1812:** 11900

CLINCH, M., 20 Princes Street, Soho **1819:** 13220, 13233

COLNAGHI, or Colnaghi & Co., Cockspur Street **1812:** 11834. **1818:** 13006 (with Scharf)

CRUIKSHANK, G.,[5] 117 Dorset Street, City **1815:** 12692

DAVISON, T., 8 Duke Street, Smithfield, *see* CARLILE

DEAN & MUNDAY, Threadneedle Street **1819:** 13318, 13319, 13320, 13321, 13322, 13323, 13324, 13325, 13326, 13327, 13328, 13329, 13330

DELANEY, E.[3] **1811:** 11708

DICK, J., Edinburgh (with Tegg and

[1] See Index of Persons.
[2] Nos. 13306–17 with W. Sams and J. Johnston.
[3] See Index of Artists.
[4] 'Late Holland's.'
[5] See Index of Persons, Index of Artists.

Allason) **1815**: 12454, 12455, 12456, 12457, 12458, 12459, 12460, 12461, 12462, 12463, 12464, 12465, 12466, 12467, 12468, 12469, 12470, 12471, 12472, 12473, 12474, 12475, 12476, 12477, 12478, 12479, 12480, 12481, 12482, 12483

DIGHTON, Spring Gardens[1] **1811**: 11750, 11751. **1812**: 11882, 11927, 11928, 11930, 11931

DIGHTON, Richard[1] **1816**: 12822. **1817**: 12904, 12906, 12907, 12908, 12909, 12911. **1818**: 13015, 13016, 13017, 13018, 13019, 13020, 13021, 13022, 13023, 13024, 13025, 13026, 13027, 13028, 13031. **1819**: 13348, 13349, 13350, 13351, 13352, 13353, 13354, 13355, 13356, 13357, 13358. *Addenda* 13500 (**1819**)

DOWNES, I. or J., Hackney **1817**: 12834

DUNCOMBE, Bookseller, 19 Little Queen Street, Holborn **1819**: 13198 A

EAGLESFORD, G., Market Street, Leicester **1812**: 11870 A

FAIRBURN, John (or W. J.), 2 Broadway, Ludgate Hill **1811**: 11837, **1812**: 11895, 11922. **1813**: 12003, 12029, 12062. **1814**: 12264. **1815**: 12533, 12533 A, 12535 (J. F. Junior). **1816**: 12771, 12806. **1817**: 12900. **1818**: 12981, 12994. **1819**: 13346, 13424

FLOOK, T. F. **1819**: 71 Leadenhall Street. 13223, 13247 (11 Leadenhall Street), 13269, 13277 (no number)

FORES, R. A., 71 Leadenhall Street **1816**:[2] 12805

FORES, S. W., 50 Piccadilly, or corner of Sackville-street, Piccadilly **1811**: 11706, 11712, 11727, 11729, 11731, 11734, 11746, 11760, 11766, 11776, 11780, 11827, 11828. **1812**: 11844, 11854, 11858, 11861, 11879, 11883, 11887, 11901, 11938, 11947, 11948, 11949. **1813**: 11991, 12009, 12031, 12033, 12099, 12100, 12115, 12141. **1814**: 12194, 12198, 12214, 12225, 12228, 12229, 12257, 12279, 12281, 12288, 12289, 12293, 12311, 12384 A[3] (**1818**). **1815**: 12503, 12507, 12514, 12517, 12525, 12540, 12610. **1816**: 12704, 12747, 12754, 12759, 12761, 12762, 12764, 12801, 12803 A,[3] 12812, 12817, 12819 (41 Piccadilly), 12824, 12835, 12838, 12843. **1817**: 12875, 12887, 12888, 12889, 12890, 12894, 12898, 12918, 12930, 12933, 12934, 12935, 12936, 12943, 12944, 12945, 12946, 12947, 12948, 12949, 12950, 12952, 12954 A, 12957. **1818**: 12980, 12983, 12984, 12986, 12987, 12993, 12997, 12997 A, 13007,[4] 13008, 13010,[5] 13025 A, 13026 A, 13029, 13033,[3] 13041, 13051, 13056, 13057, 13059,[3] 13061, 13063,[3] 13068, 13071, 13077, 13078,[3] 13082,[3] 13085, 13086, 13088, 13090, 13091, 13102, 13103, 13105, 13106, 13117, 13131. **1819**: 13192,[3] 13193,[3] 13203,[6] 13208, 13226, 13227, 13236, 13237, 13241, 13242, 13266, 13282, 13284, 13285 (no number)

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FULLER, S. & J., 34 . . . **1818**: 13032

GENTY, Rue St. Jacques, No. 14, Paris **1814**: 12236, 12360, 12370, 12371, 12373. **1815**: 12562, 12565, 12583, 12585, 12635, 12639, 12640. **1816**: 12710

GROVE, Joseph, Library, Hemming's Row, St. Martin's Lane **1819**: 13370, 13371, 13372, 13373, 13374, 13375, 13376, 13377, 13378, 13379, 13380, 13381

HARRILD, R., 20 Great Eastcheap **1814**: 12297, 12304, 12393

HARRISON, J., Great Queen Street, Drury Lane **1817**: 12902

HEDGELAND, S., 53 High Street,

[1] See Index of Artists.
[2] Date uncertain.
[3] . . . and 312 Oxford Street.
[4] 50 Piccadilly and 114 Oxford Street.
[5] . . . and Oxford Street.
[6] and 112 Oxford Street.

Exeter (with G. & W. B. Whittaker, Ave-Maria Lane, London) **1819**: 13331, 13332, 13333, 13334, 13335, 13336, 13337, 13338, 13339, 13340

HITCHCOCK, H., Love Lane **1813**: 12156

HOLLAND, William, II Cockspur Street **1811**: 11725, 11740, 11752, 11768, 11769, 11771, 11829, 11830, 11831, 11832, 11833. **1812**: 11859, 11868, 11876, 11896, 11902, 11944, 11950. **1813**: 12000, 12052, 12061, 12125, 12142, 12164, 12165. **1814**: 12174, 12273, 12274, 12276, 12282, 12302, 12309, 12396, 12397, 12398. **1815**: 12630. *Addenda* 13492 (1814)

HOLLAND, A. C. (ut supra) **1815**: 12544

HONE, William,[1] 55 Fleet Street **1815**: 12545, 12552, 12553, 12614, 12617, 12620. **1816**: 12715, 12797, 12799, 12800, 12802, 12804, 12807

—— 55 Fleet Street and 67 Old Bailey **1817**: 12883

—— 67 Old Bailey 12895, 12896, 12897, 12899

—— 45 Ludgate Hill **1819**: 13198, 13199, 13289, 13292, 13293, 13294, 13295, 13296, 13297, 13298, 13299, 13300, 13301, 13302, 13303, 13304, 13428

HORNCASTLE, W., Sloane Street, Chelsea **1819**: 13290

HUDSON, John, 85 Cheapside **1819**: 13399

HUGHES, T., 35 Ludgate Street (or Ludgate Hill) **1813**: 12091, 12127, 12139. **1814**: 12170, 12190

HUMPHREY, G.,[2] 27 St. James's Street **1811**: 11779 (1818).[3] **1814**: 12349. **1818**: 12996,[3] 12999, 13001, 13036,[3] 13037, 13043, 13044, 13045, 13045 A, 13046, 13047,[3] 13048, 13053, 13054,[3] 13055, 13069. **1819**: 13194, 13202, 13204, 13206, 13207, 13248, 13249, 13250, 13255, 13256, 13257, 13275, 13276, 13279, 13382, 13395, 13396, 13425, 13426, 13427, 13429, 13430, 13431, 13432, 13433, 13434, 13435, 13436, 13437, 13438, 13439, 13442, 13443, 13444, 13445, 13446

HUMPHREY, H., 27 St. James's Street **1811**: 11743, 11765 A (1813), 11779. **1812**: 11924, 11925, 11926, 11956, 11975. **1913**: 11995, 11996, 12012, 12015, 12025, 12045, 12046, 12047, 12051, 12053, 12060, 12126, 12132, 12138. **1814**: 12193, 12206, 12212, 12218, 12230, 12231, 12265, 12277, 12322, 12325, 12392. **1815**: 12453, 12508 A, 12509, 12524, 12530, 12536, 12538, 12541, 12551, 12555, 12593, 12609, 12628, 12629. **1816**: 12703, 12840, 12840 A. **1817**: 12922, 12923, 12924, 12925, 12926, 12927, 12928, 12929

JENKINS, J., 48 Strand **1815**: 12547, 12594

JOHNSTON, J., 87 Bishopsgate Street **1811**: 11707, 11716

—— 101 Cheapside 11726, 11765. **1814**: 12180

—— 98 Cheapside (or no number) **1812**: 11841, 11843, 11860. **1813**: 12016, 12016 A,[4] 12020, 12041. **1814**: 12180, 12295. **1815**: 12501, 12502 A, 12579, 12612. **1816**: 12753, 12758, 12760, 12766 (96 Cheapside), 12769, 12775, 12790, 12794, 12796, 12798 (335 Oxford Street), 12808, 12811, 12813, 12827, 12832, 12837. **1817**: 12868, 12877, 12892. **1819**: 13209, 13306,[5] 13307, 13308, 13309, 13310, 13311, 13312, 13313, 13314, 13315, 13316, 13317, 13423

JONES, M. or W. N., 5 Newgate Street **1811**: 11704, 11711, 11713, 11717, 11723, 11728, 11732, 11744, 11761, 11762, 11763, 11764. **1812**: 11846, 11856, 11864, 11865, 11877, 11888, 11899, 11904, 11914, 11935, 11940, 11952, 11953. **1813**: 11992, 12005, 12019, 12028, 12039, 12056, 12066, 12077, 12081, 12082 (N. Jones), 12089, 12135 (N. Jones), 12182, 12189. **1814**: 12207, 12256, 12272, 12300, 12315, 12328, 12329, 12331, 12335, 12340. **1815**: 12452, 12499, 12502, 12523, 12537, 12550, 12578, 12591, 12608, 12613, 12622, 12632. **1816**: 12700, 12714, 12746

[1] See Index of Persons, Index of Artists.

[2] See Index of Artists.

[3] 'Nephew and successor to the late Mrs. Humphrey.'

[4] Date uncertain.

[5] Nos. 13306–17 with Asperne and Sams.

KEYS, 23 Upper Marylebone St., Portland Place **1818**: 13014
KING, E., 25 Chancery Lane **1819**: 13222, 13239, 13283, 13452
KNIGHT, S.[1] (late Walker & Knights, removed from 7 Cornhill), 3 Sweetings Alley, Cornhill. **1813**: 12001, 12008, 12010, 12011 ('J. Knight, late Walker's'), 12021†, 12022, 12023, 12026, 12036, 12038, 12043, 12069, 12086, 12095, 12096, 12098, 12120. **1814**: 12217, 12224, 12258, 12262, 12263, 12266, 12294, 12314, 12326, 12339. **1815**: 12532, 12557, 12558, 12592. **1816**: 12748, 12750. **1818**: 13038. **1819**: 13200 *Addenda* 13487 (1813)

LAURIE, R. H. **1817**: 12977 (reissue, 1821)
LAURIE & WHITTLE, 53 Fleet Street (see Whittle) **1811**: 11715, 11838, 11839, 11840

M^CCLEARY, 32 Nassau Street, Dublin. **1811**: 11778. **1812**: 11850 A, 11866, 11955. **1813**: 11996 A
MCLEAN, T., Haymarket (reissues). **1816**: 12823. **1817**: 12905, 12906 A, 12907 A, 12908 A, 12909 A, 12910. **1818**: 13015 A, 13016 A, 13018 A, 13019 A, 13020, 13021 A, 13022, 13023, 13025, 13027, 13031. **1819**: 13255, 13348, 13350 A, 13352, 13353, 13356, 13357, 13358 A, 13430, 13434, 13445 A
MARCH, J. J.,[1] 48 Strand. **1819**: 13363
MARKS, J. L.,[1] Sandy's Row, Artillery Street, Bishopsgate. **1817**: 12786, 12902. **1818**: 12989, 12991, 12992, 13070. **1819**: 13210, 13217, 13221, 13254, 13260, 13264, 13265
MARTIN, H., 27 Fetter Lane **1813**: 12037
MARTIN, Patrick, 198 Oxford Street **1815**: 12484, 12485, 12486, 12487, 12488, 12489, 12490, 12491, 12492, 12493, 12494, 12495, 12496, 12497, 12498
MARTINET, Libraire, Rue du Coq, No. 15, Paris **1814**: 12240, 12350, 12351, 12352, 12353, 12354, 12357, 12358, 12359, 12361, 12362, 12366, 12375. **1815**: 12634. **1816**: 12713
MASON, W., near the Hospital, Cambridge **1817**: 12914
MOON, T. (? pseudonym), Westminster **1811**: 11705

O'CALLAGHAN, J., 11 Bride Street, Dublin **1812**: 11911
ORME, Edward, Bond Street, corner of Brook Street **1814**: 12186

PALSER, Thomas, Surrey side, Westminster Bridge **1814**: 12215. **1815**: 12554. **1816**: 12701
PERIODICALS
Black Dwarf (see Wooler) **1818**: 12982
Bon Ton Magazine **1819**: 13228, 13243, 13253
Busy Body **1816**: 12768, 12776, 12789, 12846, 12847. **1818**: 12979
Meteor, The (pub. T. Hughes) **1813**: 12091, 12092, 12110, 12127, 12136, 12139, 12140. **1814**: 12170, 12171, 12176, 12181, 12184, 12190, 12208, 12210, 12211, 12251, 12324, 12388, 12389, 12390, 12391
Nain Jaune, Le **1815**: 12542
Satirist **1811**: 11710, 11714, 11718, 11722, 11724 (1812), 11730, 11733, 11736, 11742, 11772, 11773, 11774. **1812**: 11848, 11855, 11863, 11875, 11890, 11894, 11898, 11905, 11915, 11916, 11934. **1813**: 11993, 12007, 12017, 12030, 12040, 12064, 12065, 12079, 12084, 12087, 12109, 12133, 12134. **1814**: 12172, 12183, 12209, 12255, 12271, 12327. *See* TRIPOD
Scourge, *see* M. and W. N. Jones (No. 11865 excepted) **1816**: 12766
Town Talk; or, Living Manners **1812**: 11857, 11862, 11878, 11886, 11889, 11893, 11897, 11903, 11913, 11941. **1813**: 11990, 12006, 12018, 12027, 12057, 12067, 12076, 12080, 12085, 12088, 12111, 12129. **1814**: 12173, 12191
Tripod or New Satirist **1814**: 12287, 12301

[1] See Index of Artists.

PITTS, J., Great St. Andrew Street, Seven Dials **1814**: 12348
PLANCHER, Rue Serpente, No. 14, Paris **1814**: 12367, 12368
PRATT, R., 12 Broad Street, Golden Square **1815**: 12611

REDFORD, A., London Road, Southwark **1812**: 11845
ROBINS, Joseph, 57 Tooley Street, Southwark **1812**: 11988
ROBINSON, 5 Margaret Street, Cavendish Square **1812**: 11834
ROWLANDSON, T.,[1] 1 James Street, Adelphi **1811**: 11818. **1812**: 11959, 11962, 11964

SAMS, W., St. James's Street, *see* ASPERNE
SCHARF, G.,[1] 3 St. Martin's Lane, Charing Cross **1818**: 13006 (with Colnaghi)
SCHOLEY, Robert, 46 Paternoster-Row **1814**: 12438, 12439, 12440, 12441, 12442, 12443, 12444, 12445, 12446, 12447, 12448, 12449, 12450, 12451
SHERWOOD & CO. **1817**: 12880
SHERWOOD, Neely & Co., Paternoster Row **1818**: 13034
SHERWOOD, Neely and Jones, Paternoster Row **1819**: 13457, 13458, 13459, 13460, 13461, 13462, 13463, 13464, 13465, 13466, 13467, 13468, 13469, 13470, 13471, 13472, 13473, 13474, 13475, 13476
SIDEBOTHAM,[2] J., 2 A Sackville Street, Dublin **1811**: 11753. **1813**: 12054, 12055
—— 74 Newgate Street and at 20 Capel Street, Dublin **1815**: 12615 (without address), 12616, 12619
—— 96 Strand 12618, 12624
—— 96 Strand and 20 Capel Street, Dublin 12633
—— 96 Strand 12654 **1816**: p. 630, 12707, 12716, 12717, 12749, 12752, 12755, 12756, 12757, 12763, 12765, 12772, 12773, 12777, 12784, 12787, 12788
—— 10 St. James's Street 12795
—— 96 Strand 12814, 12825, 12826, 12828, 12829, 12831, 12841
—— 1 St. James's Street **1817**: 12864
—— 72 New Bond Street 12865
—— 1 St. James's Street 12866, 12869, 12870, 12871, 12872, 12873
—— '38' Burlington Arcade 12917
—— 1 St. James's Street 12919, 12921. **1818**: 13035 (sold at [Humphrey's] 27 St. James's Street)
—— 287 Strand **1819**: 13195, 13196, 13197, 13201, 13211, 13213, 13217 A, 13218, 13229, 13234 (S. Sidebotham), 13235, 13238, 13240, 13278, 13365, 13368, 13369, 13385, 13386, 13391, 13392, 13415, 13416, 13417, 13418, 13419, 13422, 13441, 13449
SIMPKIN, W., & MARSHALL, R., Stationers' Court, Ludgate Hill **1818**: 13176, 13177, 13178, 13179, 13180, 13181, 13182, 13183, 13184, 13185, 13186, 13187, 13188, 13189, 13190, 13191
SMEETON, 139 St. Martin's Lane **1812**: 11985
—— 17 St. Martin's Lane, Charing Cross **1814**: 12204, 12204 A, 12205, **1815**: 12512, 12518, 12607
STOCKDALE, J. J.,[1] 41 Pall Mall **1811**: 11745. **1812**: 11849, 11850, 11851, 11852. *c.* **1815–16**: 12626. **1817**: 12891, 12912, 12913, 12959, 12960, 12961, 12962, 12963, 12964, 12965, 12966, 12967, 12968, 12969, 12970, 12971, 12972, 12973, 12974, 12975, 12976. **1818**: 13003, 13146, 13147, 13148, 13149, 13150, 13151. **1819**: 13477, 13478, 13479, 13480, 13481, 13482

TAYLOR, B., 9 Warwick Street, Golden Square **1819**: 13205
TEGG, Thomas, 111 Cheapside **1811**: 11719, 11720, 11721, 11735, 11737, 11738, 11749, 11755, 11770, 11775, 11781, 11782, 11783, 11784, 11785, 11786, 11787, 11788, 11789, 11790, 11791, 11792, 11793, 11794, 11795, 11796, 11797, 11798, 11799, 11800,

[1] See Index of Persons.
[2] Sometimes spelt Sidebethem or Sidebetham. See Index of Persons, Index of Artists.

11801, 11802, 11803, 11804, 11805, 11806, 11807, 11808, 11809, 11810, 11811, 11812, 11813, 11814, 11815, 11816, 11817, 11819, 11821, 11822, 11823, 11824, 11825, 11826. **1812:** 11869, 11874, 11880, 11891, 11892, 11912, 11917, 11918, 11919, 11921, 11923, 11957, 11958, 11960, 11961, 11963, 11965, 11966, 11967, 11968, 11969, 11971, 11974, 11976, 11977, 11978, 11979, 11980, 11981, 11982, 11983, 11984. **1813:** 11994, 11997, 11998, 12013, 12014, 12024, 12034, 12035, 12042, 12044, 12048, 12049, 12050, 12058, 12059, 12068, 12070, 12071, 12072, 12090, 12094, 12097, 12102, 12106, 12107, 12108, 12118, 12128, 12143, 12144, 12145, 12146, 12147, 12148, 12149, 12150, 12151, 12152, 12153, 12154, 12155, 12157, 12158, 12159, 12160. **1814:** 12175, 12185, 12199, 12216, 12219, 12221, 12222, 12232, 12254, 12259, 12260, 12261, 12268, 12278, 12280, 12290, 12291, 12292, 12296, 12303, 12310, 12332, 12333, 12334, 12341, 12399, 12400, 12401, 12402, 12403, 12404, 12405, 12406, 12407, 12408, 12409, 12410. **1815:** 12454, 12455, 12456, 12457, 12458, 12459, 12460, 12461, 12462, 12463, 12464, 12465, 12466, 12467, 12468, 12469, 12470, 12471, 12472, 12473, 12474, 12475, 12476, 12477, 12478, 12479, 12480, 12481, 12482, 12483, 12505, 12556, 12560, 12642, 12643, 12644, 12645, 12646, 12647, 12648, 12649, 12650, 12651, 12652, 12653, 12693, 12694, 12695. **1816:** 12718, 12719, 12720, 12721, 12722, 12723, 12724, 12725, 12726 12727, 12728, 12729, 12730, 12731, 12732, 12733, 12734, 12735, 12736, 12737, 12738, 12739, 12740, 12741 12742, 12743, 12744, 12745, 12770 A, 12778, 12779, 12780, 12781, 12782, 12783, 12785, 12791, 12792, 12793, 12815, 12816, 12836, 12842, 12844. **1817:** 12862, 12863, 12916, 12931, 12932, 12937, 12938, 12939, 12940. **1818:** 13011, 13049, 13050, 13058, 13062, 13064, 13065, 13066, 13067, 13074, 13075, 13076, 13080, 13081, 13152, 13153, 13154, 13155, 13156, 13157, 13158, 13159, 13160, 13161, 13162, 13163, 13164, 13165, 13166, 13167, 13168, 13169, 13170, 13171. **1819:** 13212, 13214, 13215, 13224, 13230, 13244, 13245, 13246, 13251, 13252, 13258, 13259, 13267, 13268, 13271, 13272, 13273, 13274, 13280, 13281, 13286, 13288, 13291, 13366, 13393, 13394, 13397, 13398, 13401, 13402, 13404, 13405, 13406, 13407, 13408, 13410, 13411, 13412, 13413, 13440. *Addenda*: 13487, 13488 (**1813**), 13490 (**1814**), 13497 (**1816**)

THOMPSON, G., 43 Long Lane West, Smithfield **1814:** 12347 *Addenda* 13491 (**1814**)

VALLARDI, Boulevard Poissonière, No. 5 **1814:** 12270

WALKER & KNIGHT, 7 Cornhill **1811:** 11709, 11739, 11747, 11748, 11767. **1812:** 11842, 11853, 11936

—— 3 Sweetings Alley, Cornhill (or Royal Exchange) 11867, 11881,[1] 11906, 11920, 11945, 11946. **1813:** 12002, *see* KNIGHT: S. Knight (late Walker's) 3 Sweetings Alley. *Addenda* 13484 (1812) 13486 (**1813**)

WALLIS, John, 42 Skinner Street, London **1814:** 12223

WATSON & CO., 35 Marylebone Street, Piccadilly **1816:** 12819

WEISS, Caspar, Berlin **1818:** 12549

WEST, W., Theatrical Print Warehouse, 13 Exeter Street, Strand **1812:** 11942

WHITTAKER, G. & W. B., Ave-Maria Lane, London, *see* HEDGELAND

WHITTLE, James, & Richard Holmes Laurie, 53 Fleet Street, London **1813:** 12166, 12167, 12168. **1815:** 12506, 12697, 12698, 12699. **1817:** 12977, 12978 *Addenda* 13498 (**1816**)

WILSON, Royal Exchange **1814:** 12328

WILSON, Effingham, 88 Royal Exchange **1816:** 12839

WOOLER, T. J.,[2] 58 Houndsditch **1815:** 12623

—— 58 Sun Street **1818:** 12982

Y. Z. **1812:** 11900

[1] No address.

[2] See Index of Persons.

Corner of Chapel Court, Swallow Street **1813**: 12124
98 Cheapside (address of J. Johnston) **1812**: 11908, 11951 A, **1815**: 12534
Little Compton Street, Soho **1815**: 12539
7 Compton Street **1815**: 12543
Rue St. Jacques, 29, Paris **1815**: 12511
Rue du Coq, No. 4 **1816**: 12713
Derby (place) **1817**: 12893
At 48 Strand **1818**: 12995
Panton Street, Haymarket (address of Brooks) **1818**: 13002
20 Princes Street (address of Clinch) **1819**: 13365
Sweetings Alley (address of Knight) **1819**: 13387

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